

## ENGLISH FRIENDLY COURSES (EFC) 2019-2020 – CAMPUS OF BIZKAIA

<https://www.ehu.eus/es/web/bellasartes>

**Coordinator:** [bellasartes.internacional@ehu.eus](mailto:bellasartes.internacional@ehu.eus)

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

FACULTY OF FINE ARTS (320)		SEMESTER	CREDITS	SCHEDULE <sup>1</sup>
26871	Escultura I	Annual	9	M
26868	Laboratorio de Imagen	Annual	9	M / A
26887	Laboratorio B	Sep. 2019- Jan. 2020	6	M
26901	Registro y Prácticas Artísticas Performativas y Contextuales	Sep. 2019- Jan. 2020	6	M
26902	Escultura, Arquitectura y Paisaje Urbano	Sep. 2019- Jan. 2020	6	M
26881	Laboratorio	Sep. 2019- Jan. 2020	5,25	M
26928	Pintura Mural. Soportes y Técnicas	Sep. 2019- Jan. 2020	6	M
26912	Laboratorio para el Conocimiento de los Materiales de Conservación y su Aplicación	Sep. 2019- Jan. 2020	6	M
26923	Restauración de Obras Escultóricas sobre Diferentes Soportes	Sep. 2019- Jan. 2020	6	M
26878	Arte y Tecnología II	Sep. 2019- Jan. 2020	7,35	M
26900	Medios basados en el tiempo	Sep. 2019- Jan. 2020	6	A
26891	Gráfica Tecnológica	Jan. 2020 - May 2020	6	M

<sup>1</sup> SCHEDULE: Morning (M)/ Afternoon (A): begins at 13.30.

By clicking the subject's name, its Syllabus will appear.

## COURSE GUIDE

2019/20

**Faculty** 320 - Faculty of Fine Arts

**Cycle** Not Applicable

**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

"Registration and Performative and Contextual Artistic Practices " is a subject focused on the study, development and experimentation on artistic practices with a clear vocation of direct interaction with the socio-cultural context in which they occur, using heterogeneous tools, strategies and formats, which sometimes are not even exclusive of the art field. We will work on artistic practices that take into account the various agents involved in the art-experience &#8212;both those who assume the role of producing entities of artistic work as well as the receptors to whom they are directed&#8212;;, as well as the possibility of contributing to the context and being influenced by it.

The subject has a mainly projective character: the motivations, attitudes, methods and processes appropriate for each intention or desire are prioritized, over the disciplinary restrictions of what is traditionally understood as art, and even of the assumptions about where it can or should be located a work of art. 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 work in their dual role: as work from the living arts, playing with the presence and the body in a particular time and space, and as the ability to "work", "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 formats or other types) is a very valuable tool for the artist to generate different moments of reception of his/her project and different ways to penetrate it.

## COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT

The competences that the student should acquire during the development of the subject are the following ones:

- 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 engaged art and relational art.
- Ability to invent different strategies with which interacting in a given context.
- Ability to handle different relational technologies (related to the behaviour, communication and organization of people in performative proposals).
- Ability to propose projects in which the "artist + artwork + receivers" relationship occurs in alternative ways to the usual scheme of "production by the artist + consumption by the public".
- Ability to properly choose the means of registration most adjusted to the structure and needs of each project and to formalize it technically in a manner adjusted to its intentions.

## COURSE CONTENTS, THEORETICAL & APPLIED

- Artistic framework in which we will move: contextual art, performative art, participatory art, collaborative art, dialogic art, community art, socially engaged 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...
- Relational technologies: behavioral mechanics, communication and people organization.
- Different ways of dealing with the registration of an artistic project.

## TEACHING METHODS

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

1) The Framing, 2) The Experimentation, 3) The Commitment and 4) The Staging. These phases correspond approximately to each of the 4 months of the subject. First, the perspective of art from which we will work will be raised; next, experiments and dynamics will be proposed that will allow an intuitive approach to possible projects; then the students will focus and develop their projects for the subject and finally these projects will be materialized so that they can be accessed from the specific spaces and times of the artistic field.

