

## ENGLISH FRIENDLY COURSES (EFC) 2024-2025 CAMPUS OF BIZKAIA







<https://www.ehu.es/es/web/arte-ederren-fakultatea/movilidad/alumnado-visitante>

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In addition to the general offer of courses taught in English, some Centers offer for incoming students English Friendly Courses (EFC): subjects taught in Spanish or Basque, in which the syllabus summary; lecturer tutoring, examinations and/or papers are available in English.

### English Friendly Courses taught in SPANISH:

#### FACULTY OF FINE ARTS (320)

COURSE		SEMESTER <sup>1</sup>	CREDITS	SCHEDULE <sup>2</sup>	LINK TO SYLLABUS
<b>Common courses</b>					
26881	Laboratorio	Annual	9	M	
26878	Arte y Tecnología II	1st	9	M	
<b>Bachelor's Degree in Fine Art</b>					
26901	Registro y Prácticas Artísticas Performativas y Contextuales	1st	6	M	
26905	Geometría Aplicada	1st	6	M	
26891	Gráfica Tecnológica	2nd	6	M	
26898	Arte interactivo e interfaces	2nd	6	M	
26906	La Gráfica en el Campo Expandido	1st	6	A	
<b>Bachelor's Degree in Creation and Design</b>					
26891	Gráfica Tecnológica	2nd	6	M	
26942	Procesos y Metodologías de Creación e Innovación	1st	6	M	

<sup>1</sup> SEMESTER: Annual: September 2024 to May 2025

1<sup>st</sup>: September 2024 to January 2025

2<sup>nd</sup> : January 2025 to May 2025

<sup>2</sup> SCHEDULE: Morning (M)/ Afternoon (A): begins at 13.30.

## English Friendly Courses taught in BASQUE:

FACULTY OF FINE ARTS (320)					
COURSE	SEMESTER <sup>3</sup>	CREDITS	SCHEDULE <sup>4</sup>	LINK TO SYLLABUS	
<b>Common courses</b>					
26868 Irudi Laborategia	Annual	9	A	<a href="#">→</a>	
<b>Bachelor's Degree in Fine Art</b>					
26871 Eskultura I	Annual	9	M		
26900 Denboran oinarritutako arte medioak	1st	6	M/A	<a href="#">→</a>	

<sup>3</sup> SEMESTER: Annual: September 2024 to May 2025

1<sup>st</sup>: September 2024 to January 2025

2<sup>nd</sup> : January 2025 to May 2025

<sup>4</sup> SCHEDULE: Morning (M)/ Afternoon (A): begins at 13.30.



## COURSE GUIDE

2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** Fourth year

## COURSE

26901 - Recording & Practical Training in Performing & Contextual Arts

**Credits, ECTS:** 6

## COURSE DESCRIPTION

"Register and Performative and Contextual Art Practices" is a subject focused on the study, development and experimentation of artistic practices with a clear vocation of direct interaction in the sociocultural context in which they happen, using heterogeneous tools, strategies and formats, sometimes not exclusive of the artistic scene. They are artistic practices that take very much into account the various agents involved in the artistic experience &#8212;both those who assume the role of entities that produce the artistic work and those who receive it&#8212;; as well as the possibility of contributing to the environment and being influenced by it.

The subject has a project and procedural character. Importance is given both to knowing how to bring motivations or needs to artistic formalizations through a planned and managed creation and to being able to include more procedural and improvised moments. Likewise, work is done without the disciplinary restrictions of what is traditionally understood as art, and even of the presumptions about where a work of art can or should be located. Radical, practical and discursive experimentation is also encouraged, as a way to formalize artistic projects, with a methodology of gradual approaches, guided by a previous desire or intuition.

The concept of performative works in its double aspect: as a work from the living arts, playing with the presence and the body in a specific time and space, and as the ability to "perform", "act" or "affect" a given situation.

This subject gives importance to the relationship between production, analysis and reception of the work of art as a meeting place. In this sense, the registration of artistic projects (in photography, video, audio, graphic or other formats) is a very valuable tool for the artist to be able to generate different moments of reception of his project and different ways of penetrating it.

## COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT

The competences that the student is expected to acquire during the development of the subject would be the following:

- Ability to identify and understand different artistic expressions that have to do with the contextual nature of the subject: participatory art, collaborative art, dialogic art, community art, socially committed art and relational art.
- Ability to invent different strategies with which to interact in a given context.
- Ability to handle different relational technologies (related to the behavior, communication and organization of people in performative proposals).
- Ability to propose projects in which the artist-work-receiver relationship occurs within alternative ways to the usual scheme of "production by the artist - consumption by the public".
- Ability to properly choose the documentation medium that best suits the structure and needs of each project and to technically formalize it in a manner adjusted to its intentions.

## Theoretical and Practical Contents

- Artistic framework in which we will move: contextual art, performative art, participatory art, collaborative art, dialogic art, community art, socially committed art and relational art.
- Games in which we participate: the game as an artistic strategy with which to subvert norms, confront decisions and experience divergent behaviors.
- Case study of artistic projects in context: Gau Irekia.
- Different types of recipients of an artistic project: public, user, participant, collaborator, co-creator...
- Technologies of relationships: mechanics of behavior, communication and organization of people.
- Different ways of tackling the registration of an artistic project.

## TEACHING METHODS

The course is organized based on the following sequence of phases:

1) The Framing, 2) The Experimentation, 3) The Bet and 4) The Staging. These phases correspond respectively approximately to the four months of development of the subject. Firstly, the perspective of art from which we will work will be considered; Next, experiments and dynamics will be proposed that allow an intuitive approach to future projects; then they will focus, outline and develop the student projects for the subject and finally these projects will materialize so that they can be accessed from the specific spaces and times of artistic formalizations.

The methodology of the subject is based on four formats: experimental dynamics proposed both by the teacher and by the students themselves, documentary references of artistic projects and visits to specific contexts that can be taken as work enclaves. It is a mainly practical approach spiced with example pills.



Likewise, there will be the usual tutorials, to address the doubts that arise during the performance of the experiments and dynamics that make up the course.

### TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					45		
Horas de Actividad No Presencial del Alumno/a		22,5					67,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

### Evaluation tools and percentages of final mark

- Group dynamics made in class... 30%
  - Performative group actions (action + register)... 30%
  - Contextual project (project + exhibition device + memory)... 40%
- 100%

### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

#### ORIENTATIONS

The evaluation system will be continuous, by presentation of works and participation in class dynamics.

Evaluation elements: class dynamics, performative group actions (and their records) and contextual projects (with their exhibition display and memories).

Similarly, attendance and participation are essential for the proper development of the teaching/learning process in the course, and will be taken into account in the evaluation.

On the other hand, given the structure of interdependent interventions that sustains the course, the presentation, on the pre-established dates, of all the proposals is essential.

Each and every one of these works is required for the evaluation of the student process, and its qualification.

In the absence of any of them, other ways of verifying knowledge will be determined to confirm that the student has the necessary degree of theoretical-practical preparation.

Students will have the right to be evaluated through the final evaluation system, regardless of whether or not they have participated in the continuous evaluation system, as long as they present their resignation to the continuous evaluation with the advance indicated in the regulations.

#### WAIVER REGULATION

Resignation of the call:

To waive the call, students who go for continuous assessment will have to submit their resignation in writing to the teacher responsible for the subject one month before the official exam date of the subject. The students who go for the final evaluation it will be enough if they do not appear for the fixed test. In both cases the grade will be "not presented".

Waiver of the evaluation system:

The continuous assessment system is preferred at the UPV/EHU. However, students will have the right to be evaluated through the final evaluation system. To do this, you must submit your resignation to the continuous assessment system in writing and you will have a period of 9 weeks to do so from the beginning of the course, as it is a four-month subject of the first four-month period.

### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

The works of "Performative Group Action" (with its audiovisual record) and "Contextual Project" (with its exhibition device and memory) will be requested. Both works will be presented in class regardless of where they were done. In addition, there will be a written test to check the acquisition of knowledge, references and class practices.



## MANDATORY MATERIALS

Those required in the exercises and class practices, the basic bibliographical references, as well as all the materials shared in egela.

## BIBLIOGRAPHY

### Basic bibliography

Ardene, Paul. 2006. Un Arte Contextual. Creación artística en medio urbano, en situación, de intervención, de participación. Murcia: Cendeac.

Bourriaud, Nicolás. 2006. Estética relacional. Buenos Aires: Adriana Hidalgo.

Duarte, Ignasi y Bernat, Roger. 2009. Querido Público: El espectador ante la participación: jugadores, usuarios, prosumers y fans. Barcelona: Centro Párraga, Cendeac y Eléctrica Producciones.

Fisher-Lichte, Erika. 2011. Estética de lo performativo. Madrid: Abada.

Kaprow, Allan. 2007. La educación del des-artista. Madrid: Árdora.

Rancière, Jacques. 2010. El espectador emancipado. Castellón: Ellago ed.

Tudela, Javier. 2008 . Cuando arte es la respuesta, ¿cúal era la pregunta? En *Ikas-art*. 1er Encuentro de Arte Universitario, dirección y coordinación Jose María Herrera, 275-82. Güeñes: Enkartur.

### Detailed bibliography

Bishop, Claire (ed). 2006. Participation. London: White Chapel Gallery & The MIT Press.

Jahn, Marisa ed. 2010. Byproduct. On the Excess of Embedded Art Practices. Canadá: YYZBooks.

Jullien, Francois y Suárez, Anne Hélèlen. 1999. Tratado de la Eficacia. Madrid: Siruela.

Kester, Grant. 2004. Conversation pieces: Community and Communication in Modern Art. California: University of California Press.

Laddaga, Reinaldo. 2006. Estética de la emergenci. Buenos Aires: Adriana Hidalgo editora.

Willats, Stephen. 2010. The Artist as an Instigator of Changes in Social Cognition and Behaviour. Londres: Occasional Papers.

### Journals

<http://www.a-desk.org>

<http://www.efimerarevista.es/>

<http://www.ehu.eus/ojs/index.php/ausart/index>

<http://esferapublica.org/nfblog/>

### Web sites of interest

<http://www.rtve.es/television/metropolis/>

<https://www.consonni.org/>

<http://www.okela.org>

<http://www.bulegoa.org/>

<http://wikitoki.org/>

<http://azala.es>

<http://www.azkunazentroa.eus/>



<https://www.guggenheim-bilbao.eus/>

<http://www.salarekalde.bizkaia.net/>

<https://www.tabakalera.eu>

<http://kmk.gipuzkoakultura.eus/es/sala-de-exposiciones/presentacion>

<http://www.artium.org/es/>

<http://www.montehermoso.net/>

<http://www.ca2m.org>

<http://www.mataderomadrid.org>

<http://medialab-prado.es>

<https://www.lacasaencendida.es/>

<http://www.museoreinasofia.es/>

<http://hangar.org>

<http://www.cccb.org/es/>

<http://macba.es>

<http://theinfluencers.org>

<https://www.documenta.de/es/>

<http://bb9.berlinbiennale.de/>

<http://www.labiennale.org/it/arte/index.html>

<https://www.traficantes.net/nociones-comunes>

<http://esnorquel.es/pod-cast/>

## OBSERVATIONS



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** Fourth year

**COURSE**

26905 - Applied Geometry

**Credits, ECTS:** 6

**COURSE DESCRIPTION**

Applied geometry consists of the application of the best known representation systems, and using them to describe objects from an artistic and professional approach. Nowadays, however, the classic techniques of square and bevel, plan projection, elevations, profiles, etc... have been displaced by digital techniques, which help enormously in the process. Of course, always complemented with sketching, design and freehand sketch.

