



Universidad
del País Vasco

Euskal Herriko
Unibertsitatea

FACULTY
OF FINE
ARTS
UNIVERSITY
OF THE BASQUE
COUNTRY

FACULTY OF FINE ARTS Undergraduate Programmes

Art

Conservation and Restoration of Cultural Heritage
Creative Arts and Design

www.ehu.eus

BASQUE YOURSELF

Would you like to live an international experience during your university studies? If so, the University of the Basque Country is an excellent choice.

Our university is the Basque Country's largest higher education institution. Structured in three campuses that cover the three Basque territories, our community of students, lecturers and researchers adds up to 60,000 fellows.

Ranked among the top 500 world universities, the University of the Basque Country is a multilingual institution where Spanish, Basque and English are equally spoken. After an exhaustive assessment of our activity, we were accredited Campus of International Excellence by the Spanish Ministry of Education. Boosted by this recognition, we aspire to even higher goals: becoming one of Europe's best.

If you are interested in building on your academic and professional qualifications, the University of the Basque Country can offer you a positive learning environment, optimal technical and human resources and above all the prestige of a university committed to excellence and innovation in teaching. Come and Basque yourself.



OUR CAMPUSES

The University of the Basque Country is structured in three campuses in the provinces of Araba, Biscay and Gipuzkoa. The faculty of Fine Arts is located in Leioa (Campus of Biscay).

Campus of Biscay

A total 9 Faculties and Schools make up our largest campus. Along with 2 faculties located in downtown Bilbao, we have 7 faculties in our University complex of Leioa (15 km from Bilbao), and an Engineering Section in Portugalete.

Capital of Biscay

Bilbao

Population

343,173 inhabitants

www.bilbao.net



INTRODUCTION TO THE FACULTY

Artistic practice, culture and heritage management, the social importance of design and all the issues related to creativity, image and aesthetics, are fundamental elements in contemporary society and contribute toward building and improving our communities in a reflective and critical manner. For this reason, university curricula to train future artists, designers, entrepreneurs, creative conceptualisers, restorers and the like are of great importance.

The Faculty of Fine Arts at the University of the Basque Country enjoys an acknowledged national prestige in both teaching and research, in addition to its renovated equipment and the quality of its workshops, laboratories, sound stages, IT classrooms, etc.

Offering three undergraduate degrees, five MAs, two diploma courses and its own doctoral programme, it keeps to a constantly evolving path.

INFRASTRUCTURES

TEACHING AREAS

- Audio-visual equipment in all the classrooms
- Natural light in workshops fitted out with machinery and equipment

AREAS FOR INDEPENDENT USE BY THE STUDENT BODY

- Room for group work
- Free-access computer room
- Study and work areas
- Library and videotheque
- Two sets with lighting equipment for presentations/exhibitions

LABORATORIES, WORKSHOPS AND SPECIFIC AREAS

- Workshops equipped for woodwork, stonework, iron foundry, ceramics, painting, etc.
- Silkscreen workshops for diverse printing procedures
- Laboratory for the scientific examination of cultural property
- Laboratory and X-ray cabin for studying works of art
- Furnished set for moving images with production control
- Photography sets and laboratories
- Sound room with individual recording studios
- Cutting rooms
- Animation classroom
- Computer rooms for image processing

OTHER AREAS

- Area for socialising with vending machines and microwave
- Lockers for student use
- Graduation Hall for conferences, talks, workshops with artists, etc.
- Viewing room for films, videos, conferences, etc.
- Audio-visual material on loan for art and technology students
- Shop for materials
- Faculty photocopying service

CONTACT

FACULTY OF FINE ARTS
Barrio Sarriena s/n, 48940 Leioa - Bizkaia

Tel.: **946012000**

Email: **fac.bellasartes@ehu.eus / arteederrak.fak@ehu.eus**

Email (International): **bellasartes.internacional@ehu.eus**

www.ehu.eus/bellasartes



MULTILINGUALISM

The majority of subjects are taught in the two official languages of the autonomous region, Basque and Spanish. Some elective subjects may be taken in English.

INTERNATIONAL MOBILITY PROGRAMMES

It is possible to study at the Faculty of Fine Arts on an international mobility programme in order to study for a semester or a full year.