The methodology of the subject is based on four formats: experimental dynamics proposed by both the teacher and the students, documentary references of artistic projects, visits to specific contexts that can be taken as work-placements and sessions with invited agents to address specific issues. This is a mainly practical approach enriched with examples.

Likewise, there will be the usual face-to-face tutoring, to answer the questions that arise during the realization of the experiments and dynamics that make up the course.



## 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 Elèctrica Produccions.

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/>

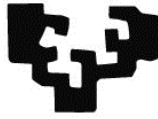
<http://www.labiennale.org/it/arte/index.html>

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

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

## OBSERVATIONS

eman ta zabal zazu



Universidad del País Vasco Euskal Herriko Unibertsitatea

## TEACHING GUIDE

<b>Subject</b>	Mural Painting. Format and Techniques (2018-2019)
<b>Code</b>	26928
<b>Degree</b>	Conservation and Restoration of Cultural Heritage
<b>Course</b>	4º
<b>Type</b>	Optional
<b>Four-month period</b>	1º
<b>Credits</b>	6 ECTS
<b>Center</b>	Faculty of Fine Arts
<b>Department</b>	Painting
<b>Teacher</b>	Ainara Zornoza Indart
<b>Phone</b>	94 601 4519
<b>email</b>	<a href="mailto:Ainara.zornoza@ehu.eus">Ainara.zornoza@ehu.eus</a>

## **1. Description of the subject**

Mural Painting. Format and Techniques is an optional subject in the fourth year of the degree in Conservation and Restoration of Cultural Heritage. It consists of the study of the different techniques used over the years in creating mural paintings, to get to know the materials and techniques used, the method of execution, possible deterioration and the need to intervene to conserve and restore, with the aim of conserving them for the future.

The subject is based on knowledge of the techniques and materials used in mural painting, for the understanding, planning and execution of the different phases involved in a mural painting project, from its materialisation, possible deterioration depending on the techniques, processes and materials used. The aim is to understand these processes of deterioration and then use a specific and rational methodology for selecting and applying a particular restoration process.

As well as studying the different aspects theoretically, practical work of plastic experimentation will be done on some of the most-commonly used techniques for creating or working on mural paintings, through small-format projects where different wall preparations will be applied and different mural painting techniques used.

## **2. Objectives**

1. Recognise and distinguish the different components and techniques used in mural painting throughout history.
2. Learn about the characteristics (preparation, application, uses and possible alterations) of each technique.
3. Understand the use of the different components (binders, aggregates, energy-absorbing dampers, mortars, protective layers, etc.), establish any possible deterioration or alteration and be able to select the right technique and method when restoring mural paintings.
4. Work on preparing reports.
5. Search for information related to the project done, and work on it in an ordered manner.
6. Explain, with justifications, the project carried out

## **3. Theoretical content**

Topic 1: Definition and concepts of mural painting

- 1.1. Definition
- 1.2. Historical importance
- 1.3. Relationship with architecture
- 1.4. Main characteristics that differ of easel painting
- 1.5. Elements that make up wall paintings as a unit

## Topic 2: Used substrates

- 2.1. Added substrates
- 2.2. Original substrates (on site)

## Topic 3: Preparatory layers used in wall painting

- 3.1. Introduction and definition of terms
- 3.2. Main components
- 3.3. Limes: aerial and hydraulic
- 3.4. Cement
- 3.5. Gypsum

## Topic 4: Painting techniques used in mural painting

- 4.1. Components
- 4.2. Transfer systems to the wall
- 4.3. Painting techniques
- 4.4. Others: Polychrome stained glass and mosaics

## Topic 5: The mural in contemporary art: conceptual and technological changes

- 5.1. Conceptual changes
- 5.2. Technological changes: new materials
- 5.3. Execution techniques
- 5.4. Conservation problems

## **4. Methodology**

In the subject work will be done on theoretical and practical aspects through the use of different mural techniques. Given that the subject is only taught one day a week, two different sessions will be arranged. The first, from 09:00-10:30 in room B1.1 (Building I), will be theoretical, covering basic theoretical aspects of the subject. The second, from 10:30-13:00 in workshop 0AB10 (Restoration 7) and workshop 0AB2 (Mural painting) will include practical work.

