ENGLISH FRIENDLY COURSES (EFC) 2020/2021 – CAMPUS OF BIZKAIA

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

Coordinator: 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.

<table>
<thead>
<tr>
<th>FACULTY OF FINE ARTS (320)</th>
<th>SEMESTER</th>
<th>CREDITS</th>
<th>SCHEDULE¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>26881 Laboratorio</td>
<td>Annual</td>
<td>9</td>
<td>M</td>
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<tr>
<td>26871 Escultura I</td>
<td>Annual</td>
<td>9</td>
<td>M</td>
</tr>
<tr>
<td>26868 Laboratorio de Imagen</td>
<td>Annual</td>
<td>9</td>
<td>M</td>
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<tr>
<td>26901 Registro y Prácticas Artísticas Performativas y Contextuales</td>
<td>Sep. 2020- Jan. 2021</td>
<td>6</td>
<td>M</td>
</tr>
<tr>
<td>26928 Pintura Mural, Soportes y Técnicas</td>
<td>Sep. 2020- Jan. 2021</td>
<td>6</td>
<td>M</td>
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<tr>
<td>26923 Restauración de Obras Escultóricas sobre Diferentes Soportes</td>
<td>Sep. 2020- Jan. 2021</td>
<td>6</td>
<td>M</td>
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<tr>
<td>26878 Arte y Tecnología II</td>
<td>Sep. 2020- Jan. 2021</td>
<td>7.35</td>
<td>M</td>
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<tr>
<td>26900 Medios basados en el tiempo</td>
<td>Sep. 2020- Jan. 2021</td>
<td>6</td>
<td>A</td>
</tr>
<tr>
<td>26950 Geometría Aplicada</td>
<td>Sep. 2020- Jan. 2021</td>
<td>6</td>
<td>M</td>
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<tr>
<td>26884 Dibujo III</td>
<td>Sep. 2020- Jan. 2021</td>
<td>6</td>
<td>M</td>
</tr>
<tr>
<td>26891 Gráfica Tecnológica</td>
<td>Jan. 2021- May 2021</td>
<td>6</td>
<td>M</td>
</tr>
<tr>
<td>26898 Arte interactivo e interfaces</td>
<td>Jan. 2021- May 2021</td>
<td>6</td>
<td>M</td>
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</table>

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

By clicking the subject’s name, its Syllabus will appear.
"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 —both those who assume the role of producing entities of artistic work as well as the receptors to whom they are directed, 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.

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.

- 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 Irikea.
- 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.

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.
### TYPES OF TEACHING

<table>
<thead>
<tr>
<th>Types of teaching</th>
<th>M</th>
<th>S</th>
<th>GA</th>
<th>GL</th>
<th>GO</th>
<th>GCL</th>
<th>TA</th>
<th>TI</th>
<th>GCA</th>
</tr>
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<tbody>
<tr>
<td>Hours of face-to-face teaching</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Hours of student work outside the classroom</td>
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<td></td>
<td></td>
<td></td>
<td>22.5</td>
<td>67.5</td>
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</table>

**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 tools and percentages of final mark

- **End-of-course evaluation**

### ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

**GUIDANCE**
The evaluation system will be continuous, by presentation of works and a conclusive project at the end of the course.

**Evaluation elements:**
Group experiments made during the classes and personal projects (individual or collective) are elements of evaluation.

Likewise, 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 basic.

We consider each and every one of these references essential for the evaluation of the student process, and their qualification.

In the absence of any of them, other ways of checking knowledge will be determined to confirm that the student has the necessary degree of practical theoretical 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, provided they submit their waiver of the continuous evaluation as indicated in the regulations.

**DISCLAIMER RULES**
**Waiver of the call:**
To waive the call, students will have to submit the written resignation to the teacher responsible for the subject one month before the official exam date of the subject.

**Waiver of the evaluation system:**
Students will have the right to be evaluated through the final evaluation system. To do this, you must submit in writing the waiver of the continuous evaluation system and you will have to do so within a period of 9 weeks for the four-month subjects and 18 weeks for the annual ones, starting from the beginning of the semester or course respectively.

### EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

An artistic project will be carried out within the keys proposed during the classes. The project will be accompanied by a dossier that allows the correct evaluation of it. The day of the presentation will show and comment on the project or documentary record of it if it has taken place at another time and space.

### MANDATORY MATERIALS

Those detailed in the exercises and class practices, as well as the basic bibliographic references, which will also be specified in the development of the course itself.
BIBLIOGRAPHY

Basic bibliography


Detailed bibliography


Journals

http://www.a-desk.org

http://www.efimerarevista.es/


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/
https://www.traficantes.net/nociones-comunes
http://esnorquel.es/pod-cast/

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

<table>
<thead>
<tr>
<th>Activiti type</th>
<th>Percentage in the final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical wall</td>
<td>20%</td>
</tr>
<tr>
<td>Final report of the practices</td>
<td>50%</td>
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<tr>
<td>Written exam</td>
<td>20%</td>
</tr>
<tr>
<td>Attitude in class, bring the material, cleaning in the workshop</td>
<td>10%</td>
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</table>

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


9.2. In-depth bibliography


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 de 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
This class aims to learn animation techniques and create visual works through them. Our objective is to learn the details of the moving image in order to its representation with multiple animation techniques, making a creative reflection within the artistic context and, of course, taking advantage of the current digital media. Using the frame as a basic unit, our range goes from narrativity to abstraction, and where experimental animation is specially important.

COMPETENCES

G1. Recognizing knowledge of art as a technical knowledge
G5. Use resources of inquiry and critical questioning and creative and / or scientific methodologies, showing to have initiative and capacity in 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 dissemination of artistic work.
G3. Be able to use materials, procedures, technologies and in general resources associated with different ways of doing in areas of artistic work to resolve issues of identity and place related to Art
G4. Integrate knowledge and skills to plan and develop artistic projects.
G6. Handle different issues from artistic disciplines that affect configuration and representation procedures.

SCHEDULE

1.- THEORETICAL PART PRACTICAL PART (WORKSHOP)
Presentation. Materials, evaluation
The movement (T)
The perception of movement
Approach to the first exercise
Analytical, the folio

2.- Rhythm in movement
Cadence, harmony. (T)
Pioneers of animation (H) Digitization of the page. Analysis.
Approach to the second analytical exercise, the ball

3.- Simultaneous movement
Use of keys
Timing for animation (T) Digitization of the ball. Analysis.
Approach to the third analytical exercise, the cards.
4.- American Cartton, The UPA and Zagreb (H)
Practical class of frame-by-frame editing. Using Photoshop for animation
Work in exercise workshop and teacher supervision

5.- Practical class of frame-by-frame editing. Using Première for animation. Digitization and
edition of the card exercise. Analysis.
Approach to the fourth analytical exercise, water.

6.- Work in exercise workshop and teacher supervision
European Animation (H) Work in exercise workshop and supervision of the teacher
European Animation (H)

7.- Rhythm of representation and rhythm of filming (T)
Aesthetics of the various techniques Digitization and editing of the water exercise. Analysis.
Approach to the fifth exercise. Rotoscopy

8.- Journey through animation techniques: sand, 2D modeling clay, cutouts, oil on glass.
Use of Dragon Frame (T) Presentation of the rotoscopy work carried out. Approach to the next and
sixth exercise: cheer on camera.

9.- Journey through animation techniques: cameralss animation, painted sound, visual music
Exhibition of the work done under camera. Cameraless animation workshop: Celluloid painted,
scanned and edited

10.- Journey through animation techniques: special drawing techniques, pikapika ... Exhibition of
the celluloid work carried out. Pika Pika workshop

11.- Inventing new techniques: creative use of the scanner and other peripherals
Exhibition of the work of Pika pika carried out. Animation workshop with the scanner and various
organic materials

12.- Journey through animation techniques: Objects, dolls, modeling clay and 3D
Final work approach.
Approach to a personal methodology. Selection of techniques and materials. List of needs

13.- Great masters of animation (H) Work and advice on the final project
14.- Great masters of animation (H) Work and advice on the final project
15.-Presentation of final works Presentation of final works

(H) History
(T) Theory and aesthetics

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TEACHING METHOD

During the 15 weeks we will deal with animation topics from both the theoretical and practical
points of view, since we must deal with information on the theory and aesthetics of animation in
addition to learning about its history. Animation is a very autonomous area within cinema as it is
within art, and in general students have little information on it, so we will approach them through
thematic viewings, such as the history of animation by country or by technical families, from the most ancient to the contemporary.