Our visiting students mainly come from the following countries:

- **Erasmus+ Programme:** European universities (Italy, Greece, Germany, the Netherlands, Bulgaria, Romania, Poland, the United Kingdom, Finland, Turkey, Portugal, Austria, Belgium, France, Lithuania, Norway, Czech Republic)
- **UPV/EHU-Latin American Programme** (Mexico, Argentina, Colombia, Chile, Brazil, Bolivia, Costa Rica, Ecuador, Guatemala, Uruguay)
- **UPV/EHU Programme-Other countries** (Switzerland, United States, Canada, South Korea, Japan, Puerto Rico, Australia, the Philippines...)

Important: Exchange students will only be able to choose from among the 3rd and 4th year subjects of the three undergraduate degrees taught in our Faculty.

Aside from courses offered at our Faculty, exchange visitors may choose subject related to Education and Social and Communication Sciences (particularly, those of the BA in Early Education; and the BSc in Audiovisual Communication and BSc Advertising and Public Relations).

FACULTY CULTURAL ACTIVITY

Beyond the official curricula, subjects and programmes, training is completed by complementary activities: complementary activities such as exhibitions, workshops, seminars, conferences, interventions, competition calls, etc.

You will find stimuli, experiences and skills to complement your training, which will also serve as excellent occasions to personally get in touch with the professional world.

The Faculty of Fine Arts has a very active role with great repercussion in cultural, creative and social areas of the community. For this purpose, it maintains an important network of relations with **museums** (Artium, the Guggenheim, the Bilbao Fine Arts Museum, etc.) and **cultural and art centres** (Azkuna Zentroa, Montehermoso, Huarte, Bilbao Arte, Tabakalera, etc.), in addition to **independent initiatives** and relations with other public and private institutions.

Different continuing projects and competitions have been created over time in collaboration with these collaborators, where students can express their skills and receive acknowledgement for their work. Arteshop, Museo Marítimo, Puente de Deusto, the Carlton Hotel Art Competition, Bilbao Art District and the Montehermoso call are a few examples.

An international and local programme of artistic residencies was started in 2009, thanks to which students have undertaken art projects in Beijing (China), Reno (Nevada, USA) and the Antarctic (Argentina).



Field of Knowledge: Arts and Humanities

The Bachelor's Degree in Art provides you with the theoretical and practical tools necessary for in-depth knowledge of both the traditional basics of art and the more innovative avant-garde proposals of the contemporary scene. You will learn and experience the new visual languages, their procedures and their technologies and train in the different fields of creation, production, dissemination and research.

The degree has a broad and flexible curriculum that entails personal and collaborative projects which are significant for both professional and personal impact on individuals.

Students will benefit from external internship opportunities at museums, art galleries and cultural institutions in the local community and will be able to take part in seminars, conferences, exhibitions and art competitions organised at the faculty.

All this facilitates a concept of artistic and creative activity as a form of personal and collective knowledge, since it is impossible to fully grasp society without in-depth understanding of its aesthetic references and their meanings.

If you are interested in art and culture in its different facets (painting, sculpture, audio-visual technologies, etc...), if you are a creative and curious person with aesthetic concerns, your place is in the Bachelor's Degree in Art.

This degree will prepare you to...

integrate knowledge and skills to develop artistic projects, perform curatorship and/or undertake mediation, use advanced tools for the creation, production and dissemination of artistic work, know the significant history and theories of art, discern the relations between artistic events and the social contexts in which they occur and manifest, and familiarise yourself with the strategies of art and culture.

CURRICULUM

THIRD YEAR 60 credits (42 in compulsory subjects + 18 in elective courses)

Fall Semester

- Arte y Tecnología III
- Dibujo III
- Escultura III
-
- Pintura III

Spring Semester

- Historia Últimas Tendencias
- Laboratorio B

Electives

- La Fotografía en el Discurso del Arte Contemporáneo (M1)
- Conceptos del Espacio Escultórico (M2)
- Metodología y Procesos Pictóricos (M3)
- Metodología y Proyecto Pictórico (M3)
- Euskararen Araua eta Erabilera
- Gráfica Tecnológica

FOURTH YEAR 60 credits (18 in compulsory subjects + 24 in electives + 18 Final project)