Today, we can see the usefulness of it when presenting artistic dossiers for exhibitions and museums, giving the presentation of the same a high-level professional finish through well done sketches, or 3D renderings with simulations of lighting and shading in real time.

In fact, in the professional industry, more and more profiles are required to control the tools of applied geometry, such as the ability to draw under orthogonal representation systems, axonometric or freehand conic perspective, but also the ability to project 3D renderings that give credibility and realistic volume to the parts, objects and projected buildings.

That is why from fields as apparently distant as building engineering, architecture or product design, they begin to require these techniques that we will see in the course.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

This subject is configured as an experimental workshop that proposes an analytical vision through Geometry in Art and an experimental formulation with proposals and projects in which drawing and descriptive tools are a fundamental part. It also contemplates the training that our graduates must have to teach in secondary education and the quality of that training from a critical, practical orientation and adaptation of the descriptive and constructive tools to the medium in question, that is to say, its disciplinary adequacy.

**Theoretical and Practical Contents**

The theoretical and practical content of the course "Applied Geometry" will try to give a creative and practical approach to the traditional techniques of perspective drawing and representation systems. Thus, instead of focusing on the more technical drawing - typical of engineering - with square and bevel, angle protractor, 1/1 measures and others, in the course we will see very current techniques of freehand drawing as well as professional software such as Krita, Blender and Zbrush.

We have chosen these programs because with them the students can create models for both artistic and professional production with the free versions of them. Not only that, but we will see all the support that these digital techniques give us when creating objects and inorganic spaces.

The applicability of these techniques, framed in the field of traditional drawing, digital drawing and 3D modeling, will give an outlet to the geometry itself, but applying it to the presentation of dossiers with parts and scenarios through preview, rendering objects for product design, or the preparation of a professional portfolio.

We will also carry out a group work with a specific client in mind, through which students will adjust to real needs, and will use what they have learned in the first ten weeks to develop an artistic work applicable to a commission.

In addition, they will receive feedback from a professional in the field, as well as a lecture, which will allow them to have direct contact with a professional reality.

**TEACHING METHODS**

**METHODOLOGY:**

Being the "application" component determinant in this subject, the practices will be the ones that will condition to a greater extent the development of the course.

The theoretical contents will run parallel to the development of the practices, using a minimum previous knowledge and counting on the capabilities of a person whose profile is linked to the field of the visual, we can delve into the possibilities



of the Representation Systems.

It is highly recommended that interested students have a personal computer and, if possible, a graphic tablet of the most basic range.

The timetable for this course, in which the subject is to be taught in weekly blocks of five hours, determines the type of instrumental and digital media.

We will understand from its base the use of the dihedral-orthogonal, axonometric and conic perspective systems, but through a simple and easy to understand approach, and we will see its applicability in the creation of scenes, objects and vehicles, both for product design, artistic dossiers, or film and video game production.

Afterwards, we will go into the possibilities and tools offered by digital drawing, with perspective aids, drawing guides and different tools that will help us to create and design parts, vehicles, buildings or even characters for film and video games.

Finally, we will learn the techniques of digital modeling, rendering and lighting to create showroom modules, scenography sets, and scenery and vehicles for professional production with Blender. All this will be complemented with an introduction to digital sculpting through the Zbrush tool.

Among the functions of the NP hours, will be to get materials or prepare them conveniently for use in class; make bibliographical consultations, the pursuit of work that does not require to be done in classroom hours, etc.

The "tutorials" (6h/week), allow to deal with issues that require personalized attention (Vgr.: Evolution of exercises, consultations on non-attendance work, guidance on various issues such as monitoring the work of students who with justified cause, according to regulations, do not attend the P hours, etc.). It should be noted that in no case are tutorials supposed to replace teaching hours.

#### SPECIAL; MEASURES FOR COVID 19

In view of possible contingencies with this issue, we have proposed that, depending on the enrollment of the subject, if the group of students exceeds 35, in order to maintain the mandatory distance between students, the group would be divided in two, with half of the group attending in person and the second half the following week. Classes will be held at the usual time, but will be recorded live via Webex. In this way, both those who are in the classroom and those who are at home will be able to follow the content of the class live, being able to consult live the questions they deem appropriate.

#### WHAT IF THERE IS CONFINEMENT AGAIN?

In this case, the classes will become completely online, maintaining the teaching schedule, and the obligation to attend them online, for which it will be required to enter the Egela session and have headphones, speakers or similar to follow the teaching. It is not mandatory to use a microphone in these sessions. In addition, some of the techniques will be recorded on the platform so that students can consult them during the course.

#### TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					45		
Horas de Actividad No Presencial del Alumno/a		22,5					67,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

#### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

#### Evaluation tools and percentages of final mark

- Individual assignments 60%
- Teamwork assignments (problem solving, Project design) 40%

#### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

##### EVALUATION:

The evaluation will be continuous for students who regularly attend classes and participate in the P (face-to-face) and NP (non-face-to-face) activities that are proposed or agreed.

Attendance must be higher than 80% of the face-to-face hours, in which case personal involvement in the work will be weighted with up to one point, but at the discretion of the faculty of the subject.

The continuous evaluation will be based on the development of the practical work proposals to be carried out and on the





degree of acquisition of the expected learning outcomes (competences).

The theoretical contents taught will be evaluated through the practices developed, which will be presented by their authors, in the corresponding deliveries that will appear in Egela of the course itself.

The exercises carried out during the course will be weighted as 100% of the final grade.

Those who, in writing, have presented the resignation of the subject,

will be able to take the final evaluation. In order to do so, they must present the work developed during the course, complete and corrected. The evaluation, in this case, will be given by the assessment of the work submitted, which will be validated by a validation test in which the student will demonstrate its authenticity.

#### **EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT**

The evaluation of the extraordinary evaluation will be as follows. It will consist on the one hand of an exam, which will have a value of up to 50% of the grade, and on the other hand of the delivery in the corresponding Egela folder, which will complete 100%. In order to take the exam, the teacher will require the delivery of 100% of the work done during the course.

If the student does not take the exam, he/she will be considered as a "No Show" in the second exam.

#### **MANDATORY MATERIALS**

##### **OBLIGATORY MATERIAL**

It is mandatory to have a computer at home to be able to do the digital part, and a basic tablet of the simplest range (Wacom Intuos or lower).

#### **BIBLIOGRAPHY**

##### **Basic bibliography**

Bouleau, CH. Bibliografía básica

- Bärtschi, Willy A. "El estudio de las sombras en la perspectiva". Gustavo Gili. México 1982
- Bonet Minguet. "Perspectiva cónica". Ediciones del autor. Valencia 1985
- Cabezas, L. Ortega de Uhler, L.F. "Análisis gráfico y representación geométrica". Universitat de Barcelona. Barcelona 2001
- Flocon-Taton. "La perspectiva". Tecnos. Madrid 1966
- Giménez Morell, Roberto. "Espacio. Visión y representación". Universidad Politécnica de Valencia, Valencia 1988.
- Guasch, P. "Dibujo geométrico y perspectiva". UPV/EHU. Leioa 1985
- Izquierdo Asensi, F. "Geometría Descriptiva". Ed. Dossat .11ª ed. Madrid 1977
- Kubovy, Michael. "Psicología de la perspectiva y el arte del renacimiento". Ed. Trotta, M. 1996.
- Moral. R. "Perspectiva". Gustavo Gili. Barcelona 1981
- Navarro de Zuñillaga. J. "Mirando a través. La perspectiva en las artes". Ediciones del Serbal. Barcelona 2000
- Pedoe, Dan. "La geometría en el arte". Gustavo Gili. Barcelona 1979.
- Pirenne, M.H. "Optica perspectiva y visión en la pintura, arquitectura y fotografía". Victor Lerú. Buenos Aires. 1974
- Robertson, Scott and Bertling, Thomas, "How To Draw", Drawing and Sketching Objects and Environments from Your Imagination", Design Studio Press 2013
- Robertson, Scott and Bertling, Thomas, "How To Render", The Fundamentals of Light, Shadow and Reflectivity", Design Studio Press 2014
- Schmidt, R. "Geometría descriptiva con figuras estereoscópicas". Ed.: Reverté, B. 1986
- Thomae, R. "El encuadre en la perspectiva". Gustavo Gili. B. 1980
- Vero. R. "El modo de entender la perspectiva". Gustavo Gili. Barcelona 1991
- Vidal, Mª. D. y Giménez, R., "Perspectiva artística". Ed.: Universidad Politécnica de Valencia, 2007.
- Villanueva Bartrina, L. "Perspectiva lineal: su relación con la fotografía". UPC. Barcelona 1996.
- Wright, L. "Tratado de perspectiva". Stylos. Barcelona 1985

##### **Detailed bibliography**

###### **Bibliografía**

- Bärtschi, Willy A. El estudio de las sombras en perspectiva cónica. Gustavo Gili. Barcelona 1980
- Baxandall, Michael. Las sombras y el siglo de las luces. Visor. Madrid 1997
- Bonci, Elia. Teoria delle ombre e del chiaroscuro. Ulrico Hoepli. Milán 1937
- Bonet Minguet. Perspectiva cónica. Ediciones del autor. Valencia 1978
- Bouleau, Ch. Tramas. Akal. Barcelona 1996
- Cabezas, L. Ortega de Uhler, L.F. Análisis gráfico y representación geométrica. Universitat de Barcelona. Barcelona 2001
- Della Francesca, Piero. De prospectiva pigendi. De Lettere. Firenze. 1984
- Flocon, Albert. La perspective. Presse Universitaire de France. Paris 1984
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Gibson, J.J. La percepción del mundo visual . Infinito. Buenos Aires 1974  
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Hockney, D. El conocimiento secreto. Destino. Barcelona 2001  
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Raya Moral, Baltasar. Perspectiva. Gustavo Gili. Barcelona 1980  
Thomae, Reiner. Perspectiva y axonometria. Gustavo Gili. Barcelona 1976  
Schaarwachter, G. Perspectiva para arquitectos. Gustavo Gili. Barcelona 1976  
Stoichita, Victor. Breve historia de las sombras. Siruela 1997  
Vero. R. El modo de entender la perspectiva. Gustavo Gili. Barcelona 1991  
Villanueva Bartrina, L. Perspectiva lineal. Su relación con la fotografía. UPC. Barcelona 1996.  
Wright, L. Tratado de perspectiva. Stylos. Barcelona 1985

### Journals

### Web sites of interest

### OBSERVATIONS



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** Third year

**COURSE**

26891 - Graphics for Technology

**Credits, ECTS:** 6

**COURSE DESCRIPTION**

This deals with graphics focused on the conception and realisation of artistic projects. It covers all of the graphic techniques, systems and strategies which participate in the creative process, both in its aspect of ideation and projection and in the plasmation or realisation, without forgetting their potential as analytic tools. It is approached connected to the development of projects in different settings: video, sculpture, illustration, design, painting, scenic space, photography. In the Technological Graphics area the focus is on the connection between digital graphics and the material supports with special attention on the printing processes in a broad sense: digital printing, lithography, intaglio print, photography, cutting.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

Learning objectives:

A disciplinary or multidisciplinary artistic project as the basis for experimental production, materializing personal objectives and defining particular working methodologies.