In the practical part of the class, which is taught parallel to the theoretical one, we begin by learning the rudiments of the representation of movement, the basic concepts and tools, through 4 analytical exercises that successively add complexity and also difficulty. At a later stage, we propose four other somewhat more personal exercises, to be carried out with one of the many direct techniques that we have seen in the classes, and whose purpose would be bringing the student closer to a more personal creation space, which takes shape in the last personal work, to be done with the technique and methodology that the student chooses from all those that have been practiced previously. Usually these latest works participate in some of the student competitions there are.

Waiving the call.

To waive the call, students will have to submit the waiver in writing to the teacher responsible for the subject one month before the official exam date of the subject.

Waiver of the evaluation system

Students will have the right to be evaluated through the final evaluation system. To do this, you must submit in writing the waiver of the continuous evaluation system and you will have a period of 9 weeks for the quarterly subjects and 18 weeks for the annual ones, starting from the beginning of the semester or course respectively.

MANDATORY USE MATERIALS

In the first part of the course we will be learning animation through a series of analytical exercises, so we will need either a drawing tablet or some special paper the student will be able to purchase at the school. Later on, the materials to be used in the subject will be the necessary ones for the subsequent development of each one of the exercises, such as objects for stop motion animation, 2D animation in different graphic methods, appropriate free software, cameras and other materials for digitizing images, that our school will provide or help the student get.

RECOMENDED BIBLIOGRAPHY

THE MYTH OF PERSISTENCE OF VISION REVISITED By Joseph and Barbara Anderson
https://faculty.uca.edu/wsmeador/ccsmi/ccsmi/classicwork/Myth%20Revisited.htm

Animating Film Theory by Karen Beckman, Editor Duke University Press, Durham, NC, 2014
https://uobrepo.openrepository.com/bitstream/handle/10547/622719/AnimatingFilmTheory_Review.pdf;jsessionid=BFECF3E1005F906D7A0420D9045F60F9?sequence=2

EL ANIMADOR COMO ARTISTA, EL ARTISTA COMO ANIMADOR. UNA RECAPITULACIÓN Alan Cholodenko The University of Sydney (Australia)
https://riunet.upv.es/bitstream/handle/10251/139885/Cholodenko%20-%20The%20artist%20as%20animator%20-%20The%20animator%20as%20artist.pdf?sequence=1
ALAN CHOLODENKO – THE EXPANDING UNIVERSE OF ANIMATION (STUDIES)
https://journal.animationstudies.org/alan-cholodenko-the-expanding-universe-of-animation-studies/

ANIMACIÓN, EL MEDIO CONTAMINADO. DIBUJO, PINTURA Y CINE.
Sara Álvarez Sarrat

ADRIANA NAVARRO-ÁLVAREZ – KIJÉ: THE LONG PATH OF A CO-PRODUCED ANIMATED SHORT FILM

EL LENGUAJE DE ANIMACIÓN COMO HERRAMIENTA POÉTICA PARA MITIFICAR LA HISTORIA DE EVA PERÓN
Jimena C. Trombetta

Historia del Cine Experimental Jean Mitry Páginas 93 a 120

Zenbait artikulu animazio experimentalari buruz / Several articles on experimental animation
http://www.centerforvisualmusic.org/Library.html#experimental

WEBGUNEAK / WEBSITES

Experimental animation
http://www.iotacenter.org/
http://www.centerforvisualmusic.org/
http://www.edgeofframe.co.uk/

Animation World Network and magazine
https://www.awn.com/
https://www.awn.com/animationworld

BFI

National Film Board Canada
http://www.nfb.ca/

Panpinen animazioarako aldizkaria
http://www.stopmotionmagazine.com/StopMotionMagazine/Home.html
Lehengo zenbakiak bajatu ahal dira

Panpinak egiteko tutorialak
http://www.stopmotionmagazine.com/StopMotionMagazine/Tutorials.html

Journal for animation Studies
https://journal.animationstudies.org/
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.
- 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).