Fall Semester

- Educación y Mediación en Arte

Electives

- Arte Interactivo e Interfaces (M1)
- **Time-based media (M1)**
- Registro y Prácticas Artísticas Performativas y Contextuales (M1)
- Instalaciones y Espacio Sonoro (M1) (M2)
- Ambiente, Acción y Participación (M2)
- El Objeto Artístico (M2)
- Escultura, Arquitectura y Paisaje Urbano (M2)
- La Gráfica en el Campo Expandido (M3)
- Pintura, Tecnologías e Interdisciplinariedad (M3)
- Prácticas de la Pintura en Relación al Contexto (M3)
- Geometría Aplicada
- Komunikazioa Euskaraz: Arteak

Spring Semester

- El Campo Artístico: Textos y Contextos
- Procesos y Metodologías de Creación Artística y Profesionalización

FINAL PROJECT

MAJOR AREAS OF KNOWLEDGE

- Arte-Media y Tecnología (M1)
- Escultura: Contextos y Lugares (M2)
- Pintura y Gráfica (M3)

BA IN ART. Subjects

Laboratory A

The focus of the subject is that the students learn to observe their creative process as something that develops over time in dialogue and contrast with the work of other students, as shown through the configuration of the operative field of artistic creation itself.

Collective reflection is produced on subjects common to the entire artistic creation process.

Painting III

Designed to impart knowledge in the field of painting, adapting techniques and methods from other disciplines of artistic practice, for students to tackle the world that surrounds them from a critical perspective.

Sculpture III

This subject is based on the function of representation as complex mimesis, based on principles originating in statuary, monuments and sculptures. It aims at disciplinary sculptural creation, which is necessary for understanding art as a problem of subjective construction.

Drawing III

We will learn how to use drawing as a conceptual support to express ideas, having a bearing on the attention to the configuration process of an image and its reading, giving special relevance to the development of the critical spirit as an instrument of reflection and self-assessment. It proposes a reflection about representation from the area of drawing, its ideological and experiential models, taking into account its techniques and procedures.

Art and Technology III

This is a space for working artistic languages and methodologies from the discourse of new contemporary technologies.

Laboratory B

Extension of the first semester Laboratory A. Based on the student's initiative and on the fusion of disciplines.

Students become aware of the creative process by interacting, sharing and contrasting other student's endeavors.

History of the Latest Trends

This subject tackles the study of the main artistic proposals developed since the end of WW II.

Education and Mediation in Art

This subject looks at artistic awareness and human experiential diversity while reflecting on artworks as contextualized cultural products. The intention is to get closer to different areas of formal and informal art education, to critically analyse its discourses, practices and possibilities.

The Artistic Field: Texts and Contexts

Art is the theoretical and material territory where all social agents take action. Each agent's (artists, galleries, exhibition organisers, art critics and theorists) position must be analyzed so that its underlying structure and practical implications can emerge.

Processes and Methodologies of Artistic Creation and Professionalization

This cross-disciplinary, theoretical and practical subject consists of a comparative study of processes and methodologies developed by creators from different periods and areas of artistic creation. Similar to an artistic epistemology, it will provide self-knowledge and reflection about the students' particular methodological experiences.

Pictorial Methodology and Processes

We tackle different aspects of the actual construction of the work as well as the conceptual decisions and aspects which must be taken into account when it comes to making a work of art.

Pictorial Methodology and Project

This subject specifically looks at the intangible aspects of the creation of artistic objects in general and paintings in particular, including mental mechanisms which precede, accompany and follow their production. Students will create a customized icon bank.

Painting Practices in Relation to Context

Pictorial practice is context-dependant. Here we analyze their insertion possibilities into the urban setting, their role in the political-cultural sphere and other circumstances.

Painting, Technologies and interdisciplinarity

This subject seeks to analyze the borderline area where pictorial practice meets the latest technologies. A multiform area where connections are made with other artistic languages and practices.

Graphics in the Expanded Field

Printmaking as a term which covers all technical, procedural and relatable mechanisms with each and every one of the phases of the technical process (mould, mark, mirror).

Concepts of the Sculptural Space

The concept of space is essential for the configuration of the historical, modern and postmodern sculptural praxis. Our topological, vital, reflexive, active and creative interactions with the space that surrounds us are observed in this subject.