-Learn how to select, convert and produce images and drawings in combination with digital and analog imprinting.

-Handle analog materials and resources (printing, stamping)

and digital ones. Classify materials based on their imprint or register.

Experimental production in the artistic fields, materializing and synthesizing basic operations of symbolization or investiture of meaning, using the resources required for each technique: processes, procedures and art materials in the fields of drawing, painting, sculpture, photography, audiovisuals and technological devices, to showcase personal discoveries, objective material solutions, different ways of working in the development of methodology and processes to create images, meanings and symbols.

-Be able to establish a personal working system based on the connections between image technologies.

-Recognize the standard uses of input and output devices, as well as computer programs and establishing personalized uses.

-Identify and handle different image formats (material, electronic, digital) and their conversion.

-Learn about and handle different types of image (light, matter, data) and their conversion.

-Identify and handle different statuses of an image (visual, photolith, matrix).

-Identify and handle images of continuous tone, line and raster and their conversion.

-Distinguish stable and unstable matrixes depending on the processing of the image.

-Learn to relate conversion factors in the handling of an image.

-Identify and handle processes for obtaining a matrix (cutting, relief, planography or permeography).

- Learn about and select the right format and peripherals to process digital images.

- Learn about and select the right formats for processing an image in laser cutting.

- Be able to transfer photo images to different formats and produce or edit them.

- Link and hybridize analog and digital images.

- Link and hybridize text and images.

- Differentiate, select and economize resources when carrying out a project.

Written, oral and critical comprehension projects to analyze, identify and list the artistic events and social contexts in which they take place.

- Learn to find, identify and select suitable materials and documents to carry out a project.

- Learn to create a professional dossier and present it for discussion to the rest of the students.

- Learn how to contextualize projects in specific spaces (interiors and exteriors).

- Learn how to contextualize a project in a virtual environment.

**Theoretical and Practical Contents**

Theoretical-practical content:

Topic 1. Contemporary graphic technologies.

1.1- Connections of new digital, analog and hybrid technologies within the graphic domain. Infographics, photography, engraving, video, drawing, painting.

Topic 2 The project and technological media in the fields of art, illustration and design.

2.1- Processes, phases and methodologies.

2.2- Contemporary media and formats for reflection, action and communication.

Topic 3 Technological systems to capture and process digital graphics.

3.1- Systems and devices for digitalization.



3.2- Processing programs: bitmap, draw program and video editing.

Topic 4 Systems and devices for up/downloading graphics.

4.1- Printing systems (formats and materials).

4.2- Engraving and laser cutting systems.

4.3- Stamping and transfer systems (offset, silk screen printing, photopolymers, etc.).

4.4- Image systems in immaterial format (projection, video and web).

## TEACHING METHODS

Se expondrán los temas teóricos en sesiones que tratarán siempre de conceptos generales ofreciendo una visión panorámica de las cuestiones implicadas en la materia. También, los temas que tratan de las diferentes tecnologías se abordarán de un modo general sin que las técnicas o procedimientos se estudien de forma detallada. De esta forma se pretende una mayor implicación en el estudio y aplicación de las técnicas sobre la base del amplísimo conocimiento disponible en la actualidad, evitando al mismo tiempo el riesgo de una excesiva fijación en los procedimientos y poniendo el énfasis en la investigación y la adquisición de procedimientos personalizados.

Las clases prácticas podrán ocuparse en la realización puntual de ejercicios y en el desarrollo y ejecución del proyecto personal. Para el proyecto personal se proponen como orientaciones las siguientes: una fase exploratoria con reunión de materiales, esbozos y ejecución de imágenes. Al mismo tiempo estudio práctico de las técnicas que se pretenden aplicar y del uso de los medios técnicos disponibles. Una segunda fase de ejecución del proyecto una vez que se ha podido establecer su viabilidad técnica, interés artístico y gráfico o de producción.

Las clases teóricas se apoyarán con presentaciones en ppt u otros recursos. Se dispondrá además de material audiovisual, bibliografía y páginas web de consulta para cada tema.

Los grupos de trabajo (tanto para las actividades ABP como para las prácticas) se establecerán al comienzo del cuatrimestre y se mantendrán a lo largo del curso.

## TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					45		
Horas de Actividad No Presencial del Alumno/a		22,5					67,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

## Evaluation methods

- Continuous evaluation
- End-of-course evaluation

## Evaluation tools and percentages of final mark

- personal project, dossier, oral presentation, attendance 100%

## ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

- Asistencia, participación 5%
- Realización de prácticas individuales (ejercicios o problemas) 20%
- Trabajos en grupo 20%
- Desarrollo del proyecto 40%
- Desarrollo del dossier y exposición oral 15%

La evaluación será continua. Los parámetros principales a evaluar serán los siguientes:

- Participación en las actividades comunes planteadas en el curso. Intervenciones y colaboración activa en la marcha del curso.
- Calidad técnica de prácticas y ejercicios. Resolución adecuada y original en la ejecución.
- Calidad del proyecto:
  - .Calidad artística: densidad, inventiva, conexiones, argumentos.
  - .Calidad técnica: amplitud, variedad, conocimiento del medio, complejidad.

La evaluación es de tipo continuo. Las actividades de tipo ABP contribuyen en un 20% en la calificación final (algunas de estas actividades son evaluables individualmente y otras se evalúan en conjunto). Los detalles pormenorizados se entregan en la guía docente del estudiante). Las prácticas contribuyen otro 20%. Por último el trabajo cooperativo se



evalúa indirectamente, aplicando un factor de corrección a las actividades del grupo. Al comienzo del curso se pone a disposición de los estudiantes la información detallada del proceso de evaluación.

Renuncia a la convocatoria.

Para renunciar a la convocatoria el alumnado tendrá que presentar la renuncia por escrito al docente responsable de la asignatura un mes antes de la fecha oficial de examen de la asignatura.

Renuncia al sistema de evaluación

El alumnado tendrá derecho a ser evaluado mediante el sistema de evaluación final. Para ello, deberá presentar por escrito la renuncia al sistema de evaluación continua y dispondrá para hacerlo de un plazo de 9 semanas para las asignaturas cuatrimestrales y de 18 semanas para las anuales, a contar desde el comienzo del cuatrimestre o curso respectivamente.

#### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

Presentación de los ejercicios tanto de naturaleza teórica como práctica, desarrollados a lo largo del curso.

Presentación del Proyecto personal

Presentación de dossier y exposición oral de todo el trabajo desarrollado

Parámetros principales a evaluar, serán los siguientes:

-Calidad técnica de prácticas y ejercicios. Resolución adecuada y original en la ejecución.

-Calidad del proyecto:

.Calidad artística: densidad, inventiva, conexiones, argumentos.

.Calidad técnica: amplitud, variedad, conocimiento del medio, complejidad.

#### MANDATORY MATERIALS

Si los hubiera, cada profesor los indicará al inicio del curso.

#### BIBLIOGRAPHY

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SHANKEN, E. Art and Electronic Media. London: Phaidon Press, 2009. 304 p. ISBN 978-0-7148-4782-5

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ALCALA, J. R. & CANALES, F. Ñ. Copy-ART; la fotocopia como soporte expresivo. Col. Para arte. Alicante: Diputación de Alicante, 1986.

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KARSNITZ, J. R. Graphic Arts Technology. New York: Delmar Publ., 1984

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RIEMSCHNEIDER, B. & GROSENICK, U. Art at the turn of the Millennium. Arte para el siglo XXI. Köln: ed. Taschen, 1999



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SACILOTTO, D. Photographic printmaking. New York: Watson-Guptill Public., 1982  
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WISNESKI, K. Monotype/Monoprint. New York: ed. Bullbrier Press. Ithaca, 1995

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ART ON PAPER. Fanning Publishing Company Inc. New York. [www.artonpaper.com](http://www.artonpaper.com)  
COMTEMPORARY IMPRESIONS. American Print Alliance. Peachtree City AG.US.  
[www. PrintAlliance.org](http://www.PrintAlliance.org)  
EN SERIGRAFÍA. Ed. Digitec, s.L. Barcelona. España. Dep. L. B2207489. [www.alabrenet.es](http://www.alabrenet.es)  
GRABADO Y EDICIÓN. [www.grabadoyedicion.es](http://www.grabadoyedicion.es)  
PRINTMAKING TODAY. Cello Press Ltd. West End, UK.[www.printmakingtoday.uk](http://www.printmakingtoday.uk)  
SERIGRAFÍA. Ed. Press-Graph. Sabadel. España. [www.pressgraph.es](http://www.pressgraph.es)

### Web sites of interest

[www.gusgsm.com](http://www.gusgsm.com)  
[www.manovich.net](http://www.manovich.net)  
[www.printeresting.org](http://www.printeresting.org)  
[www.vectoralia.com](http://www.vectoralia.com)  
<http://beliomagazine.com>  
<http://etudesphotographiques.revues.org/index.html>  
<http://www.infosthetics.com>  
<http://netescopio.meiac.es/index.php>  
<http://ubu.com>  
<http://esteticayteoriadelasartes.org/paginas/materiales>  
[www.calcografianacional.com](http://www.calcografianacional.com)  
[www.solograficas.com](http://www.solograficas.com)  
[www.spanischprintmakers.com](http://www.spanischprintmakers.com)  
[www.worldprintmakers.com](http://www.worldprintmakers.com)  
[www. estampa.org](http://www.estampa.org)

### OBSERVATIONS

This subject is English Friendly

Dada la situación surgida con el COVID 19 se seguirán las normas de seguridad y directrices establecidas por la UPV/EHU

"Frente a la Situación COVID-19 y dadas las circunstancias que se den en la situación :

GRUPO 01: Curso combinado entre online y presencial (Unai Requejo)

Grupo 02: Las clases se desarrollarán de manera general On line a excepción de 5 clases que se desarrollarían en el aula C4 (a determinar días según situación y dividiendo el grupo en 3 subgrupos)" (Izaskun Álvarez Gainza)

Grupo 31: Ikasgaia presentziala izanik, modu egokienean ikasgaiaren edukiak, bai praktikoak zein teorikoak aurrera eramaten ahaleginduko gara. Matrikula kopuruaren arabera ezinezkoa balitz, bimodalitatea ezarri beharko genuke, taldea bitan banatuz. Talde bat aste batean ikasgaia presentzialki jarraituz eta beste erdiak etxetik online jarraituko luke, astero txandatuz. Edozein modutan ere aurkezpenak eta klaseak grabatu eta Blackboard Collaborate bitartez konpartituko dira. Eduki digital asko izanik ikasgaia jarraitzeko ez da arazorik espero. Egoerak behartuta ikasgaia guztiz ez presentzialki jarraitu beharko bagenu, beti ere ikasgaiaren programa jarraituz, ariketa praktikoak eta teoria egoerara moldatuko dira, ikasgaia modu egokienean bideratuz eta ebaluaketa sistema egokituz (Susana Jodra)



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** Fourth year

**COURSE**

26906 - Graphics in the Expanded Field

**Credits, ECTS:** 6

**COURSE DESCRIPTION**

La obra gráfica entre otras denominaciones como: grabado, obra múltiple, obra gráfica original, obra seriada, arte múltiple etc. se plantea como un sistema donde conceptualmente, se produce un desplazamiento de la noción de categoría atribuida a este tipo de obra, que es algo más que la suma de sus características esenciales. La práctica del grabado en el contexto de esta asignatura se plantea a nivel teórico-práctico, desde un conocimiento básico aplicando las Técnicas Gráficas (TT.GG.) tradicionales y los procesos de estampación, para a continuación, profundizar en ellas y en su caso, incorporar otras, con el fin de conocerlas y desarrollarlas explorando la gráfica más allá del grabado según las necesidades creativas del alumnado, para de este modo, poder reconsiderar el propio estatuto de las artes visuales, donde se ha podido diluir lo que se consideraba tradicionalmente como materiales, TT.GG. y procesos exclusivos de grabado.