The experimental practical work is **COMPULSORY**, and will be done during class hours. Punctuality is required, as are the full hours of class (unless otherwise justified), and students will need to bring the material for the sessions and hand any projects required to pass the subject.

Tutorial hours will be available to clarify any doubts or problems that may emerge, and to correct and clarify exercise results, although projects must be handed in on time.

## **5. Practical exercises**

- Practice 1: Wall preparation



Wall preparation for the subsequent realization of the mural painting. Different binders (lime and gypsum), aggregates (sand and marble dust) and absorption regulators (acrylic resin, egg water and animal glue) will be used.

- **Practices 2-4:** Realization of the mural painting with different techniques (watercolors and acrylics, egg tempera and casein tempera). A mural motif will be chosen that will be divided into 3 parts, performing each part with one of the techniques mentioned.

- **Practice 5:** Sgraffito.

## 6. Evaluation

### 6.1. Ordinary call: Guidelines & Renounce

The assessment system will be continuous. To pass the subject the student must carry out and pass all the activities.

Activiti type	Percentage in the final grade
Practical wall	20%
Final report of the practices	50%
Written exam	20%
Attitude in class, bring the material, cleaning in the workshop	10%

The experimental practical work is **COMPULSORY** in order to pass the subject.

Projects handed in late will not be admitted.

When websites, books, articles, etc. are used as sources of information they should be quoted, otherwise they will not be accepted and the work will be considered a fail.

A positive grade obtained in the activities will be retained for the extraordinary call, where the student will present him/herself for the part he/she has failed.

#### Renounce of the ordinary call

To renounce the call the student will have to present a writing renounce to the teacher responsible for the subject one month before the official exam date of the subject.

#### Renounce of the continuous assessment

The students will have the right to be evaluated through the final evaluation system. The student who wants to renounce to the continuous assessment must inform the teacher filling and sending a form in a period of 9 weeks from the beginning of the four-month period.

To pass the subject through this system the student must demonstrate having acquired the competences of the subject through the realization of a theoretical-practical exam (20%) and

the delivery of the works developed and required in the subject (80%, practical wall 20% and final report of the practices 60%). To pass the subject the student must carry out and pass all the activities.

## 6.2. Extraordinary call: Guidelines

In the extraordinary call, the student will present the activities corresponding to the failed part. To pass the subject the student must carry out and pass all the activities.

## 7. Evaluation criteria

### 7.1. Final report of the practices (50%)

- 1. The exercise has been delivered in date and complete
- 2. The exercise is presented in the correct way. Clean, in the correct format and following the guidelines marked
- 3. It fulfills the proposed objectives
- 4. The structure of the work is correct, all the sections appear (index, introduction, objectives, methodology, results and discussion, conclusions and bibliographical references) and in each section the correct and necessary information appears
- 5. The results and conclusions of the exercise are worked out, are coherent and well argued.
- 6. The work has the proper depth
- 7. The specific language and terminology is used correctly. Coherence, spelling and correctness are taken care of. No layout errors
- 8. The appropriate Figures or Tables appear, correctly edited, with scales and cited in the text
- 9. All the sources appear (written as graphs) from where the information has been taken and the bibliographic references are correct (5 citations as a minimum)

### 7.2. Practical Wall (20%)

- 1. The exercise has been delivered in date and complete
- 2. The exercise is presented in the correct way. Clean, in the correct format and following the guidelines marked
- 3. It fulfills the proposed objectives
- 4. The pictorial technique, the material and the tools used have been used correctly

## 8. Compulsory materials

Camera, computer, basic material of restoration and necessary material of each practice (it will be specified in the practice guide). In case of not bringing the material, the student will not be able to work.

