

Faculty of Fine Arts. Cuenca 5-year Degree in Fine Arts		
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Centre Details	Address	Facultad de Bellas Artes Edif. Antonio Saura. Camino del Pozuelo, s/n 16002 Cuenca
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Description of the Syllabus	Professional qualification	5-year Degree in Fine Arts
	Duration	5 years
	Division in cycles	2 cycles

Name of the Faculty/Centre	Faculty of Fine Arts. Cuenca.
Professional Qualification	5-year Degree in Fine Arts
Date of the Syllabus	2000
Overall number of classes in UCLM credits	336 credits
Overall number of classes in ECTS credits	300 ECTS credits

First Course

Code	Subject	ECTS Credits
55100	Painting I	11
55101	Sculpture I: Principles, techniques and materials	11
55102	Drawing I	11
55103	Images of the History of Art I	8
55104	Systems of Representation I	8
55105	Introduction to Image Technology I	11
	TOTAL:	60

Second Course

Code	Subject	ECTS Credits
55106	Painting II	12
55107	Sculpture II: Principles, techniques and materials	12
55108	Drawing II	12
55109	Theory and Critical approaches in Contemporary Art	9
55110	Introduction to Design	6
	<i>Options (1)</i>	9
	TOTAL:	60

Third Course

Code	Subject	ECTS Credits
55111	Drawing III: Graphics procedures of expression	10
	<i>Options (5)</i>	50
	TOTAL:	60

Fourth Course

Code	Subject	ECTS Credits
55112	Ideas, concepts and procedures in artistic creation.	15
	<i>Options (5)</i>	45
	TOTAL:	60

Fifth Course

Code	Subject	ECTS Credits
55113	Procedures in artistic creation	17
55114	Project	16
	<i>Options (3)</i>	27
	TOTAL:	60

Options

Code	Subject	ECTS Credits
	First Cycle Options	
55115	Introduction to Graphic Printing	9
55116	Contemporary Artistic Movements	9
55117	The Aesthetics of Modernity	9
55118	Introduction to Image Technology II	9
55119	Scriptwriting and Production	9
55120	Photography I	9
55121	Sound Art I	9
55122	Graphic Design I	9
55123	Digital Design I	9
55124	Painting Workshop I	9
55125	Sculpture Workshop I	9
55126	Installations	9
55127	History of Theatrical Art	9
	Second Cycle Options	
55128	Post Production	9
55129	Photography II	9
55131	Multi-Media Creation	9
55132	Sound Art II	9
55133	Graphic Design II	9
55134	Systems of Representation II	9

55135	Photographic Methods in Graphic Printmaking	9
55136	Sculpture Workshop II	9
55137	Theory of Communication	9
55138	Philosophy of Art	9
55139	Art, Technology and New Media	9
55130	Art and Literature	9
55140	History of Photography	9
55141	History of Cinema	9
55142	Images of the History of Art II	9
55143	Painting Workshop II	9

DEGREE COURSES DESCRIPTION

FIRST CYCLE **FIRST COURSE**

55100 PAINTING I T 12 11

Groups A and B: José María Lillo

Groups B and C: Javier Díez de Baldeón

Objectives

- Introduction to the language of Painting
- Knowledge of Painting stands and their implications.
- Introduction to painting materials and techniques.
- Introduction to colour
- Personal development of the capacity to describe through the use of traditional and new materials.

The subject tries to lay the foundations for discovering a world that involves the development of all the notions related to the practice of painting, both at a theoretical and technical level in relation to the expressive values in the practice of the language, with the Introduction to Painting in their procedures, materials, basic theories, general and panoramic painting concepts. We shall point out briefly that the main aim of this subject is to provide the student with a theoretical-practical background related to the representation space and the different materials used for verifying it. It thus seems relevant that the subject borderline must be situated in those performances where the appearance of a painting space is obvious from its form, light, colour, composition, texture, stands, material and technical components, independent of the frame of reference which they rely on.