Interrogarse sobre esta práctica y sus límites en el transvase a otras disciplinas, el campo expandido, desarrollando distintos recursos como la oposición entre el carácter único y múltiple (reproductibilidad) de los trabajos que se propongan.

Pensar la imagen para hacerla propia y analizarla desde el lugar que interese, alejada de una imagen acabada en sus posibilidades.

Se propone partir de una selección de imágenes originales: dibujos, pinturas, estampas, fotografías, etc. para una vez aplicada la práctica del grabado desarrollarlas abiertamente, con el fin de que puedan derivar en otro campo expandido del arte, ampliando de este modo, la acción creativa y poder llegar a conclusiones de otro carácter.

Se trata de matizar la idea y el posicionamiento en el entorno artístico, donde el concepto del arte es lo que cuenta, y no tanto la técnica, en concreto, las de grabado, no obstante, los valores informativos en este contexto se transmiten a través de la presencia sensible de materiales, procesos, colores de las tintas, formas y texturas. Y, con ello también se trata de poner en cuestión lo visual al extender los componentes del trabajo gráfico realizado, con el fin experimentar en el campo expandido de la gráfica y aportar nuevos matices, dando cabida a la participación activa del alumnado en la búsqueda de otros enfoques.

Conocer el medio y formularse las preguntas apropiadas junto a la práctica en el taller, propician poder hacer un doble estudio: analítico y experimental que, conduzca a retomar la práctica artística desde la práctica del grabado de manera más enriquecedora.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

- Capacidad de aplicar los conocimientos básicos en la práctica
- Capacidad para el análisis y la síntesis
- Capacidad de diseñar y planificar proyectos
- Capacidad para la organización, planificación y gestión de la información
- Conocimiento de los instrumentos y métodos de experimentación en arte.
- Capacidad de producir y relacionar ideas dentro del proceso creativo.
- Capacidad de reflexión analítica y crítica en el trabajo artístico propio.
- Capacidad de planificación y gestión del tiempo
- Conocimiento de los procesos multidisciplinares aplicables a proyectos artísticos
- Conocimiento del vocabulario, códigos y conceptos inherentes al grabado

Conocimientos que surgen a través de la aplicación de los distintos procedimientos para la creación, experimentación, reflexión y análisis crítico de la producción artística en el campo de la creación gráfica  
Contextualización de las prácticas artísticas en los diferentes marcos de referencia cultural. Conocimiento de herramientas, tanto tecnológicas como de pensamiento, necesarias para la creación artística y derivadas de la manera específica del trabajo en el medio gráfico.

El Objetivo es desarrollar la adquisición de conocimientos y habilidades específicas y a su vez obtener la capacidad de utilizarlas en los procesos de creación.

**Theoretical and Practical Contents**

- Desarrollo del proyecto artístico en gráfica.
- Los lenguajes específicos derivados de las técnicas gráficas
- Evolución histórica de la gráfica
- La creación gráfica, sus premisas y derivas
- La polivalencia de las técnicas y los procedimientos
- La gráfica y sus contextualizaciones



## TEACHING METHODS

- Seminarios: En estos espacios presenciales se trabajará con grupos reducidos de estudiantes para situar la propuesta de salida y posteriormente, poner en común los resultados de los trabajos, tanto se hay afinidades o distanciamientos entre ellos, favoreciendo de este modo, el debatir de las problemáticas surgidas bien a través de la propia práctica artística desarrollada a lo largo del curso, como las surgidas desde las tareas encomendadas.
- Talleres: Al comienzo se informará al alumnado del funcionamiento de las máquinas, herramientas y modos de proceder para su correcta utilización con el fin prioritario de preservar su seguridad. A nivel práctico de taller, se expondrán las técnicas de grabado y estampación que se considere mediante demostraciones -Demos- informando directamente al alumnado sobre el modo de proceder real, el proceso básico de cada técnica impartida con sus recursos y/o conceptos implicados para cada caso, se enunciarán las posibles tareas a realizar y/o se aclararán las dudas que puedan surgir. Una vez hecha la Demo, se trabajará en presencia del profesorado que actuará tanto como orientador y asesor técnico en la adecuación del proceso, como director de la propuesta planteada facilitando la resolución de las dudas o dificultades que puedan surgir, y posteriormente, propiciar el debate crítico durante la realización de cada propuesta y/o a su finalización, tratando de clarificarlas y extraer las conclusiones oportunas.
- Tutorías: Se plantean con el fin de orientar y complementar la formación del alumnado a título personal y/o en pequeño grupo, ofreciendo el apoyo y asesoramiento que demanden, y también, para consultar y contrastar las tareas no presenciales, la recogida de información sobre el estado de las propuestas y de los proyectos que puedan plantearse, así como, los trabajos teóricos, informándoles sobre el protocolo a seguir, su estructuración, redacción y defensa, preparándoles a la vez para los TFGs.

## TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					45		
Horas de Actividad No Presencial del Alumno/a		22,5					67,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

## Evaluation methods

- Continuous evaluation
- End-of-course evaluation

## Evaluation tools and percentages of final mark

- Individual assignments 60%
- Teamwork assignments (problem solving, Project design) 30%
- Oral presentation of assigned tasks, Reading 5%
- Portfolio 5%

## ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

Criterio general:

- Registro regular de la asistencia a clase en torno al 80% y compromiso con las tareas encomendadas en el proceso de trabajo.
- Evaluación continua.
- Presentación de documentos teórico-prácticos y exposición de los trabajos del curso.

Los contenidos del proceso formativo de la asignatura serán evaluados a través de un seguimiento personalizado a medida que se vayan realizando los trabajos propuestos.

La nota final será resultado de las competencias adquiridas teniendo presente la actitud comprometida del alumnado con el aprendizaje.

## EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

- La realización de un examen que consistirá en: Un prueba teórica sobre la materia tratada en esta asignatura y una práctica de grabado cuyos desarrollos demostrativos sean suficientes para mostrar la capacidad del alumnado para la consecución de las competencias asignadas a esta asignatura. También, será necesario para la realización de esta prueba, la presentación de una carpeta con los trabajos realizados según la temática desarrollada en clase, que pongan de manifiesto el cumplimiento de todas las competencias.
- La nota final demostrará el nivel de las competencias adquiridas, su calidad, según el resultado de la prueba teórica, el ejercicio práctico y el nº de estampas, pruebas y otros trabajos realizados.





## MANDATORY MATERIALS

Soportes para matrices de madera, metal, plástico, pantallas serigráficas, ¿.  
Soportes para imágenes: Papel de grabado, telas, cartones, ¿  
Herramientas de incisión y corte.

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NEWMAN, T.R., Innovative Prinmaking. The Making of Two and Three Dimensional Prints and Múltiples. N.Y, 1977  
ROSS, J., y ROMANO, C, The Complete Printmaker. N.Y., 1972.  
SAFF, D. y SACILOTTO, D., Printmaking: History and Process. NewYork, 1978.

### Journals

Exit-Express.  
Humboldt.  
Art News.  
Lápiz.  
Zehar.  
Arte y Parte.  
Tema celeste.  
Parkett.  
Arte y parte.  
Lápiz.

### Web sites of interest

[www.revistaclavesdearte.com/](http://www.revistaclavesdearte.com/)  
[www.nyartsmagazine.com/](http://www.nyartsmagazine.com/)  
[www.rtve.es/television/metropolis](http://www.rtve.es/television/metropolis)  
[www.rtve.es/programas/aventuradelsaber](http://www.rtve.es/programas/aventuradelsaber)  
[www.artcyclopedia.com/](http://www.artcyclopedia.com/)  
[www.revistasculturales.com](http://www.revistasculturales.com)  
[www.revistaclavesdearte.com/](http://www.revistaclavesdearte.com/)  
[www.nyartsmagazine.com/](http://www.nyartsmagazine.com/)  
[www.artnet.com/](http://www.artnet.com/)  
[www.interzona.org/](http://www.interzona.org/)  
[www.exitmedia.net/](http://www.exitmedia.net/)  
[www.arteyparte.com](http://www.arteyparte.com)  
[www.marklewisstudio.com](http://www.marklewisstudio.com)  
[www.artcyclopedia.com](http://www.artcyclopedia.com)



## OBSERVATIONS

La programación quedará condicionada por la capacidad de respuesta del alumnado. Si a lo largo del curso, surgiesen propuestas y proyectos visuales específicas, se estudiarán con el profesor para valorar su viabilidad y en su caso, consensuar la metodología, las técnicas y los procesos específicos a desarrollar con el fin de tener un margen de éxito garantizado.



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** Third year

**COURSE**

26891 - Graphics for Technology

**Credits, ECTS:** 6

**COURSE DESCRIPTION**

This deals with graphics focused on the conception and realisation of artistic projects. It covers all of the graphic techniques, systems and strategies which participate in the creative process, both in its aspect of ideation and projection and in the plasmation or realisation, without forgetting their potential as analytic tools. It is approached connected to the development of projects in different settings: video, sculpture, illustration, design, painting, scenic space, photography. In the Technological Graphics area the focus is on the connection between digital graphics and the material supports with special attention on the printing processes in a broad sense: digital printing, lithography, intaglio print, photography, cutting.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

Learning objectives:

A disciplinary or multidisciplinary artistic project as the basis for experimental production, materializing personal objectives and defining particular working methodologies.

-Learn how to select, convert and produce images and drawings in combination with digital and analog imprinting.

-Handle analog materials and resources (printing, stamping)

and digital ones. Classify materials based on their imprint or register.

Experimental production in the artistic fields, materializing and synthesizing basic operations of symbolization or investiture of meaning, using the resources required for each technique: processes, procedures and art materials in the fields of drawing, painting, sculpture, photography, audiovisuals and technological devices, to showcase personal discoveries, objective material solutions, different ways of working in the development of methodology and processes to create images, meanings and symbols.

-Be able to establish a personal working system based on the connections between image technologies.

-Recognize the standard uses of input and output devices, as well as computer programs and establishing personalized uses.

-Identify and handle different image formats (material, electronic, digital) and their conversion.

-Learn about and handle different types of image (light, matter, data) and their conversion.

-Identify and handle different statuses of an image (visual, photolith, matrix).

-Identify and handle images of continuous tone, line and raster and their conversion.

-Distinguish stable and unstable matrixes depending on the processing of the image.

-Learn to relate conversion factors in the handling of an image.

-Identify and handle processes for obtaining a matrix (cutting, relief, planography or permeography).

- Learn about and select the right format and peripherals to process digital images.

- Learn about and select the right formats for processing an image in laser cutting.