The Artistic Object

The objective is to achieve that any handling of a material, whatever it may be, constitutes an expression as close as possible to the subject which allows for both objective and hybrid results, which work autonomously and independently, allowing for reflection on the value of that result.

Environment, Action and Participation

This subject explores the dynamic space-time practices which arose after 1960's and which have had a significant repercussion on the artistic practices at the end of the 20th century.

Sculpture, Architecture and Urban Landscape

The notions of scale, proportions, limits, hollowness, mass and volume work in tension both in the architectonic interpretations of the sculptural object and the sculptural interpretations of the urban landscape and architecture. Furthermore, the evolution of the city over time under certain ideological models links spatiality to the landscapes of memory.

Photography in the Discourse of Contemporary Art

This subject clarifies the contribution that photography has profited by virtue of its specific nature. It stimulates the expression of the individual's singularity.

Registry and Contextual and Performative Artistic Practices

Artistic practices very much take into account the recipients to whom they are directed and the possibility of contributing to the environment and being influenced by it. A subject in which motivations, attitudes, methods and processes are given priority adapted to each intention, above the disciplinary restrictions upon which art is traditionally understood and even the presumptions of where a work of art can or must be located.

Interactive Art and Interfaces

Understanding space as another work element not only to realise audio-visual and sound installations, but as a potential in itself within contemporary artistic practice.

Installations and Sound Space

Sound understood as a specific artistic element, historically called Sound Art. It is materialised through advanced practices and technologies which develop the creative potential of the sonorous media.

Time-Based Media

The aim is to perform a creative reflection within an artistic context and its materialisation in sequential formats.

It deals with the audio-visual sequencing from experimental animation and video, to narrative technique.

Technological Graphics

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, chalcography, photography, cutting.

Rules and Uses of the Basque Language

This subject is based on the following competencies:

- A. Being aware of the influence of the higher degrees in the use and development of Basque (euskera), and thought about its communicative role in this context (10%).
- B. Systematization, explanation and revision of the personal linguistic intuitions and experiences in light of the criteria of correction in the use of the language (80%).
- C. Skill in the use of the linguistic consultation tools (particularly those accessible on the Internet) to respond to the needs deriving from communicative situations from the academic arena or the corresponding performance (10%).

Applied Geometry

This subject is configured as an experimental workshop which sets out an analytic vision of Geometry in Art and an experimental formulation with proposals and projects where the drawing and descriptive tools are an essential part. It also considers the training which our graduates must have in order to teach in secondary education and the quality of this training from a critical and practical orientation adapting the descriptive and constructive tools to the medium in question, i.e. its disciplinary adaptation.

Communication in Basque: Artistic Disciplines

This subject will pay special attention to the following aspect of academic and professional communication corresponding to the activity of artistic disciplines:

- A. Requirements of the communicative activity in the artistic arena: conditions and restrictions of context; objectives of communication; subjects of discourse; handling of specific themes; etc.
- B. Communicative modality: situational parameters, interlocution, communication media and channels, etc.
- C. Linguistic activities of communication: careful listening; discriminant reading; oral and written interaction; oral communications and presentations; document drafting; etc.
- D. Textual genres: academic texts (specialised articles, summaries, academic debates, bibliographic analysis, essays on artistic productions and works, etc.); technical texts (catalogues, guides, expert reports and audits, projects, didactic, materials, etc.); general and specialised media texts (reports, interviews, critiques, etc.); dissemination texts, literary texts; etc.
- E. Professional communication style and specialized terminology.

FINAL DEGREE PROJECT

Preparation of a theoretical-practical project which develops the interests and intentions of each student, understood as an approximation to the professional world and research initiation. The following stages will be considered: description of objects, specific seminars on the current artistic panorama, documentation, execution of the project and exhibition.

(BOE 260 of October 1999, page 38.324)

BA IN CONSERVATION AND RESTORATION OF CULTURAL HERITAGE



Field of Knowledge: Arts and Humanities

Our cultural heritage is unique and irreplaceable, and thus contains incalculable value. Numerous paintings, sculptures, fabrics and archaeological pieces in museums, archives or collections require conservation and restoration so that all society can continue enjoying them as the elements of transmission and knowledge that they are. It is thus indispensable to train university-schooled professionals in this field.