## 9. Bibliography

### 9.1. Basic bibliography

- Carbó, D. J., & Doménech, M. T. (2006). *Aspectos físico-químicos de la pintura mural y su limpieza*. Valencia: Universidad Politécnica de Valencia.
- Díaz, C. d. P. (2004). *Pintura mural: conservación y restauración*. Madrid: CIE Dossat 2000.
- Doerner, M. (1991). *Los materiales de pintura y su empleo en el arte* (Reverté Ed.).
- Doménech, M. T. (2013). *Principios físico-químicos de los materiales integrantes de los bienes culturales*. Valencia: Universitat Politècnica de València.
- Ferrer, A. (1995). *La pintura mural: su soporte, conservación, restauración y las técnicas modernas*. Sevilla: Universidad de Sevilla.
- Mora, P. (1984). *Conservation of wall paintings* London: Butterworths
- Muñoz, S., Osa, J., & Gironés, I. (2014). *Diccionario de materiales de restauración*. Madrid: Akal.
- Ortega, J. M. (2016). *Vademécum del conservador*.
- Parramón, J. M. (1984). *Así se pinta un mural*. Barcelona: Parramón.
- Rovira i Pons, P. (2014). *La conservación preventiva de las pinturas murales in situ y en su exposición*. Gijón: Trea.
- VV.AA. (2014). *La cal: investigación, patrimonio y restauración*. Sevilla: Universidad de Sevilla.
- VV.AA. (2015). *Conservation Issues in Modern and Contemporary Murals* (M. Sánchez, W. Shank & L. Fuster Eds.): Cambridge Scholars Publishing.

### 9.2. In-depth bibliography

- Alejandro, F. J. (2002). *Historia, caracterización y restauración de morteros*. Sevilla: Universidad de Sevilla.
- Berberó, J. C. c. (2006). *Tratamiento y metodología de conservación de pinturas murales: actas del Seminario sobre Restauración de Pinturas Murales, Aguilar del Campoo (Palencia), 20-22 de julio de 2005*. Aguilar de Campo: Fundación Santa María la Real-Centro de Estudios del Románico.
- Calvo, A. (2003). *Conservación y restauración: materiales, técnicas y procedimientos, de la A a la Z*. Barcelona: Serbal.
- Cortázar, M., Pardo, D., & Sanz, D. (2009). *Estudios y restauración del pórtico: Catedral de Santa María de Vitoria-Gasteiz* (F. C. S. María Ed.). Vitoria-Gasteiz.
- Huertas, M. (2010). *Materiales, procedimientos y técnicas pictóricas*. Madrid: Akal.
- Mayer, R. (1993). *Materiales y técnicas del arte*. Madrid: Blume.
- Mora, P., Mora, L., & Philippot, P. (2001). *La conservazione delle pitture murali*: Compositori.
- Rubio, R. (2010). *Yeserías de la Alhambra: historia, técnica y conservación* (U. d. Granada Ed.). Granada.

## Laboratory for Knowledge of Conservation Materials and their Application

In the subject Laboratory for Knowledge of Conservation Materials and their application, compulsory in the third year, the student is introduced to the knowledge and description of the products, materials and procedures that have been used -and are used nowadays- in the processes of conservation and restoration of works of art. To do this, aspects such as their composition, characteristics, behavior in the short and long term, ageing, compatibility or reversibility.

The aim of learn about the different processes and products used in the past and nowadays to make a reasoned and justified selection when it comes to applying conservation and restoration treatments, selecting the right material according to the characteristics of each intervention (materials that make up the cultural asset, changes undergone, the need for interventions, material to be treated, environmental conditions, adjacent materials...).

As well as studying the different aspects and materials theoretically, a record card file will be prepared of the materials used in conservation and restoration and their application, as well as experimental practical work on the different products and procedures to work on their preparation and application and then study the results.