- Be able to transfer photo images to different formats and produce or edit them.

- Link and hybridize analog and digital images.

- Link and hybridize text and images.

- Differentiate, select and economize resources when carrying out a project.

Written, oral and critical comprehension projects to analyze, identify and list the artistic events and social contexts in which they take place.

- Learn to find, identify and select suitable materials and documents to carry out a project.

- Learn to create a professional dossier and present it for discussion to the rest of the students.

- Learn how to contextualize projects in specific spaces (interiors and exteriors).

- Learn how to contextualize a project in a virtual environment.

**Theoretical and Practical Contents**

Theoretical-practical content:

Topic 1. Contemporary graphic technologies.

1.1- Connections of new digital, analog and hybrid technologies within the graphic domain. Infographics, photography, engraving, video, drawing, painting.

Topic 2 The project and technological media in the fields of art, illustration and design.

2.1- Processes, phases and methodologies.

2.2- Contemporary media and formats for reflection, action and communication.

Topic 3 Technological systems to capture and process digital graphics.

3.1- Systems and devices for digitalization.



3.2- Processing programs: bitmap, draw program and video editing.

Topic 4 Systems and devices for up/downloading graphics.

- 4.1- Printing systems (formats and materials).
- 4.2- Engraving and laser cutting systems.
- 4.3- Stamping and transfer systems (offset, silk screen printing, photopolymers, etc.).
- 4.4- Image systems in immaterial format (projection, video and web).

**TEACHING METHODS**

Se expondrán los temas teóricos en sesiones que tratarán siempre de conceptos generales ofreciendo una visión panorámica de las cuestiones implicadas en la materia. También, los temas que tratan de las diferentes tecnologías se abordarán de un modo general sin que las técnicas o procedimientos se estudien de forma detallada. De esta forma se pretende una mayor implicación en el estudio y aplicación de las técnicas sobre la base del amplísimo conocimiento disponible en la actualidad, evitando al mismo tiempo el riesgo de una excesiva fijación en los procedimientos y poniendo el énfasis en la investigación y la adquisición de procedimientos personalizados.

Las clases prácticas podrán ocuparse en la realización puntual de ejercicios y en el desarrollo y ejecución del proyecto personal. Para el proyecto personal se proponen como orientaciones las siguientes: una fase exploratoria con reunión de materiales, esbozos y ejecución de imágenes. Al mismo tiempo estudio práctico de las técnicas que se pretenden aplicar y del uso de los medios técnicos disponibles. Una segunda fase de ejecución del proyecto una vez que se ha podido establecer su viabilidad técnica, interés artístico y gráfico o de producción.

Las clases teóricas se apoyarán con presentaciones en ppt u otros recursos. Se dispondrá además de material audiovisual, bibliografía y páginas web de consulta para cada tema.

Los grupos de trabajo (tanto para las actividades ABP como para las prácticas) se establecerán al comienzo del cuatrimestre y se mantendrán a lo largo del curso.

**TYPES OF TEACHING**

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					45		
Horas de Actividad No Presencial del Alumno/a		22,5					67,5		

- Legend:**
- M: Lecture-based
  - S: Seminar
  - GA: Applied classroom-based groups
  - GL: Applied laboratory-based groups
  - GO: Applied computer-based groups
  - GCL: Applied clinical-based groups
  - TA: Workshop
  - TI: Industrial workshop
  - GCA: Applied fieldwork groups

**Evaluation methods**

- Continuous evaluation
- End-of-course evaluation

**Evaluation tools and percentages of final mark**

- personal proyect,dossier,oral presentation, attendance 100%

**ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT**

- Asistencia, participación 5%
- Realización de prácticas individuales (ejercicios o problemas) 20%
- Trabajos en grupo 20%
- Desarrollo del proyecto 40%
- Desarrollo del dossier y exposición oral 15%

La evaluación será continua. Los parámetros principales a evaluar serán los siguientes:

- Participación en las actividades comunes planteadas en el curso. Intervenciones y colaboración activa en la marcha del curso.
- Calidad técnica de prácticas y ejercicios. Resolución adecuada y original en la ejecución.
- Calidad del proyecto:
  - .Calidad artística: densidad, inventiva, conexiones, argumentos.
  - .Calidad técnica: amplitud, variedad, conocimiento del medio, complejidad.

La evaluación es de tipo continuo. Las actividades de tipo ABP contribuyen en un 20% en la calificación final (algunas de estas actividades son evaluables individualmente y otras se evalúan en conjunto). Los detalles pormenorizados se entregan en la guía docente del estudiante). Las prácticas contribuyen otro 20%. Por último el trabajo cooperativo se



evalúa indirectamente, aplicando un factor de corrección a las actividades del grupo. Al comienzo del curso se pone a disposición de los estudiantes la información detallada del proceso de evaluación.

Renuncia a la convocatoria.

Para renunciar a la convocatoria el alumnado tendrá que presentar la renuncia por escrito al docente responsable de la asignatura un mes antes de la fecha oficial de examen de la asignatura.

Renuncia al sistema de evaluación

El alumnado tendrá derecho a ser evaluado mediante el sistema de evaluación final. Para ello, deberá presentar por escrito la renuncia al sistema de evaluación continua y dispondrá para hacerlo de un plazo de 9 semanas para las asignaturas cuatrimestrales y de 18 semanas para las anuales, a contar desde el comienzo del cuatrimestre o curso respectivamente.

#### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

Presentación de los ejercicios tanto de naturaleza teórica como práctica, desarrollados a lo largo del curso.

Presentación del Proyecto personal

Presentación de dossier y exposición oral de todo el trabajo desarrollado

Parámetros principales a evaluar, serán los siguientes:

-Calidad técnica de prácticas y ejercicios. Resolución adecuada y original en la ejecución.

-Calidad del proyecto:

.Calidad artística: densidad, inventiva, conexiones, argumentos.

.Calidad técnica: amplitud, variedad, conocimiento del medio, complejidad.

#### MANDATORY MATERIALS

Si los hubiera, cada profesor los indicará al inicio del curso.

#### BIBLIOGRAPHY

##### Basic bibliography

BREA, J.L. La era postmedia. Salamanca: CASA, 2002. 162 p. ISBN: 84-95719-05-3

ELLIOT, P. Comtemporary art in Print. London: Booth-Clibborn. 2001.

978-84-614-7535-3

ESTRADA, S. Basic Promo. Barcelona: Index Book, 2012. 309 p. ISBN: 978-84-92643-90-5

MANOVICH, L. El lenguaje de los nuevos medios de comunicación. Barcelona: Paidós. 2005. 432 p. ISBN:

9788449317699

SHANKEN, E. Art and Electronic Media. London: Phaidon Press, 2009. 304 p. ISBN 978-0-7148-4782-5

TALA, A. Installations & Experimental Printmaking. London: A&C Black Publishers, 2009. 112 p. ISBN: 978-07136-8807-8

WHALE, G. & BARFIELD, N. Digital Printmaking. London: A&C Black Publishers, 2001. 128 p. ISBN: 0-7136-5035-4

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ALCALA, J. R. & CANALES, F. Ñ. Copy-ART; la fotocopia como soporte expresivo. Col. Para arte. Alicante: Diputación de Alicante, 1986.

ALCALA, J. R. & CANALES, F. Ñ. Los Seminarios de Electrografía. Valencia: Universidad Politécnica, 1988

CHAMBERLAIN, Walter., Manual de Grabado en Madera y Técnicas Afines, Ed. Hermann Blume, Madrid, 1988.

BENJAMIN, W. Discursos interrumpidos I. La obra de arte en la época de su reproductibilidad técnica. Madrid: Ed. Taurus, 1973.

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IVINS, W: H. Imagen impresa y conocimiento. Análisis de la imagen prefotográfica. Barcelona: ed. Gustavo Gili SA, 1975.

KARSNITZ, J. R. Graphic Arts Technology. New York: Delmar Publ., 1984

KREJCA, A. Técnicas del grabado. Madrid: ed. Libsa, 1990

KOSLOF, A. Photographic Screenprinting. Ohio: Times publishing, 1981.

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MUNARI, B. Xerografie Originali; un esempio di sperimentazione sistematica strumentale. Bologna: ed. Zanichelli, 1977

RIGAL, Ch. L'Artiste et le Photocopie. París: ed. Galerie Trans/Form, 1988

RIEMSCHNEIDER, B. & GROSENICK, U. Art at the turn of the Millennium. Arte para el siglo XXI. Köln: ed. Taschen, 1999



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SACILOTTO, D. Photographic printmaking. New York: Watson-Guptill Public., 1982  
FIGUERAS, E. El grabado no tóxico. Barcelona: Publicacions i edicions de la Universitat de Barcelona, 2004  
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WISNESKI, K. Monotype/Monoprint. New York: ed. Bullbrier Press. Ithaca, 1995

### Journals

ART ON PAPER. Fanning Publishing Company Inc. New York. [www.artonpaper.com](http://www.artonpaper.com)  
COMTEMPORARY IMPRESIONS. American Print Alliance. Peachtree City AG.US.  
[www. PrintAlliance.org](http://www.PrintAlliance.org)  
EN SERIGRAFÍA. Ed. Digitec, s.L. Barcelona. España. Dep. L. B2207489. [www.alabrenet.es](http://www.alabrenet.es)  
GRABADO Y EDICIÓN. [www.grabadoyedicion.es](http://www.grabadoyedicion.es)  
PRINTMAKING TODAY. Cello Press Ltd. West End, UK.[www.printmakingtoday.uk](http://www.printmakingtoday.uk)  
SERIGRAFÍA. Ed. Press-Graph. Sabadel. España. [www.pressgraph.es](http://www.pressgraph.es)

### Web sites of interest

[www.gusgsm.com](http://www.gusgsm.com)  
[www.manovich.net](http://www.manovich.net)  
[www.printeresting.org](http://www.printeresting.org)  
[www.vectoralia.com](http://www.vectoralia.com)  
<http://beliomagazine.com>  
<http://etudesphotographiques.revues.org/index.html>  
<http://www.infosthetics.com>  
<http://netescopio.meiac.es/index.php>  
<http://ubu.com>  
<http://esteticayteoriadelasartes.org/paginas/materiales>  
[www.calcografianacional.com](http://www.calcografianacional.com)  
[www.solograficas.com](http://www.solograficas.com)  
[www.spanischprintmakers.com](http://www.spanischprintmakers.com)  
[www.worldprintmakers.com](http://www.worldprintmakers.com)  
[www. estampa.org](http://www.estampa.org)

### OBSERVATIONS

This subject is English Friendly

Dada la situación surgida con el COVID 19 se seguirán las normas de seguridad y directrices establecidas por la UPV/EHU

"Frente a la Situación COVID-19 y dadas las circunstancias que se den en la situación :

GRUPO 01: Curso combinado entre online y presencial (Unai Requejo)

Grupo 02: Las clases se desarrollarán de manera general On line a excepción de 5 clases que se desarrollarían en el aula C4 (a determinar días según situación y dividiendo el grupo en 3 subgrupos)" (Izaskun Álvarez Gainza)

Grupo 31: Ikasgaia presentziala izanik, modu egokienean ikasgaiaren edukiak, bai praktikoak zein teorikoak aurrera eramaten ahaleginduko gara. Matrikula kopuruaren arabera ezinezkoa balitz, bimodalitatea ezarri beharko genuke, taldea bitan banatuz. Talde bat aste batean ikasgaia presentzialki jarraituz eta beste erdiak etxetik online jarraituko luke, astero txandatuz. Edozein modutan ere aurkezpenak eta klaseak grabatu eta Blackboard Collaborate bitartez konpartituko dira. Eduki digital asko izanik ikasgaia jarraitzeko ez da arazorik espero. Egoerak behartuta ikasgaia guztiz ez presentzialki jarraitu beharko bagenu, beti ere ikasgaiaren programa jarraituz, ariketa praktikoak eta teoria egoerara moldatuko dira, ikasgaia modu egokienean bideratuz eta ebaluaketa sistema egokituz (Susana Jodra)

## **Creation and innovation processes and methodologies**

### **Description and Contextualization of the Course**

This is a compulsory course in the fourth year of the Degree in Creation and Design. It is taught in the first four-month period. Its focus is the knowledge of the various processes, methodologies, strategies and techniques of creation and innovation that can be applied to the Design process, in order to introduce innovative proposals that respond to the needs and demands of different contemporary cultural, social, ecological and technological contexts.