55101 SCULPTURE I: FOUNDATIONS, TECHNIQUES AND MATERIALS T 12 11

Group A and B: Herminia Martínez

The aim of this subject is to introduce in the fascinating world of Sculpture. Starting from how we perceive the world we belong to, we shall be giving shape to our ideas getting to know the different procedures, techniques, materials and sculpture languages which have made possible and make possible three-dimensional representation. But the main source of information comes from our experience, we shall try to perceive, imagine, feel, act, reflect on and get to know the world that surrounds us at the same time as we shall be learning more about ourselves. For this to happen, we must be involved and participate and take part in discussions or debates which foster the exchange of opinions.

Basic Bibliography:

Albrecht. H.J., *La Escultura en el siglo XX*, Blume, Barcelona, 1981.

Bachelard G., *La poética del espacio*, F.C.E., México, 1983.

Clžrin, Ph., *La Sculpture, toutes les techniques*, Dessain et Tolra, Par's, 1988.
Marchan Fiz, S., *Del arte objetual al arte de concepto*, Akal, Madrid, 1997.
Krauss, R., *La originalidad de las Vanguardias y otros mitos modernos*, Alianza, Madrid, 1996.
Wittkower, R., *La Escultura procesos y principios*, Alianza, Madrid, 1984.

55102 DRAWING I T 12 11

Oscar Martínez & Ricardo Cadenas

The subject revolves around the knowledge and practice of Drawing as a key instrument of representation and as an interpretative system of reality.

Basic Bibliography: **125** Arheim, R. *Arte y Percepción visual*, Alianza Forma. Madrid.1979 Juan Jose Gomez Molina.(coord.)

Las lecciones del dibujo, Ediciones Cētedra.Madrid.1995

55103 ART HISTORY IMAGES I T 9 8

Juan Vicente Llorens

This subject introduces Art History and its essential method is the use of audiovisual materials as historical and visual documents. The Course title is: "the creation of an historiographical atmosphere for understanding contemporary reality" and its programme is structured in four main themes : 1.Challenge, Enthusiasm and Suspicion (1900). 2.Uprising and utopia (1917). 3.The dream of freedom (1924). 4.Strategies for a new identity (1945).

Basic Bibliography :

Argan, G.C., *El Arte Moderno*, Akal.
Hughes, R., *El Impacto de lo Nuevo*, Destino.
Marchān Fiz, S., *Del Arte Objetual al Arte del Concepto*, Akal.

55104 METHODS OF SPATIAL REPRESENTATION I T 9 8

Javier Ariza

In the subject " Systems of analysis of form and representation" the basic knowledge of the practices and foundations of several systems used for representation will be developed: Diedric, Axonometry (Isometry), Conic Perspective. The securing and shadow representation of geometric bodies in several systems will be studied. Classes will be theoretical and practical; Exercises must be carried out within the tea-ching timetable. Teaching Method: Theoretical and practical les-sons. Evaluation Method: Continuous evaluation of projects produced finished or proposed in class: illustrations, Natural Drawings, final project). Two partial exams will take place during the course.

Basic Bibliography:

Taibo, ç., *Geometr'a descriptiva*, Tebar Flores.
Rodriguez Abajo, *Geometr'a descriptiva*, Donostiarra.
Izquierdo, F., *Geometr'a descriptiva*, Paraninfo.

55105 INTRODUCTION TO IMAGE TECHNOLOGIES I B 12 11 (INFOGRAPHY)

Group A: Javier Ariza

Groups B and C: Sylvia Molina

Course Aim: Introduce the student into digital environments making use of the basic computer tools (Macintosh): Operating System and Hardware, Drawing programme bitmap (Photoshop) and vectorial (Freehand) as well provide as a brief introduction to Digital Art for creating images through infographic processes. New digital media approach. Macintosh Environment. Microsoft Word: Wordprocessor Aim: Basic use of Macintosh computers and

encouragement of reflection on the use and concept that these new media imply for Art. Theory: concerning the technical image (Vilem Flusser) and our era (McLuhan). From visual poetry to posters. 2D Digital Images Creation and Manipulation: Photoshop (9) Bitmap Concept. Photoshop Programme Use Aim: Basic Use of Photoshop bitmap program-me and inclusion in the infographic process as well as the retouching and editing that this programme allows. Theory: about digital image (Several authors) and fragmentation (Walter Benjamin). From Moholy Nagy to Digital Photography. Vectorial image (Freehand). Vector concept. Page makeup. Aim: Basic use of the vectorial image program-me (Freehand) and inclusion in the infographic process as well as the design and illustration that this programme allows. Theory: virtual reality (Paul Virilio) and structures (Deleuze). Vasarely, Mondrian, Op Art, posters.