### 2.1. Competencies

- Learn about the characteristics (physical-chemical properties, uses, preparation, application, behavior in the short and long term, compatibility with other materials, toxicity...) of the products, materials and procedures that have been used and are still used in the conservation and restoration of works of art (CB2, G001, C3CC01)
- Select the particular interventions of conservation/restoration to be applied and determine the products, materials and procedures according to the characteristics of each case (CB2, G007, C3CC03)
- Ability to present, in an argued and justified manner, the work or proposal made based on critical reflection on the results obtained (CB2, CB3, G006, G007, C3CC03, C3CC06)

### 2.2. Learning outcomes

- Differentiate the intervention procedures and the products used in the conservation and restoration of cultural assets. Both those used in previous eras, the ones used nowadays and the most innovative.
- Identify and handle the required sources of information
- Use the terminology of the discipline with academic rigor
- Identify the factors to be taken into account when selecting a conservation/restoration treatment.
- Select the products and procedures required according to their characteristics and the context of the intervention in a critical, reasoned and justified way

- Write structured academic studies in line with established norms, referencing the information correctly.
- Use suitable sources of information and organize and select the relevant information
- Present the study made in a professional and argued way, explaining the information, problems, results obtained, and solutions proposed in a reflective and critical manner

#### **4. Theoretical-practical content**

##### **TOPIC 1: Criteria for selecting materials and products**

- 1.1. Works of art as a unit: all the components are related to each other
- 1.2. Reversibility
- 1.3. Compatibility
- 1.4. Interaction with future studies and later treatments
- 1.5. Durability
- 1.6. Prevention of workplace hazards in Heritage interventions

##### **TOPIC 2: Materials used in conservation and restoration**

- 2.1. Waxes
- 2.2. Rubbers and resins
- 2.3. Glues
- 2.4. Inert loads and stucco
- 2.5. Solvents
- 2.6. Biocides

##### **TOPIC 3: Molds**

- 3.1. Definition
- 3.2. Materials currently used
- 3.3. Separating agents
- 3.4. Silicon preparation
- 3.5. Systems used
- 3.6. New systems

##### **TOPIC 4: Writing of academic documents**

- 4.1 Standardized structure and organization of content
- 4.2 Use of quotes and bibliographic references

The subject Restoration of Sculptures in different formats, compulsory in the fourth year of the Undergraduate Degree Course on Conservation and Restoration of Cultural Assets, focuses on the conservation and restoration of materials in stone. It is the continuation of the subject Bases for the Conservation of Sculptures in Different Formats, compulsory in the third year and focused on the conservation and restoration of ligneous materials.

The subject works on knowledge on the different types of stony materials to identify, characterize, analyze and get to know their properties with the aim of establishing conservation needs and treatment options. To do this, an analysis is also made of stony materials -either intrinsic or extrinsic- as well as the deteriorating factors that intervene, with the aim of understanding the processes of deterioration and working on the examination and diagnosis phases to make reasoned interventions.

With the aim of using a specific methodology based on knowledge of the properties of the material, the conservation and restoration applied to this type of materials are studied, both products no longer used and those commonly used nowadays. Then there are more innovative products such as laser, nanoparticles or the use of bacteria.

Finally, analysis techniques and the standardized tests that can be used to study stony materials are examined, as well as the importance of carrying out multidisciplinary studies together with other disciplines.

### 2.1. Competencies

- Learn about types of stony materials and their properties, and identify any deterioration and factors that change them to determine the treatments and products to be used for their conservation and restoration (CB2, G002, G006, C4CC01, C4CC05)

- Apply scientific analytical and methodological techniques available for the study of stony materials with the aim of determining their state of conservation, and selected -in a reasoned way- the most suitable conservation and restoration treatments (CB2, CB4, G004, G005, G007, G009, C4CC01, C4CC02, C4CC05)

- Show an ability to interpret key data of the results obtained, as well as relating and integrating them with additional information to issue opinions, arguments and critically reasoned solutions

(CB2, CB3, CB4, G006, C4CC05)

### 2.2. Learning outcomes

On the successful completion of this subject, students will be able to:

- Identify the stony materials used in cultural assets and evaluate their properties in a critical way

- Determine the deterioration observed in stony materials and establish the intrinsic and extrinsic factors that cause it