Through design thinking (in which the methodology called Design Thinking is especially relevant), a need relevant to an area is outlined and specified. Existing documentation and information on the subject is analyzed quantitatively and qualitatively to select negative and positive aspects. Conceptual approaches are proposed in a creative and ingenious way. Other research options that offer advantages are configured and progress in meeting the objectives is evaluated. This procedure results in new products, communication and information supports or graphic design services, new behavioral habits, updates and adaptations of objects, new innovative experiences or ideas that generate unique systems or procedures for our well-being in everyday life.

Special relevance is given to eco-friendly aspects both during the process and in relation to the design results, consulting the regulations on sustainability of materials, recycling, reuse and environmental impact of design. In addition, the contextualization of practical and conceptual work in relation to the Sustainable Development Goals (SDGs) is also relevant.



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GCONSE30 - Bachelor's Degree in Conservation and Restoration of Cultural H **Year** First year

**COURSE**

26868 - Image Lab

**Credits, ECTS:** 9

**COURSE DESCRIPTION**

1. Descriptor

The operational scope of this subject is images understood as cultural constructions and as articulations of experiential impressions of the subject, in which transformations will be promoted that will affect their meaning and their potential constitution as works. Operations that will demonstrate the material and structural condition of every image and that begin with the verification of the image condition as a perceptual and meaning structure. It will include experiences related to Drawing, Painting, Photography, Design, Sculpture, Audiovisual, Network, . . .

2. Contextualization (importance of the subject in the curriculum):

Compulsory subject of first year. Linked to the subject Materials Laboratory of the 1st year.

Continuity in laboratories of 2nd and 3rd year as well as in the final project of 4th year. The subject introduces the student and equips them with tools to start experimenting in the development of personal artistic practice.

The professional profile of the graduate in Fine Arts requires the knowledge of methodologies, strategies, languages and techniques that allow him to develop a work process that leads to artistic projects of different kinds. This subject, together with the Materials Laboratory, introduces the student to both individual and collective practice.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

3. 1 Specific competences:

E1. To address the notion of image as a structure and a provisional inventory of forms that articulate the individual and the social.

E2. To have a knowledge about the image that generates an operative capacity both in reading images and in their subsequent manipulation or creation.

E3. To be familiar with those resources of the image that allow it to generate narrative strategies.

E4. Be aware of the relationships that occur between the elements that make up the device-image and the spectator.

3. 2 Cross-cutting competences:

G1. Beginning in the recognition of the knowledge of Art as technical knowledge with possibilities of application in different fields.

G2. Begin to know how to take responsibility for the act of creation and for what is done in relation to what is socially demanded of the contemporary artist. Ability to compromise.

G4. Integrate knowledge and skills to design and develop artistic projects G5. Begin the use of resources for inquiry and critical questioning and creative and/or scientific methodologies, demonstrating initiative and capacity in decision-making, both at the individual and collective levels.

3. 3 Competences of the course being worked on:

C1o. C1. To discover in the observation of reality, the possibility of rethinking it through visual and plastic creations (referring to the general competence (s) G5, G6) (\*)

C1o. C2. To distinguish between the observation of reality, the structural and the anecdotal and to detect different modes of relationship between parties based on different perceptible aspects involved in the artistic configurations (referring to the general competence (s) G1) (\*)

C1o. C3. Detect and review preconceived ideas about the subject, the image and the meaning of art (referring to the general competence (s) G1, G5, G8) (\*) C1o. C5. To be able to experiment in the realm of the material and the image producing new sensitive and intellectual articulations, taking into account the interdisciplinary nature of contemporary art practice (referring to the general competence (s) G5)

C1o. C8. Recognising the status and the anthropological and social value of artistic activity and achievements (referring to the general competence (s) G8) (\*)

3. 4 Learning outcomes:

- The student will be able to work autonomously in tasks related to visual and plastic creations.

- The student will be able to detect and revise preconceived ideas around the subject, the image and the meaning of art.

- The student will be able to produce incipiently new sensitive and intellectual articulations, taking into account the interdisciplinarity of contemporary art practice in the field of material and image.

**Theoretical and Practical Contents**

1. Image: perception and projection.

1. 1 World and subject. Perception.

1. 2 Recognition and identification: the visible.

1. 3 Perception and affection. Modeling and feedback of reality.





2. Image: Functions and uses
  2. 1 The image as singularity and difference: significant images.
  2. 2 Mimesis and representation. The present and the represented.
  2. 3 Reality and fiction (truth and plausibility).
  2. 4 Representation and the sensible (the intransitive, the poetic function).

3. Image and narrative.
  3. 1 Subject, space, time.
  3. 2. The fictional device of the staging; the image in relation to the space and to the spectator.
  3. 3. Construction of the subject; image and subjectivation.

#### TEACHING METHODS

Based on the name of Laboratory, the subject proposes, from the primacy of the student's action, a teaching methodology based on the practices of the art workshop, to a lesser extent on theoretical classes and seminars, and on the study and analysis of cases.

There will also be visits to art and design spaces (either as a group activity or as part of the student's non-face-to-face schedule) and the obligatory or recommended readings that the student must perform. The tutorials of the teacher will serve to answer any questions that arise during the exercise and the tasks that make up the course.

#### TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					75		
Horas de Actividad No Presencial del Alumno/a		22,5					112,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

#### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

#### Evaluation tools and percentages of final mark

- Exercises, cases or problem sets 100%

#### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

The contents of the course will be evaluated through the monitoring of the work in the classroom, the correction of exercises and, if necessary, written tests.

The final grade will be the result of the competencies acquired and, as regular attendance and responsible attitude are fundamental, it will only be possible to obtain a minimum attendance of 80%.

The assessment method used in the subject is continuous assessment. The grade obtained in this assessment is the grade of the subject.

Pupils shall have the right to be assessed through the final assessment system. In order to do so, they must submit in writing their waiver from the continuous assessment system and have a deadline of 9 weeks for the four-month courses and 18 weeks for the yearly courses, starting from the beginning of the four-month course or course respectively.

The assessment using the final assessment system will consist of the presentation of all the exercises that are carried out in the subject and, according to the teacher's discretion, a final test.

Students with intermittent attendance or clearly insufficient work during the course process will be graded only with the grade obtained in the continuous assessment.

If necessary, the student may submit his or her resignation from the call for assessment. To withdraw from the exam, students must submit their written resignation to the teacher in charge of the subject one month before the official exam date of the subject.

#### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

In the special call, the assessment will require the completion of all the exercises that are carried out in the subject and, if so required, also an exam. For all this, attendance at tutorials during the weeks between the publication of the notes of the regular call and the examination of the special call will be required.

#### MANDATORY MATERIALS

Aquellos que se detallan en los ejercicios y prácticas de clase, así como las referencias bibliográficas básicas, que serán asimismo especificadas en el desarrollo del propio curso.



## BIBLIOGRAPHY

### Basic bibliography

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GOMBRICH, E. H.(1994) Meditations On a Hobby Horse and Other Essays. Phaidon Press  
Leonardo, da Vinci, 1452-1519. (1970). The notebooks of Leonardo da Vinci. New York :Dover Publications  
GARCÍA LORCA, Federico (1972). Imaginación, inspiración, evasión. en Prosa. Alianza Editorial. Madrid. pp. 129-140.  
VIRILIO, Paul (1994). The Vision Machine, Indiana University Press  
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- ARNHEIM, Rudolf. Arte y percepción visual. Ed. Alianza Editorial, S.A. Madrid, 1983.  
ARNHEIM, Rudolf. El Guernica de Picasso, génesis de una pintura. Ed. G. Gili, S.A. Barcelona, 1981.  
ARNHEIM, Rudolf. El cine como arte. Ed. Paidós Ibérica. 2008.  
BARTHES, Roland. La cámara lúcida. (Nota sobre la Fotografía). Ed. G. Gili, S.A. Barcelona, 1981.  
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DAUCHER, Hans, Visión artística y visión racionalizada. Ed. G. Gili, Barcelona, 1978.  
DARLEY, Andrew. Cultura visual digital. Espectáculo y nuevos géneros en los medios de comunicación. Ed. Paidós comunicación, 2003.  
FONTCUBERTA, Joan,El beso de Judas. Fotografía y verdad. Edi. G. Gili. Barcelona, 1997.  
El programa con la bibliografía completa estará depositado en el Servicio de Reprografía de la Facultad.

### Journals

- Las estrictamente relacionadas con la asignatura y que se encuentran en la biblioteca de la facultad.  
Lápiz.  
Zehar.  
Arte y Parte.  
Tema celeste.  
Parkett.

### Web sites of interest

- <http://www.interzona.org/>  
<http://arteleku.gisa-elkartea.org/zehar/>  
<http://www.exitmedia.net/>  
[http://salonkritik.net/index\\_artes.php](http://salonkritik.net/index_artes.php)  
<http://aleph-arts.org/>  
<http://www.arteyparte.com>  
<http://www.youtube.com>  
<http://www.marklewisstudio.com>  
<http://www.artcyclopedia.com>

## OBSERVATIONS



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GCREAC30 - Bachelor's Degree in Creative Arts and Design

**Year** First year

**COURSE**

26868 - Image Lab

**Credits, ECTS:** 9

**COURSE DESCRIPTION**

1. Descriptor

The operational scope of this subject is images understood as cultural constructions and as articulations of experiential impressions of the subject, in which transformations will be promoted that will affect their meaning and their potential constitution as works. Operations that will demonstrate the material and structural condition of every image and that begin with the verification of the image condition as a perceptual and meaning structure. It will include experiences related to Drawing, Painting, Photography, Design, Sculpture, Audiovisual, Network, . . .

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Compulsory subject of first year. Linked to the subject Materials Laboratory of the 1st year.

Continuity in laboratories of 2nd and 3rd year as well as in the final project of 4th year. The subject introduces the student and equips them with tools to start experimenting in the development of personal artistic practice.

The professional profile of the graduate in Fine Arts requires the knowledge of methodologies, strategies, languages and techniques that allow him to develop a work process that leads to artistic projects of different kinds. This subject, together with the Materials Laboratory, introduces the student to both individual and collective practice.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

3. 1 Specific competences:

E1. To address the notion of image as a structure and a provisional inventory of forms that articulate the individual and the social.