The degree in Conservation and Restoration of Cultural Heritage provides you and the theoretical and practical tools necessary to diagnose and analyse alterations in cultural assets, as well as to decide and apply the conservation and restoration treatments required. You will learn how to use new technologies applied to the tasks of conservation and restoration, design preventive conservation plans, and train in the management, study and dissemination of historical and artistic heritage.

If you are interested in art and culture, if you believe in the importance of preserving cultural assets, if you are creative, curious, and like teamwork, your place is in the Bachelor's Degree in Art Conservation and Restoration.

This degree will prepare you to...

Understand and apply conservation and restoration policies, identify the material composition of cultural assets and the techniques used to prepare them, recognise and identify the reasons for deterioration to determine the type of treatment required, and understand the Theory and History of Art in a critical manner, considering artistic events, their social contexts, and their iconography.

CURRICULUM

THIRD YEAR 60 credits (42 in compulsory subjects + 18 in elective courses)

Fall Semester

- Fundamentos de la Conservación de Obras Escultóricas sobre Diferentes Soportes
- Fundamentos de la Conservación de Obras Pictóricas sobre Diferentes Soportes I
- Fundamentos de la Conservación de Obras Pictóricas sobre Diferentes Soportes II
- Teoría de la Conservación y Criterios de Intervención

Electives

- Conservación Preventiva. Factores de Alteración y Deterioro de los Bienes Culturales
- Materiales y Procesos Pictóricos

Spring Semester

- Fundamentos Científicos de la Conservación-Restauración
- Fundamentos de la Conservación de las Nuevas Propuestas Plásticas
- Laboratorio para el Conocimiento de los Materiales de Conservación y su Aplicación

Electives

- Euskararen Araua eta Erabilera
- Historia de la Conservación y Restauración de los Bienes Culturales
- Técnicas y Conceptos de Reintegración Aplicados a la Conservación de los Bienes Culturales
- Técnicas y Procedimientos de Elaboración de Obra Impresa y su Conservación

FOURTH YEAR 60 credits (24 in compulsory subjects + 30 in electives + 6 Final project)

Fall Semester

- Exámen Técnico y Documentación de los Bienes Culturales. Investigación y Método Científico
- Restauración de Obras Escultóricas sobre Diferentes Soportes
- Restauración de Obras Pictóricas sobre Diferentes Soportes

Electives

- Komunikazioa Euskaraz: Arteak
- Mitología e Iconografía
- Pintura Mural. Soportes y Técnicas
- Técnicas Escultóricas: Materiales y Procedimientos
- Técnicas y Procedimientos de Elaboración de Obra Directa sobre Papel y su Conservación

Spring Semester

- Restauración de Nuevas Expresiones Plásticas

Electives

- Géneros y Temas en el Arte
- Gestión de Patrimonio, Exposición y Registro
- Restauración de Obra Pictórica sobre Lienzo
- Restauración de Obra Pictórica sobre Soporte Mural

FINAL PROJECT

BA IN CONSERVATION AND RESTORATION OF CULTURAL HERITAGE. Subjects

Basics of Preservation of Sculptural Works on Different Supports

Preservation of the sculptural cultural legacy. Theory of preservation and techno-legal regulations.

The support in the sculptural work, importance of knowing the characteristics and properties of the elements which constitute them in view of their preservation.

Elements associated to the sculptural work.

Deterioration agents, pathologies, diagnosis, documentary registry. Intervention criteria.

Basics of the Preservation of Pictorial Works On Different Supports I

1st part of the study and analysis of Cultural Assets of a pictorial nature.

Origin of the Creation Supports of Cultural Assets: stone or mineral, proteinic, vegetal. They are used as they are found in nature or with possible manipulations (manufacture).

Application of pictorial layer.

The behaviour of the supporting and supported elements. Concerns in the preservation of works from Prehistory to present.

Laboratory for the Knowledge of the Preservation Materials and Their Application

This subject, laboratory for the knowledge of the conservation materials and their application, introduces the student to knowing and describing the products, materials and procedures used in the conservation treatments of art works. The knowledge of the materials fundamentally considers the characteristics, behaviour and applications of the materials used in the preservation of art works.