Basic Bibliography:

Fuenmayor, E., *Ratón, ratón... Introducción al Diseño gráfico asistido por ordenador*, Ediciones GG., Barcelona, 1996.

Carlson, J.; Malina, T.; Fleishman, G.; *Las Mejores Web*, GG. México, 1999.

Baudrillard, J., *Cultura y Simulacro*, Kair—s, Barcelona, 1993.

Benjamin, W., *Discursos Interrumpidos I*, Taurus, Madrid, 1987.

55105 INTRODUCTION TO IMAGE TECHNOLOGIES I B 12 11 (INFOGRAPHY)

Luis Asin

Technical training in the creative use of image photography techniques and infography.

SECOND COURSE

55106 PAINTING II T 12 12

Groups A and B: Simeón Saiz Ruiz

Group C: Armando Montesinos

Creation of a personal project that articulates all the practical work. It must set out a theme that specifies what is what you want to paint, that must neither be understood in a naive way nor be a mere excuse to add brushstrokes; a why-do-I-want-to-paint-what-I-paint?, which can facilitate the choice of images, technique and style that represent the theme adequately, because it is only then when the why will be justified. This project works as a background to acquire specific knowledge which the programme tries to develop, revolving around the theme of colour, composition and the representation of space and time in painting, and finally the integration of all these formal elements in a system of visual communication, whose vehicle will be a specific course on the technique of oil-painting.

Basic Bibliography:

Mayer, R., *Materiales y técnicas del Arte*, Herman Blume, Madrid, 1985.

Gregory, R.L., *Eye and Brain, the psychology of seeing*, World University Library, Weidenfeld and Nicholson, London, 1967.

Albers, J., *La interacción del color*, Alianza forma, Madrid 1979.

Chipp, Herschel B., (editor), *Theories of Modern Art*, University of California Press, 1968.

Ghyka, Matila C., *El número de oro*, Poseidón, Buenos Aires, 1958.

Estética de las proporciones en la naturaleza y en las Artes, Poseidón, Buenos Aires, 1977.

Calabrese, O., *Cómo se lee una obra de Arte*, Cátedra, Madrid, 1999.

Eco, U.; y Calabrese, O., *El tiempo en la Pintura*, Mondadori, Madrid, 1987.

Morris, C., *Signs, Language and Behavior*, Prentice

Hall, Nueva York, 1946. Traducción castellana: Losada, Buenos Aires, 1962.

Peirce, C., S., *Obra Lógico Semiótica*, Taurus Comunicación, Madrid, 1987.

Saussure, F., *Curso de Lingüística general*, Akal Universitaria, Madrid, 1980.

55107 SCULPTURE II: FOUNDATIONS, TECHNIQUES AND MATERIALS T 12 12

Group A: Víctor Blasco

Group B: Víctor Blasco and Pere Vida

The objectives of this subject are: firstly, the study of the problems and issues the student faces when S/he has to

represent space (perceptive comprehension, space itself, volume, the structure and meaning of objects) and secondly, the acquisition of the necessary technical knowledge for creating sculptures. We try as well to achieve a vision of sculpture's evolution in the twentieth century, analyzing the work of the most outstanding sculptors in every artistic movement. We shall pay special attention to the relationship between Drawing and Sculpture. The course is divided up in three thematic sections (3 terms):

1. Volume and space: Composition, proportion and rhythm.
2. Creation and structure: geometric form and order relation. Modular structures.
3. Collage, assemblage: The object is declared Art. The merger of Art and reality.

Basic Bibliography: Plowman, J., *Enciclopedia de las técnicas escultóricas*, Acanto, Barcelona, 1995.
Read, H., *La Escultura moderna*, Destino, Barcelona, 1994.
Williams, C., *Los orígenes de la forma*, Gustavo Gili, Barcelona, 1984.
VV.AA., *La Escultura*, Skira, Barcelona, 1984.