E2. To have a knowledge about the image that generates an operative capacity both in reading images and in their subsequent manipulation or creation.

E3. To be familiar with those resources of the image that allow it to generate narrative strategies.

E4. Be aware of the relationships that occur between the elements that make up the device-image and the spectator.

3. 2 Cross-cutting competences:

G1. Beginning in the recognition of the knowledge of Art as technical knowledge with possibilities of application in different fields.

G2. Begin to know how to take responsibility for the act of creation and for what is done in relation to what is socially demanded of the contemporary artist. Ability to compromise.

G4. Integrate knowledge and skills to design and develop artistic projects G5. Begin the use of resources for inquiry and critical questioning and creative and/or scientific methodologies, demonstrating initiative and capacity in decision-making, both at the individual and collective levels.

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C1o. C1. To discover in the observation of reality, the possibility of rethinking it through visual and plastic creations (referring to the general competence (s) G5, G6) (\*)

C1o. C2. To distinguish between the observation of reality, the structural and the anecdotal and to detect different modes of relationship between parties based on different perceptible aspects involved in the artistic configurations (referring to the general competence (s) G1) (\*)

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C1o. C8. Recognising the status and the anthropological and social value of artistic activity and achievements (referring to the general competence (s) G8) (\*)

3. 4 Learning outcomes:

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- The student will be able to detect and revise preconceived ideas around the subject, the image and the meaning of art.

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  2. 1 The image as singularity and difference: significant images.
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  2. 3 Reality and fiction (truth and plausibility).
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Hours of face-to-face teaching		15					75		
Horas de Actividad No Presencial del Alumno/a		22,5					112,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

#### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

#### Evaluation tools and percentages of final mark

- Exercises, cases or problem sets 100%

#### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

The contents of the course will be evaluated through the monitoring of the work in the classroom, the correction of exercises and, if necessary, written tests.

The final grade will be the result of the competencies acquired and, as regular attendance and responsible attitude are fundamental, it will only be possible to obtain a minimum attendance of 80%.

The assessment method used in the subject is continuous assessment. The grade obtained in this assessment is the grade of the subject.

Pupils shall have the right to be assessed through the final assessment system. In order to do so, they must submit in writing their waiver from the continuous assessment system and have a deadline of 9 weeks for the four-month courses and 18 weeks for the yearly courses, starting from the beginning of the four-month course or course respectively.

The assessment using the final assessment system will consist of the presentation of all the exercises that are carried out in the subject and, according to the teacher's discretion, a final test.

Students with intermittent attendance or clearly insufficient work during the course process will be graded only with the grade obtained in the continuous assessment.

If necessary, the student may submit his or her resignation from the call for assessment. To withdraw from the exam, students must submit their written resignation to the teacher in charge of the subject one month before the official exam date of the subject.

#### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

In the special call, the assessment will require the completion of all the exercises that are carried out in the subject and, if so required, also an exam. For all this, attendance at tutorials during the weeks between the publication of the notes of the regular call and the examination of the special call will be required.

#### MANDATORY MATERIALS

Aquellos que se detallan en los ejercicios y prácticas de clase, así como las referencias bibliográficas básicas, que serán asimismo especificadas en el desarrollo del propio curso.



## BIBLIOGRAPHY

### Basic bibliography

- AUMON, Jacques (1997), The Image, British Film Institute  
BERGER, J. (2008). Ways of seeing. Penguin Classics.  
GOMBRICH, E. H.(1994) Meditations On a Hobby Horse and Other Essays. Phaidon Press  
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- ARNHEIM, Rudolf. Arte y percepción visual. Ed. Alianza Editorial, S.A. Madrid, 1983.  
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BARTHES, Roland. La cámara lúcida. (Nota sobre la Fotografía). Ed. G. Gili, S.A. Barcelona, 1981.  
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### Journals

- Las estrictamente relacionadas con la asignatura y que se encuentran en la biblioteca de la facultad.  
Lápiz.  
Zehar.  
Arte y Parte.  
Tema celeste.  
Parkett.

### Web sites of interest

- <http://www.interzona.org/>  
<http://arteleku.gisa-elkartea.org/zehar/>  
<http://www.exitmedia.net/>  
[http://salonkritik.net/index\\_artes.php](http://salonkritik.net/index_artes.php)  
<http://aleph-arts.org/>  
<http://www.arteyparte.com>  
<http://www.youtube.com>  
<http://www.marklewisstudio.com>  
<http://www.artcyclopedia.com>

## OBSERVATIONS



**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** First year

**COURSE**

26868 - Image Lab

**Credits, ECTS:** 9

**COURSE DESCRIPTION**

1. Descriptor

The operational scope of this subject is images understood as cultural constructions and as articulations of experiential impressions of the subject, in which transformations will be promoted that will affect their meaning and their potential constitution as works. Operations that will demonstrate the material and structural condition of every image and that begin with the verification of the image condition as a perceptual and meaning structure. It will include experiences related to Drawing, Painting, Photography, Design, Sculpture, Audiovisual, Network, . . .

2. Contextualization (importance of the subject in the curriculum):

Compulsory subject of first year. Linked to the subject Materials Laboratory of the 1st year.

Continuity in laboratories of 2nd and 3rd year as well as in the final project of 4th year. The subject introduces the student and equips them with tools to start experimenting in the development of personal artistic practice.

The professional profile of the graduate in Fine Arts requires the knowledge of methodologies, strategies, languages and techniques that allow him to develop a work process that leads to artistic projects of different kinds. This subject, together with the Materials Laboratory, introduces the student to both individual and collective practice.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

3. 1 Specific competences:

E1. To address the notion of image as a structure and a provisional inventory of forms that articulate the individual and the social.

E2. To have a knowledge about the image that generates an operative capacity both in reading images and in their subsequent manipulation or creation.

E3. To be familiar with those resources of the image that allow it to generate narrative strategies.

E4. Be aware of the relationships that occur between the elements that make up the device-image and the spectator.

3. 2 Cross-cutting competences:

G1. Beginning in the recognition of the knowledge of Art as technical knowledge with possibilities of application in different fields.

G2. Begin to know how to take responsibility for the act of creation and for what is done in relation to what is socially demanded of the contemporary artist. Ability to compromise.

G4. Integrate knowledge and skills to design and develop artistic projects G5. Begin the use of resources for inquiry and critical questioning and creative and/or scientific methodologies, demonstrating initiative and capacity in decision-making, both at the individual and collective levels.

3. 3 Competences of the course being worked on:

C1o. C1. To discover in the observation of reality, the possibility of rethinking it through visual and plastic creations (referring to the general competence (s) G5, G6) (\*)

C1o. C2. To distinguish between the observation of reality, the structural and the anecdotal and to detect different modes of relationship between parties based on different perceptible aspects involved in the artistic configurations (referring to the general competence (s) G1) (\*)

C1o. C3. Detect and review preconceived ideas about the subject, the image and the meaning of art (referring to the general competence (s) G1, G5, G8) (\*) C1o. C5. To be able to experiment in the realm of the material and the image producing new sensitive and intellectual articulations, taking into account the interdisciplinary nature of contemporary art practice (referring to the general competence (s) G5)

C1o. C8. Recognising the status and the anthropological and social value of artistic activity and achievements (referring to the general competence (s) G8) (\*)

3. 4 Learning outcomes:

- The student will be able to work autonomously in tasks related to visual and plastic creations.

- The student will be able to detect and revise preconceived ideas around the subject, the image and the meaning of art.

- The student will be able to produce incipiently new sensitive and intellectual articulations, taking into account the interdisciplinarity of contemporary art practice in the field of material and image.

**Theoretical and Practical Contents**

1. Image: perception and projection.

1. 1 World and subject. Perception.

1. 2 Recognition and identification: the visible.

1. 3 Perception and affection. Modeling and feedback of reality.



2. Image: Functions and uses
  2. 1 The image as singularity and difference: significant images.
  2. 2 Mimesis and representation. The present and the represented.
  2. 3 Reality and fiction (truth and plausibility).
  2. 4 Representation and the sensible (the intransitive, the poetic function).

3. Image and narrative.
  3. 1 Subject, space, time.
  3. 2. The fictional device of the staging; the image in relation to the space and to the spectator.
  3. 3. Construction of the subject; image and subjectivation.

#### TEACHING METHODS

Based on the name of Laboratory, the subject proposes, from the primacy of the student's action, a teaching methodology based on the practices of the art workshop, to a lesser extent on theoretical classes and seminars, and on the study and analysis of cases.

There will also be visits to art and design spaces (either as a group activity or as part of the student's non-face-to-face schedule) and the obligatory or recommended readings that the student must perform. The tutorials of the teacher will serve to answer any questions that arise during the exercise and the tasks that make up the course.

#### TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					75		
Horas de Actividad No Presencial del Alumno/a		22,5					112,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

#### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

#### Evaluation tools and percentages of final mark

- Exercises, cases or problem sets 100%

#### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

The contents of the course will be evaluated through the monitoring of the work in the classroom, the correction of exercises and, if necessary, written tests.

The final grade will be the result of the competencies acquired and, as regular attendance and responsible attitude are fundamental, it will only be possible to obtain a minimum attendance of 80%.

The assessment method used in the subject is continuous assessment. The grade obtained in this assessment is the grade of the subject.

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#### MANDATORY MATERIALS

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[http://salonkritik.net/index\\_artes.php](http://salonkritik.net/index_artes.php)  
<http://aleph-arts.org/>  
<http://www.arteyparte.com>  
<http://www.youtube.com>  
<http://www.marklewisstudio.com>  
<http://www.artcyclopedia.com>

## OBSERVATIONS





**COURSE GUIDE** 2024/25

**Faculty** 320 - Faculty of Fine Arts

**Cycle** .

**Degree** GENART30 - Bachelor's Degree in Fine Art

**Year** Fourth year

**COURSE**

26900 - Time-Based Media

**Credits, ECTS:** 6

**COURSE DESCRIPTION**

IN THIS SUBJECT THE FIELD OF WORK IS ANIMATION

**BRIEF DESCRIPTION OF THE SUBJECT**

Time-based media is a theoretical-practical subject in which the fundamental theme is the moving image and its core, the frame, is what we explore and take as a tool to make the path from the still image to the moving image. For this we will use animation techniques in all their diversity and we will create movement.

Using different current digital animation and film tools, as well as the analog tools collected in the last century, we will experiment with the moving image in a field that goes from narrative to abstraction. Drawing both on paper and on a digital tablet, camera animation through digital photography, digital effects and motion graphics, all of them and their possible combinations are our tools. Once the subject is finished, the students will begin the Final Degree project and will do so very well prepared if they work well on the theoretical and practical concepts of this subject.

The subject analyzes the methods and processes of artistic projects related to animation, establishing appropriate methodologies to face them, from concept to formalization, highlighting collective projects.

Importance is given to the relationship between production, analysis and the artistic project of artistic practice, and in this sense, the making of moving images is an instrument of discursive practice and formalization of artistic projects.

This subject takes into account the tools, concepts and formats to formalize contemporary animation.

Compulsory activities: It is compulsory to read the texts issued in the classroom and it is advisable to read the essential basic bibliography, as well as watch the videos recommended in the classroom as a complement to the teaching material.