- Make reasoned proposals for intervention based on knowledge of the properties of stony materials and their needs, as well as knowledge of the selected treatments according to the characteristics of each case
- Use the terminology on the subject with academic rigor
- Select the techniques for analysis and test methodologies for the description of stony materials, determine their state of conservation and evaluate the conservation and restoration treatments applied
- Draft structured academic studies in line with established standards, in which the information is referenced correctly.
- List and integrate results with additional information (bibliographic sources)
- Present the study in a professional and reasoned manner, explaining the information, problems, results obtained, and solutions proposed in a reflective and critical way

## TIME BASED MEDIA AGENDA

2019-2020 First semester. Lessons and tutoring

	monday	tuesday	wednesday	thursday	friday
9:00					
10:00	10-14 Tutoring  And lesson in Spanish	Classroom is free all day for you to use	Classroom is free all day for you to use	Classroom is free from 8 to 14:00	
11:00					11:15-15:15 Lesson English
12:00					
13:00					
14:30	14:30-18:30			Lesson Spanish	15:15-16:15 tutoring Classroom is free from 15:30 to 20:00
16:00	Lesson				
17:00	Basque				
18:30					
20:00					

### DESCRIPTION

On this subject we take animation from theoretical and practical points of view. We consider this necessary because animation has traditionally been very apart from Art and also from cinema, although it shares a lot with both of them. This is the reason why we usually need to go through the history of animation, its techniques, main animation artists, and specific aesthetics of animation, in order to place the student in a more comprehensive position. From this place on, we can also learn to animate and do it in several different ways and using several different techniques.

### Contents of matter:

What we are going to learn are the basics of movement representation, mainly through

Two types of exercises:

4 analytical exercises: Falling sheet, bouncing ball, timber shapes and water. Depending on the spare time we have, we will also explore some other structures, like walking two and four legged and birds.

4 alternative exercises, with some of the most known techniques, like pixilation, sand, pikapika, sand, oil on glass ...

We will also travel through the history of animation, focusing on the most important artists and masterpieces.



### **Evaluation:**

In order to pass the course, the student will submit all **4 analytical** and **4 alternative** exercises before Christmas vacation, and in order to improve the grade, a personal one minute animation will be completed also.

### **GOALS:**

Beginning with the knowledge of several different animation techniques, most of them graphic ones, we will analyze the parameters of movement perception, and think about its use in art, and materializing them in digital works.

Our basic frame is the EXPERIMENTAL ANIMATION, using the frame as a unit and going from the extreme abstract animation to the most descriptive and narrative one.

### **MAIN POWERS:**

G1. Recognize knowledge of art as technical knowledge

G5. Use resources for critical inquiry and creative or scientific methodologies demonstrating initiative and decision-making both individually and collectively

G7 Know the history, theories and significant notions of Art, as well as the thinking of artists through their works and texts.

G12. Be able to use computer tools for the creation, production and distribution of artistic work.

G3. Be able to use materials, procedures, technologies and in general, resources associated with different ways of doing in several artistic work areas.

G4. Get knowledge and skills to raise and develop artistic projects.

G6. Handle different foundations from the disciplines of Art that have an impact on the configuration and representation procedures.

### **SCHEDULE**

1. - Presentation with information about goals, materials and evaluation.

Theoretical and practical part (Atelier)

Movement. Perception of movement. First analytical exercise. Analysis

2.-Rhythm, cadence, harmony. Second exercise. Analysis

Pioneers of animation

3.- Simultaneous movement. Use of key frames. Timing. The dope sheet.

Third exercise: Shapes. Learning to draw for animation.

History of animation: Cartoon, UPA and Zagreb

4.-Editing frames to video. Special use of Première for animation

Pikapika exercise. Analysis

5.-Practical lesson on special use of Photoshop for animation

Rotoscope on paper. Analysis

6.-Correction and analysis of third exercise

Explanation of fourth exercise: Water

7.-Representation rhythm and filming rhythm

Work on the water exercise under the supervision of teacher

8. - Sand and seed for animation. Metamorphose. Use of Dragon frame

European animation. Puppets and diverse tools for expression other than talking.

9. - Trip through different animation techniques: Camera less animation, oil on glass, painted sound, visual music.

Exercise of animation on film. Analysis

Different techniques for different goals.