55108 DRAWING II T 12 12

Ricardo Cadenas & Sigfrido Martín Begué

The subject is centred on the knowledge and practice of Drawing as a key instrument in representation and as a system of interpreting reality. In the same way as language, we need to reflect upon rules, order and methods around the Universe of Drawing, not only as ways of asserting their own limits but as a quest for meaning.

Basic Bibliography:

Arheim, R. *Arte y percepción visual*, Alianza Forma. Madrid. 1979

Berger, J. *Modos de ver*, Edit. Gustavo Gili. Barcelona. 1976

El sentido de la vista, Alianza Forma. Madrid. 1990 Juan Jose Gomez Molina (coord.) *Las lecciones del dibujo*.

55109 THEORY AND CRITICISM OF CONTEMPORARY ART T 9

José Luis Brea Cobo

Systematic study of the main current theories of Art, covering three main approaches –subjective, social and linguistic approaches- the range of theoretical perspectives available nowadays. Special attention is paid to the constant links that historically have taken place between theoretical developments and artistic practice to obtain the most useful mechanisms for the student's own creative practice.

55110 INTRODUCTION TO DESIGN B 6

Vicente Blasco

The aim is to familiarize the student with the several branches of the generic concept of Design: graphic, industrial, fashion design, with a special emphasis on graphic design. The evolution of Graphic Arts and representation procedures.

THIRD COURSE

55111 DRAWING III: GRAPHIC PROCEDURES OF EXPRESSION T 9 10

Gonzalo Puch & José Ramón Alcalá

This subject tries to tackle from a theoretical- practical perspective the technical-expressive aspects related to the creation of present-day Art.

Group A (for students taking the “Plastic Arts” itinerary): A series of projects will be carried out following different artistic techniques and processes.

Teacher: Gonzalo Puch.

Group B (“Audiovisuals” itinerary) and Group C (“Design” itinerary): The programme follows strategies for approaching different problems involved in current Art representation, and we make use of very diverse techniques and current technological processes for representation. Teacher: José Ramón Alcalá.

FIRST CYCLE OPTIONAL SUBJECTS

55115 INTRODUCTION TO GRAPHIC PRINTING O 9 10

Enrique H. Martínez

The main objective of this introductory course to graphic printing is to show the student the manual artistic exercise which certain embossing and chalcographic techniques define. The practical nature of the exercises will help the student to search and differentiate the basic elements of graphic work -plane, point, line, blot, texture and material—where several interventions will be necessary during the printing process and where the exercises will explore and widen the meanings we find in the printing processes and the inherent properties in the materials we use. The analysis and understanding of language will be enhanced through the proper use of instruments and procedures.

Basic Bibliography:

Dawson, J., *Guía completa del grabado e impresión. Técnica y materiales*, Madrid, Hermann Blume, 1982.

Martin, J., *Enciclopedia de técnicas de impresión*, Acanto, Barcelona, 1993.

Ramos, J.C., *Técnicas del grabado Calcográfico y su estampación*, Barcelona, Hermann Blume, 1977.

Krejca, Ales, *Las técnicas del grabado*, Lisboa, Madrid, 1990.

55116 CONTEMPORARY ARTISTIC MOVEMENTS O9 10

Horacio Fernández

The aim of this subject is to provide a complex framework for the student, although neither comprehensive nor chronological, of the development of Modern Art during the XXth Century.

Matters of different artistic practices arise in the themes discussed, both Plastic Arts (Painting, Sculpture, Photography, Cinema, Architecture) and Non-plastic Arts (Literature, Music). The study and criticism of artistic practices in their cultural contexts is one of the main aims of this subject. Among the artists studied, always with illustrated lectures, we find Manet, Picasso, Giacometti, Beuys, Judd van der Rohe, Broodthaers, Nauman, Kabakov, Weston, Malevich, etc. Themes recurring throughout the century will also be covered such as technique, staging, surprise, Art as a widening of experience or the representation of the body. The bibliography, far too specific to be summed up, is recommended during the course, above all for planning written papers which make up the final mark together with class attendance. These papers must be discussed in tutorials before being written up. The subject is optional and is recommended for third course students.