On the other hand, it is highly recommended to go to film festivals such as Zinebi and Animakom, as well as to visit audiovisual exhibitions at the Guggenheim and other galleries and museums. For this, extracurricular activities will be organized

**CONTEXT:**

This subject is part of the Art Degree, where we plan to train professionals in the visual, sound and multimedia fields, among others.

Among the general objectives of the Degree are, among others:

- 1.-Train students to use the media of art disciplines and influence the configuration and representation procedures.
- 2.- Know the history, theory and notions of art and the thought of artists through their works and texts.
3. &#8211; Recognize the technical knowledge of art and train students to use the computer tools for the creation, production and dissemination of the work of art, as well as the materials, procedures, technologies and resources related to the fields of work of art in general, to develop in the identity and local aspects of Art.
- 4.- Know the management system (platforms, festivals, contests, associations and the framework of scholarships, subsidies and aid), its operating mechanisms and its professional incorporation. Know the ways of operation and the problems of copyright and intellectual property.
- 5.- Know the relationships between the different artistic modes and their social contexts, understanding their functions and meanings, a critical point of view of the history of art and contemporary culture and their importance in the acquisition of values of equality, non-discrimination and culture of peace.
- 6.-The use of research resources and critical opinion, creative and/or scientific methodologies, as well as the initiative and the ability to make individual and collective decisions.

**Degree Orientation:**

The art degree has two aspects, the theoretical and the practical. In most of the subjects, except for the purely theoretical ones, both aspects are worked on: on the one hand, students are provided with tools to be able to analyze the social, cultural and economic aspects of creation, and on the other, the skills to use materials are worked on. procedures, technologies and resources related to art in general. In this matter we work on theory but above all we have a very large practical load.

From the compulsory subjects, Arts and Technology I, II and III, in this 4th Year subject, the student knows the technology of video creation from the two aspects of image and sound and is capable of dealing with both conceptual and more complex practices.

This subject, framed in the 4th year, coincides with other electives, the closest being Records and performative artistic practices and contexts and Installations and sound space, since all of them work on advanced theoretical topics and are based on experimentation.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**



## COMPETENCIAS / RESULTADOS DE APRENDIZAJE DE LA ASIGNATURA

Competence/subject learning outcomes:

The competencies of the subject described in the program are the following:

G1.Knowledge of production (animation) as technical knowledge 10.0%

G5.Information on the management of recruitment and consultation resources, as well as the creation methodology, demonstrating its determining individual and group nature. 20.0%

G7. Know the History of Art (animation), the theory and basic notions, and the thought of artists through their texts and works. 10.0%

G1 Know and use computer resources and tools, both in artistic creation and in production and dissemination. 20.0%

G3. Use materials, procedures and technologies, be competent in the different processes and work areas of art. 10.0%

G4 Possibility of proposing and channeling artistic projects.30.0%

In summary: All these skills enable students to understand the theoretical and practical concepts of current artistic practices and to face the Final Degree Project.

From the theoretical and practical analysis of the artistic practice linked to contemporary cinematography and animation, we will address the derived concepts: definition of terminology, critical analysis of collective projects, creative formats, tools and tools to formalize or show and conceptualization or theorizing.

These skills are related to the skills of the Art degree and assess the ability to work (individual, collaborative and collective), to invent, produce and formalize multidisciplinary projects (theoretical, practical and theoretical-practical).

- Be able to apply their knowledge to the management and production tasks of multidisciplinary projects similar to the area of specialization, with special attention to those intended for the application of new technologies.

- Being able to analyze, value and interpret the complexity of contemporary animation, as well as the multiple aspects of a creative project in which new technologies and performative strategies are involved.

- Being able to effectively disseminate and communicate underlying projects and ideas to specialized and general audiences.

- Being able to work individually and in a team (multidisciplinary and interdisciplinary teams) in new or little-known environments.

### Theoretical and Practical Contents

Agenda: theoretical-practical contents.

- Definition of the work field: Cinema and animation, drawing and cartooning, painting and abstract animation, sculpture and 3-dimensional animation.

- Definition of the artistic framework in which we move: the art of multiple techniques, the drawing that is seen and heard, conceptual art and the resource that transversally crosses other artistic fields.

- Fundamentals of analog exercises. Representation of the movement. Frame as a unit and relationship between frames. Movement perception.

- Types of movements. Smooth and awkward movement, significant use. Analytical exercise of the page.

- Acceleration and deceleration of the gravitational representation: Exercise of the ball. Questions of style and evolutions throughout history: Europe and America.

- Simultaneous movement and three-dimensional space: Exercise of solids.

- Flexibility and shooting rhythms. The multiple behaviors of water: The analytical exercise of water. Representation of water in Asia.

- Man and animals, certain behaviors. Analytical exercises with rotoscoping.

- Under camera animation programs and practices: animation of objects, plasticine and residual animation from rotoscoping.

- Pre-camera animation: light motion, pixilation and architectural animation.

- Representation of camera movements and available analog and digital resources.

- Motion graphics to create complex animations and use them in the artistic field.

- Pitching for animation. How to defend your project within the framework of a call.

- How to build animation projects from the initial idea, between editing and sound and distribution.

- Networks and distribution tools for audiovisual works: platforms.

### TEACHING METHODS

The subject is organized in 15 classes of 4 hours. Each class is structured as a didactic unit in which one of the 15 topics mentioned above will be addressed.

In addition to the theoretical and practical classes to learn the representation of movement, in each school we will be able to see the works of the great masters and the most important samples of animation styles in the world.



In the 12th school, students will have the opportunity to practice pitching and present and defend their final project in front of the whole class.

Therefore, the subject methodology is based on the following formats:

- Analyze and criticize documentary references to artistic processes and projects
- Experimental dynamics and practices proposed for development in the classroom,
- Know the work of other artists as a methodological reference.
- Special sessions dealing with specific topics

The teaching staff of the subject will be available to the students to resolve doubts, provide references and complementary documentation and carry out the tutoring of the students' projects, both individually and in groups.

The students must complete the face-to-face time to complete the proposed exercises, the assignments and the final project. For this they can also use the classroom after school hours.

Learning strategies:

- Master classes
- Directed autonomous learning
- Study of cases
- Analysis of situations
- Group learning.
- Project-oriented learning

#### TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching		15					45		
Horas de Actividad No Presencial del Alumno/a		22,5					67,5		

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
 GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
 TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

#### Evaluation methods

- Continuous evaluation
- End-of-course evaluation

#### Evaluation tools and percentages of final mark

- Oral defence 5%
- Exercises, cases or problem sets 15%
- Individual assignments 70%
- Teamwork assignments (problem solving, Project design) 5%
- Oral presentation of assigned tasks, Reading 5%

#### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

Orientations

The evaluation system will be continuous by the presentation at the end of the course of the works and a final project (individual or group).

Group dynamics in the classroom and their work, both individual and collective, will be evaluated.

Attendance and participation are key to the correct development of the teaching-learning process throughout the course and will be taken into account in the evaluation.

To pass the subject, students must obtain at least half of the score established in each evaluation instrument.

Students will have the right to be evaluated through the final evaluation system, regardless of whether or not they participate in the continuous evaluation system, provided they renounce continuous evaluation under the terms provided in the regulations. If any of them do not exist, other forms of accreditation of knowledge will be established that prove that the student has the necessary level of practical theoretical training.

Rejection of the evaluation system



To reject the call, students must submit their resignation in writing to the professor responsible for the subject one month before the official date of the exam.

Students will have the right to be evaluated through the final evaluation system. To do this, you must submit a written resignation to the continuous assessment system and you will have a period of 9 weeks for four-month subjects and 18 weeks for annual subjects from the start of the semester or course, respectively.

### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

Students will have the right to be evaluated through the final evaluation system. To do this, you must submit a written resignation to the continuous assessment system and you will have a period of 9 weeks for four-month subjects and 18 weeks for annual subjects from the start of the semester or course, respectively.

Regarding the extraordinary evaluation, the candidate will be required to do the same exercises and work as those required in the ordinary evaluation, once the appropriate time has been established for the exam necessary to demonstrate the level of knowledge before the teacher.

### MANDATORY MATERIALS

The materials to be used in the matter are the following: in a first phase we will learn through a series of analytical exercises that can be done on paper or digitally, for which formats and qualities will be determined on the first day of teaching the subject. Regarding what is necessary to carry out the subsequent exercises (materials for stop motion animation, 2D animation in different graphic methods such as suitable software, cameras and other materials for recording images), our workshop and the department to which the subject is attached will provide students with these materials at the time they are needed.

### BIBLIOGRAPHY

#### Basic bibliography

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- Bendazzi, Giannalberto. Cartoons. Le cinéma d'animation, 1892-1992. Liana Levi, 1991.
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- Sifianos, George. Esthétique du cinéma d'animation. Editions Cerf &#8211; Corlet, 2012.
- Wiedemann, Julius. Animation now! Taschen, 2007
- Whitney, John. Digital Harmony. On the Complementarity of Music and Visual Art. McGraw &#8211; Hill. Inc., 1980.
- Wells, Paul. Understanding Animation. Routledge, 1988.
- Wells, Paul. The Fundamentals of Animation. AVA Publishing, 2006.
- Zinman, Gregory. Making Images Move: Handmade Cinema and the Other Arts. University of California Press, 2020.

Webgune interesgarriak

Animatzaile independenteak:

<http://www.acmefilmworks.com/>

<http://www.acmefilmworks.com/directors>

Nacional Film Board Canada:

<https://www.nfb.ca/animation/>

<https://www.nfb.ca/directors/>

Musica bisual (webs, timeline, etc.):



<http://www.centerforvisualmusic.org/>  
<https://rhythmiclight.com/videos/>  
<https://rhythmiclight.com/timeline/>  
<https://rhythmiclight.com/websites/>

kamerarik gabeko zinea:  
<https://handmadecinema.com/?v=full>

Animazo abstraktoa:  
<https://www.puntoyrayafestival.com/es/>  
<http://www.iotacenter.org/>

TimeLapse eta Hiperlapse:  
<http://www.robwhitworth.co.uk/index.html>  
<http://timelapses.tv/timelapse-en-la-red/>  
<https://vimeo.com/mindrelic>

Stop Motion, Pixilazioa, etab.:  
<http://animationhome.net/works/>  
<http://www.acmefilmworks.com/directors/yuval-and-merav-nathan/> <https://vimeo.com/user5863896>  
<https://pesfilm.com/>

Arte mugimenduan (Award Winners):  
<https://artanimated.org/>

Animazio esperimentalak:  
<http://www.edgeofframe.co.uk/>  
<http://www.animateonline.org/>

Publikazio eta Aldizkariak:  
<https://conadeanimacion.upv.es/>  
<https://www.awn.com/> <http://www.asifa.net/news/category/magazine-articles> <http://www.stopmotionmagazine.com/>

Software 2D Animazioa:  
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<https://www.pencil2d.org/>  
<https://krita.org/es/>  
(Bideo esportazio Codec-ak: Krita eta OpenToonz):  
[https://opentoonz.readthedocs.io/es/latest/using\\_ffmpeg\\_with\\_opentoonz.html](https://opentoonz.readthedocs.io/es/latest/using_ffmpeg_with_opentoonz.html) <https://www.ffmpeg.org/download.html>

Software 3D Animazioa:  
<https://www.blender.org/>

## Detailed bibliography

## Journals

## Web sites of interest

## OBSERVATIONS