10.- Creative use of scanner and organic materials. New techniques, mixed media Atelier

Exposure of the water exercise and analysis

11.-Animation History: Asia and Australia

Exercise of video and animation mixture

12.- Animation techniques: Clay.

Talking self portrait.

Exposure of personal projects. Different methodologies to work with. Technical and material solutions.

13.- Great animation masters

Work on personal project under supervision

14. - Great animation masters

Work on personal project under supervision

15. - Great animation masters

Work on personal project under supervision

## TEACHING METHOD

During the 15 weeks of teaching and learning on the subject we will face some topics from a theoretical as well as a practical point of view. We will deal with information that is quite new for most of the students, like animation aesthetics and history. The approach will always be very practical, in the sense that every theoretical issue will be placed on a practical exercise right away. We will also learn about the great masters of animation and the way they work on their favorite techniques, the technical families and the way it all developed through history.

## MATERIALS OF MANDATORY USE

The materials to be used by the students are very simple. In a first phase in which we will learn through a series of analytical exercises, we will need paper, soft pencils, markers, rulers and so forth. For the rest of the materials the student will be provided by the teacher or the Arte and technology Department we belong to.

You will need drawing materials like soft pencils and markers, DIN A4 white paper, preferably the animation sketchbook they sell at the Faculty store, and a ring binder to save your drawings.

The teacher will provide you with the materials you will need to follow up the rest of the techniques.

## BIBLIOGRAPHY

*Figures of Motion: [Len Lye / Selected Writings](#)*, 1983 (Len Lye Foundation, NZ)

*The German Avant-Garde Film of the 1920s*, Goethe Institute - Travelling exhibition catalogue, including Fischinger, Richter, Egging, Ruttman, Reiniger, etc., 1989

*Experimental Animation: Origins of a New Art*, Robert Russett and [Cecile Starr](#), 2nd Edition, 1989

*[Norman McLaren on the Creative Process](#)*, , National Film Board of Canada booklet with video, 1991

Norman McLaren: Manipulator of Movement, Valliere Richard, 1982

Dark Alchemy: The Films of Jan Svankmajer, Peter Hames (editor) 1995

Raoul Servais: A Painter-Filmmaker's Journey, Moins & Temmerman, 1999

American Magus: Harry Smith -- A Modern Alchemist, Ed: P. Iglioni, 1996

Cartoons: One Hundred Years of Cinema Animation, Giannalberto Bendazzi, 1996

A Reader in Animation Studies, Jayne Pilling (editor), 1997

**Art in Motion: Animation Aesthetics**, [Maureen Furniss](#), 1998

Books by [John Halas](#) (UK): **The Contemporary Animator**, 1990; **Art in Movement: New Directions in Animation**, 1970 (with Roger Manvell); **Masters of Animation**, 1987 (BBC - expands on TV series); **The Technique of Film Animation**, 1959 (with Roger Manvell), **Timing for Animation**, 1981 (with Harold Whitaker)

Animation: A Guide to Animated Film Techniques, Roger Noake UK, 1988

The Encyclopedia of Animation Techniques, Richard Taylor, 1996

Cartoon Capers: The Adventures of Canadian Animators, Karen Mazurkewich, 1999

**The Art of the Animated Image: an anthology**, Charles Solomon (editor) AFI, 1993 includes "[Fine Art Animation](#)" by [Cecile Starr](#)

Frames: Drawings and Statements by Independent Animators, compiled by George Griffin, 1978

**Z is for Zagreb**, Ronald Hollaway, 1972

Abstract Film and Beyond, Malcom Le Grice, 1977

Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema, James Peterson, 1994

**Visionary Film: The American Avant-Garde 1943-1978** (2nd Ed), P. Adams Sitney, 1979 (covers Harry Smith, Jordan Belson, Robert Breer, etc.)

Film as Subversive Art, Amos Vogel, 1974

Experimental Cinema, David Curtis, 1971

Meta-Morphing: Visual Transformation and the Culture of Quick-Change, Vivian Sobchack, (editor), 2000.