55117 AESTHETICS OF MODERNITY O 9 10

Ana Martínez-Collado

Origin and Development of Modern Aesthetic Thought. Theoretical approach to the experience of modernity as a way of explaining the complexity of the vital artistic experience of our time. The final aim will be to reconstruct the formative process of this modern tradition through the main theoretical foci that make it up and their main groundbreaking artists, theoreticians, poets and novelists.

55118 INTRODUCTION TO IMAGE TECHNOLOGIES II (PHOTOGRAPHY) O 9

Gonzalo R. Cao

Following the teaching laid down in the Introduction to Image Technologies I, this course goes back to classic Photography. Analogic cameras, chemical printing and getting to know the Masters of the Nineteenth and

Twentieth Century Photography and the future.

Basic Bibliography:

Flusser, V., *Una filosofía de la Fotografía*, Síntesis, Madrid, 2001.

Sontag, S., *Sobre la Fotografía*, Edhasa, Madrid.

55118 INTRODUCTION TO IMAGE TECHNOLOGIES II (VIDEO) O 9

Javier Giráldez Vadillo

Technical training in the creative use of video and photo image technologies.

55119 SCRIPT AND PRODUCTION O 9 10

Group A: Ignacio Oliva

Group B: Javier G. Vadillo

Technique, typology and process of script writing for audiovisual work, specially focusing on fiction. Introduction to the audiovisual production concept and technique. Process and applications.

55120 PHOTOGRAPHY I O 9 10

Group A: Gonzalo R. Cao

Group B and C: Montserrat de Pablo

The study of Photography as a means of representation and creation from a theoretical and practical perspective. Technical content: Medium-size camera. Lighting. Light Measurement. Improving developing and printing in B/W. B/W Toners. Emulsions over different surfaces. Old Processes. Colour Photography. Lighting in Colour Photography. Digital Photography. Theoretical Content: Colour. Subjective Photography; artistic avant-garde influence. Portrait. Movement representation. Time Representation. Photography as representation, mise-en-scène, creating realities. Photography and new technologies.

Basic Bibliography:

Langford, M., *Fotografía básica*, Omega, Barcelona, 99.

Daly, T., *Manual de Fotografía digital*, Evergreen, Barcelona, 2000.

Dubois, P., *El acto fotográfico, De la representación a la percepción*, Paidós Ibérica, Barcelona, 86.

Flusser, V., *Una filosofía de la Fotografía*, Editorial Síntesis, Madrid, 2001.

55121 ART SOUND I O 9 10

José Antonio Sarmiento

At a theoretical level an historical overview is established through the presence of Sound Art, from the Futurist movement to current art passing through Cage, Fluxus... At a practical level the workings of a sound lab, a radio studio and the computer sound programmes are shown. During the course, the students will produce different works taking as a reference sound, noise, voice, silence. Lab works, computer, radio, installations.

Basic Bibliography:

Russolo, Luigi, *El Arte de los ruidos*, CDCE, 1997.

Lander-Nicah Lexier, Dan, *Sounds by artists*, Art Metropole, 1990.

Kahn, Douglas y Whitehead, Gregory, *Sound, radio and avant-garde*, The MIT Press, 1992.

Cage, John, *Silence*, Wesleyan University, 1973

55122 GRAPHIC DESIGN I O 9 10

Julio Sanz / Belén Sánchez

The didactic method of this subject starts from the practical reality of the design profession and its relationship with the social environment in the present-day context. The conceptual contents will cover what we regard as the basic pillars of Graphic Design: composition, typography, poster creation, visual identity and Graphic Arts. The approach put forward combines theoretical information and the development of exercises and related practices. In both cases

suitable (printed and web) bibliography will be provided and monographic screenings in class that will be a help and audiovisual support in a subject where visual information must be a regular feature. This will be completed with a knowledge of the historical frame of reference from the end of the Nineteenth century, passing through artistic avant-gardes and North American commercial Design after the Second World War and continuing up to the global diversity of our own day.

55123 DIGITAL DESIGN I O 9 10

1¼ Four Month Period (Teacher: Julio Sanz) Dynamic Image and Introduction to Interactivity.

- Formats, languages and medium. Working at 72 ppp.
- Vectorial and bitmap image.
- Graphic presentations and animations.
- Narrative Structures and Dynamic Image.
- Specific software for animations and presentations. The approach proposed combines theoretical information and the development of exercises and related practices. In both instances suitable (printed and internet) bibliography will be provided and monographic screenings in class that will function as an audiovisual support for making the theoretical programme more specific.