Basics of the Conservation of the New Artistic Proposals

Sociocultural factors which lead to the appearance of contemporary art.

The introduction of industrial production materials as a decisive factor for the preservation of new artistic proposals.

Theory of Conservation and Intervention Criteria

Technical-legal framework for the Preservation of the Artistic Historic Heritage.

Current legislation covering Cultural Assets. Intervention Criteria.

Scientific Basis of Conservation-Restoration

Introduces the student to the terminology and the fundamental principles and concepts of the scientific field which governs the behaviour of the materials used for artistic purposes. The subject provides the basic tools to have a deeper look at the interdisciplinary knowledge of the work, establishing interactions between different scientific fields and the artistic field.

Basics of Conservation of Pictorial Works On Different Supports II

2nd part of the study and analysis of the Cultural Asset of a pictorial nature.

The supports of Cultural Assets of a pictorial nature: textile, mural and others.

Uses and procedures.

Application of pictorial layer. The behaviour of supported and supporting elements.

Revision of the conservation of works from Prehistory to present.

Technical Examination and Documentation of Cultural Assets. Scientific Research and Methodology

This subject introduces the student to the knowledge of artworks through scientific examination. They will become familiar with different techniques of physical analysis, chemical analysis, accelerated aging, etc. and their application in the conservation-restoration of cultural assets.

The subject also provides basic knowledge for the application and development of research resources aimed at resolving specific problems in the area of conservation-restoration.

Restoration of Sculptural Works on Different Supports

Prior proceedings before the intervention on sculptural Cultural Assets.

Need for scientific support.

Technical report.

Prevention, conservation and restoration treatments of organic wooden and inorganic stone supports in sculptural works.

Necessary infrastructure.

Restoration of Pictorial Works on Different Supports

Study and application of a catalogue of restoration methodologies and technologies of pictorial supports, like textile, mural and others.

Restoration of New Artistic Expressions

Keys in the conservation of contemporary art. Lack of precedents as reference for restoration interventions.

Presence of the artist, and legal changes. Changes in the concept of degradation and intervention criteria. New methodology based on test-tube trials.

History of the Conservation and Restoration of Cultural Assets

This subject focuses on studying the basic aspect of the conservation and restoration of Cultural Heritage: its concept, history, theories, principles and regulations.

Pictorial Materials and Processes

Conceived to go into more depth in the degree student's essential pictorial training. We will develop the analysis and awareness skills necessary for any future profession in the conservation and restoration of cultural assets. By starting this process we join together artists from all periods. All of them learnt how to interpret the visual arts through intense observations, as well as developing a basic technical skill.

Techniques and Concepts of Reintegration Applied to the Preservation of the Cultural Assets

Analysis, study and basis of the function of reintegration in safeguarding and consolidating any type of Cultural Asset. Specific methodologies and techniques applied in the reintegration of cultural assets.

Preventative conservation. Alteration and Deterioration Factors of Cultural Assets

This subject studies the importance of prevention as a medium for the conservation of cultural assets.

Preventative conservation is understood as any operation which deals with applying existing mediums, external to the objects, which guarantee their correct preservation and maintenance.

The objectives of prevention are considered the control of the suitable environmental conditions (lighting, atmosphere, pollution), security (fire, robbery, natural disasters), and the guarantees of transport, handling, installation and storage.

Preparation Techniques and Procedures for Printed Works and Their Conservation

Nature of the components of printed works of art.

Origin of printing and chronology systems.

Identification of the different printmaking procedures.

Behaviour of the materials which constitute a printed work.

conservation and/or restoration treatments.

Rules and Uses of the Basque Language

This subject is based on the following competences:

- A. Being aware of the influence of the higher degrees in the use and development of Basque (euskera), and thought about its communicative role in this context (10%).
- B. Systematization, explanation and revision of the personal linguistic intuitions and experiences in light of the criteria of correction in the use of the language (80%).
- C. Skill in the use of the linguistic consultation tools (particularly those accessible on the Internet) to respond to the needs deriving from communicative situations from the academic arena or the corresponding performance (10%).