By Sergi Eisenstein: Film Form, 1949; The Film Sense, 1947; and Eisenstein on Disney, 1940s, published 1986

**Motion - Motion: Kinetic Art**, Jim Jenkins and Dave Quick, 1989

In the Blink of an Eye: A Perspective on Film Editing, Walter Murch, 1995

The Computer Artist's Handbook, Lillian Schwartz, 1992

The Art of Making Dances, Doris Humphrey, 1959

Inspirational: **Making Light of It**, James Broughton 1992; **Film at Wit's End**, Stan Brakage, 1989; **Dance: Rituals of Experience**, Jamake Highwater, 3rd ed, 1992 ; **Inside the Pleasure Dome: Fringe Film in Canada**, Mike Hoolboom, 1997.

The Animated Film Collector's Guide, David Kilmer, 1997

Halas, John "The contemporary animator", Focal Press, London, 1990

Rees, A. L. "A History of Experimental Film and Video", British Film Institute, 1999

Russett, Robert & Starr, Cecile "Experimental Animation. Origins of a new art", Litton Educational Publishing, 1976

Animation now!, VV.AA. (Taschen -2004) incluye un dvd

-Animación, Gabriele Lucci (Editorial Electa -2005)

-El cine de animación, Pedro E. Delgado (Ediciones JC -2000)

-Arte y técnica de los dibujos animados, José M<sup>a</sup> Candel (Cdad Autónoma de Murcia, Cajamurcia - 2005

-Técnicas de animación, Chris Webster (Anaya, 2005)

-El gran libro del manga, Alfons Moliné (Glénat, 2002)

-Películas clave del cine de animación, Jordi Costa (Ma non troppo, 2010)

/TIM\_04\_Animacion.html

[http://es.wikipedia.org/wiki/Cine\\_de\\_animaci%C3%B3n](http://es.wikipedia.org/wiki/Cine_de_animaci%C3%B3n)

[www.espacioexterior.net/pixar.html](http://www.espacioexterior.net/pixar.html)

[www.cplus.es/codigo/especiales/comosehizo.asp?id=429894&cod=430235](http://www.cplus.es/codigo/especiales/comosehizo.asp?id=429894&cod=430235)

[www.monografias.com/trabajos10/anim/anim.shtml](http://www.monografias.com/trabajos10/anim/anim.shtml)

[www.terra.es/cine/especiales/cineanimacion/go.htm](http://www.terra.es/cine/especiales/cineanimacion/go.htm)

[www.cinestrenos.com](http://www.cinestrenos.com)

[www.popchild.com](http://www.popchild.com)

[www.eba.ufmg.br/midiaarte/quadroquadro/stop/princip1.htm](http://www.eba.ufmg.br/midiaarte/quadroquadro/stop/princip1.htm)

[www.celmex.com.mx/arte-cult/animacion/AnimeLeyes.htm](http://www.celmex.com.mx/arte-cult/animacion/AnimeLeyes.htm)

[www.midnighteye.com/interviews/kihachiro\\_kawamoto.shtml](http://www.midnighteye.com/interviews/kihachiro_kawamoto.shtml)

[www.dibunet.com/topic16.html](http://www.dibunet.com/topic16.html)

[www.terra.es/cine/especiales/cinedigital/venir.htm](http://www.terra.es/cine/especiales/cinedigital/venir.htm)

[www.public.iastate.edu/~rllaw/animelinks.html](http://www.public.iastate.edu/~rllaw/animelinks.html) (en inglés, noticias...)

[www.celmex.com.mx/arte-cult/animacion/historiaanimacion.htm](http://www.celmex.com.mx/arte-cult/animacion/historiaanimacion.htm)

[www.animenewsnetwork.com/encyclopedia/people.php?id=11911](http://www.animenewsnetwork.com/encyclopedia/people.php?id=11911) (en inglés)

[www.awn.com](http://www.awn.com) (animation world network)

[www.animationmagazine.net/](http://www.animationmagazine.net/) (animation magazine)

[www.animation.dreamers.com/](http://www.animation.dreamers.com/)

## Technological graphics:

### 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-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).