2¼ Four Month Period (Teacher: BelŽn S†nchez) Web Pages Design.

- Analysis.
Specify the web page objectives, the audience (Public Aim) and how the web site will be used, determine the web architecture and its navigation.
- Design. Web site sketches (Information Analysis according to graphic realization). Photoshop and Fireworks
Image processing (files format GIF, JPEG and PNG). Use of Typography and colour in the web
- Basic HTML as a tool for Design.
 - User's Norms (The web as a more attractive, efficient and intuitive medium).
 - Conceptual and formal analysis of websites of aesthetic and functional interest.
 - Final Course Project (Every student will design a personal web page).

55124 PAINTING WORKSHOP I O 9 10

Jaime Lorente / Gonzalo Cao

Painting in the third course is divided into three terms. First Term: Through a series of apparently unconnected works and through the use of different materials and themes, I try to define a topography which reveals the place where the student's commitment to his way of being in Painting during the Course is most clearly stated Second Term: The student will produce several works that make more visible that place where s/he can recognize himself/herself through them. Third Term: Project execution. The student will choose a subject at the start of this last period. The projects must reflect what made the student choose that theme. The project will reveal the level the student has reached during the course.

55125 SCULPTURE WORKSHOP I O 9 10

Pere Vida

This workshop will develop the sculpture practice considering it as a personal expression project. All the aspects involved in the creation of a sculpture process will be taken into account: first ideas, their sketch, the decision, planning, the work and its techniques, the final result (Critical Analysis). The subject will have an open nature to ease the connections with other artistic disciplines. Course Objectives: Making a sculpture from personal proposals. Getting to know how to organize and create a sculpture project. Knowing how to apply adequately the necessary techniques for its realization. Boosting the critical analysis through the analysis of one's own sculpture. Special attention will be paid to the making of a foundry workshop involving the following phases: Necessary Equipment. Materials

and their features. Smelting furnace. The wax model and other materials. Ceramic casts. Metal and its melting. Cleaning and treatment of surfaces.

55126 INSTALLATIONS O 9 10

Armando Montesinos

In its theoretical part, and through a critical overview of the specific places of the exhibition of works of art and a reflection about Minimal, Land Art, Povera Art and the disciplinary movements originating in the so-called "expanded field", this subject aims at a deep understanding of the relationship with space, understanding the latter as "text" and "context", of the artistic practice. In its practical part, and in connection with those reflections, the subject will pay special attention to boosting the students' capacity for creating projects.

Basic Bibliography:

Entre la geometría y el gesto, Ministerio de Cultura, Madrid, 1986.

Minimal Art, Koldo Mitxelena Kulturunea, San Sebastián, 1996.

Oliveira, N. de; Oxley, N; Petry, M; *Installation Art*, Thames & Hudson, London. 1994.

55127 HISTORY OF THE PERFORMING ARTS O 9 10

José Antonio Sánchez

The aim of this subject is to offer conceptual tools to understand the history of Contemporary Dramatic Production (from the end of the XIX century to nowadays) as well as the abundant documentation about artists, groups and specific plays. Special emphasis will be paid to visual creation associated with stage and performance developments after the fifties, including an introduction to Art History Action and Body Art. The lectures will alternate with analysis and commentaries on video performances and the writings of scenic developers or artists-in-action texts. Attendance at shows in Cuenca and in Madrid will be scheduled during the course and professional performing artists will be invited to give talks or Faculty workshops. Evaluation: Students will be asked to hand in three brief essays (one every three months) with themes related to what we have dealt with in class, a final paper being optional

FOURTH COURSE

During the 2002-2003 course the subjects corresponding to the first cycle of the new plan of studies will be taught and the fourth course of the former plan with the following subjects:

55026 GENERAL HISTORY OF ART

Juan Vicente Llorens Art History Department

Optional; Annual; 4h/week; 6 Cred.; 4 ECTS Historical-systematic approach to Ancient and Medieval Art.

55028 HISTORY OF PHOTOGRAPHY

Horacio Fernández Art History Department

Optional; Annual; 2h/week; 6 Cred.; 4 ECTS Historical-systematic approach to the theoretical foundations and evolution of photographic language.

55029 HISTORY OF CONTEMPORARY THEATRE

José Antonio Sánchez Art History Department

Optional; Annual; 6 Cred.; 4 ECTS Introduction to tendencies and authors in Contemporary Art, especially with regard to points of interaction with the plastic arts.

55030 DRAMA AND PERFORMANCE SPACE

José Antonio Sánchez Art History Department

Optional; Annual; 2h/week; 6 Cred.; 4 ECTS Theory and practice of dramatic text analysis. Theory and History of performance space. Practical Exercises.

55032 HISTORY OF CINEMA

Ignacio Oliva Art History Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Systematic- historical approach to and Critical Reflection on the Cinematic Arts.

55034 THEORY OF THE ARTISTIC OBJECT

Ana Martínez-Collado Philosophy Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Study of the work of art as an object of aesthetic experience.

55036 SOCIOLOGY OF ART

Vicente Jarque Philosophy Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Theory and criticism of the relation between art and society in contemporary culture.

55038 THEORY OF CRITICISM

José Luis Brea Philosophy Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Study of the theoretical foundations of con-temporary art criticism.

55039 INTRODUCTION TO ANTHROPOLOG

Vicente Jarque Philosophy Department

Optional; annual; 2h/week.; 6 Credits; 4 ECTS Theoretical analysis of human behaviour from a cultural perspective. Methodological introduction to social research.

55041 ENGRAVING II

Javier Lloret Art Department Optional; Annual; 4h/week; 12 Credits; 8 ECTS Development of the technique previously introduced. Creative use of these techniques. Concrete processes follow-up.

55043 OTHER ARTISTIC MANIFESTATIONS II

Jose Antonio Sarmiento Art Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Analysis and projects on the role of Art in public and private spaces.

55044 METHODS OF SPATIAL REPRESENTATION II

Juan Paz Art Department

Optional; Annual; 4h/week; 12 Credits; 8 ECTS Structures which allow the representation and interpretation of knowledge and experimentation in a given space.

55045 DRAWING AND PROJECTS

Gonzalo Puch Art Department

Optional; Annual; 4h/week; 12 Credits; 8 ECTS Drawing as an experimental model of verification and anticipation. Working Method, Reference Typology and Scheme Approach to the idea of monument.

55046 PHOTOGRAPHY III

Juan Ramón Yuste Art Department

Optional; Annual; 4h/week; 12 Credits; 8 ECTS Theory: Photographic vision: genres and styles. New tendencies. Photography and simulation. Editing and marketing. Practice: Production. Creative lighting. Manipulations: virages, retouching. Color prints. Non-conventional processes of printing.

55048 VIDEO III

Ángel Saenz Art Department

Optional; Annual; 4h/week; 12 Credits; 8 ECTS Video production. Postproduction (mixing and special effects). Sound. Video-installation.

55050 DESIGN III

Juan J. Arrausi Art Department

Optional; Annual; 4h/week; 12 Credits; 8 ECTS Specific Design Projects. The company and the studio. Materials and technologies. Change of function.

55052 NEW TECHNIQUES II

Sylvia Molina Art Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Generative systems. Digital creation settings and mixed images treatment (processing*). Personal poetics applied.

55054 CREATIVE ADVERTISING II

Diego Gómez Art Department

Optional; Annual; 2h/week; 6 Credits; 4 ECTS Advertising discourse in dynamic media. (Video and television). Creating graphic discourse.

55055 PAINTING IV

Jaime Lorente Art Department Optional; Annual; 6h/week; 18 Credits; 12 ECTS Observation techniques, localization, analysis and anamorphic development (transformative-regenerative) of conventional process systems in Painting. Vision, visualization and objective/sub-jective assembling and detachment of senses.

55056 SCULPTURE IV

Ricardo Cotanda Art Department Optional; Annual; 6h/week; 18 Credits; 12 ECTS Projects relation linked to special features of space linked to meaningful parts of a work of art.

55058 INSTALLATIONS II

Ana Navarrete Art Department

Optional; Annual; 6h/week; 18 Credits; 12 ECTS Approach to and exploitation of space in installations. Review of Historical antecedents. Light ¹³³ spaces.