Heritage Management, Exhibition and Registration

Concept of heritage management, and applicable legislation according to its classification as: temporary exhibition, transit and handling of artworks; cause of the appearance of new types of deterioration; post function. Definition of the registry department; competences which indicate the need for specialisation in conservation and restoration.

Sculptural Techniques: Materials and Procedures (Sculp. Dep.)

Study, analysis and experimentation of a series of resources: materials, techniques and procedures which allow us to have a sufficient flow of operative potential to tackle and verify in practice a three dimensional work/idea.

Mural Painting. Supports and Techniques

This optional subject of the Restoration Degree will promote artistic experimentation practices related to mural supports, studying:

- A. The characteristics of the materials.
- B. Properly preparing the supports.
- C. Performing small projects with the chosen procedure.

Mythology and Iconography

This subject studies the issues of classical mythology and Christian iconography developed throughout the history of art.

Comunicacion in Basque: Artistic Disciplines

This subject will pay special attention to the following aspect of academic and professional communication corresponding to the activity of artistic disciplines:

- A. Requirements of the communicative activity in the artistic arena: conditions and restrictions of context; objectives of communication; subjects of discourse; handling of specific themes; etc.
- B. Communicative modality: situational parameters, interlocution, communication media and channels, etc.
- C. Linguistic activities of communication: careful listening; discriminant reading; oral and written interaction; oral communications and presentations; document drafting; etc.
- D. Textual genres: academic texts (specialised articles, summaries, academic debates, bibliographic analysis, essays on artistic productions and works, etc.); technical texts (catalogues, guides, expert reports and audits, projects, didactic materials, etc.); general and specialised media texts (reports, interviews, critiques, etc.); dissemination texts, literary texts; etc.
- E. Professional communication style and specialised terminology.

Direct Work Preparation Technics and Procedures on Paper and their conservation

Nature of the components of the work on paper with direct techniques. Origin and chronology of the techniques applied to paper supports. Identification of different techniques. Behaviour of the materials which constitute the work on paper with direct techniques. Mention of the conservation problems which may arise.

Restoration of Pictorial Works on Canvas

The registered person prepares an individual project restoring a pictorial work on canvas, where they apply all of the different disciplines previously studied, going further into the structural and aesthetic treatments in order to facilitate the reading and understanding of the work.

Genres and Subjects in Art

The study of the different genres and subjects which throughout history have been developed in the visual arts.

Restoration of Pictorial Work on Mural Support

The registered person prepares an individual project restoring a pictorial work on mural support, where they apply all of the different disciplines previously studied, going further into the structural and aesthetic treatments in order to facilitate the reading and understanding of the work.

FINAL DEGREE PROJECT (6 ECTS)

Preparation of a theoretical-practical project which develops the interests and intentions of each student, understood as an approximation to the professional world and research initiation. The following stages will be considered: description of objects, specific seminars of the current artistic panorama, documentation, execution of the project and exhibition.

BA IN CREATIVE ARTS AND DESIGN



Field of Knowledge: Arts and Humanities

The degree in Creative Arts and Design falls in the field of Arts and Humanities and orients your university training towards the creative professions based on culture and design.

Artistic creativity and design as forms of knowledge entail an essentially dynamic multidisciplinary background that adapts to the pace of society and its requirements.

The degree provides training through the practise, analysis and criticism of artistic processes. This will provide you with the theoretical and practical tools that will enable you to specialise in one of the following majors: Object Production in Ceramics, Graphic Design and Illustration.

You will acquire in-depth knowledge of innovation and research strategies and creative methodologies with the support of professionals from higher university education and the specialised human, material, technological and infrastructure support offered by the Faculty of Fine Arts.

This degree will prepare you to...

Work in the field of graphic design, visual communication, urban spaces and environments, illustration and the artistic practice of ceramics; apply procedures, technologies, technical skills and creative methodologies; and use media configuration to develop projects, whether individually or as interdisciplinary group work.

If you are a creative person interested in design, illustration or ceramics, with artistic and aesthetic concerns and you like teamwork, your place is in the Bachelor's Degree in Creative Arts and Design.

CURRICULUM

THIRD YEAR 60 credits (42 in compulsory subjects + 18 in elective courses)

Fall Semester

- Ambiente / Espacio Urbano
- Creación Multimedia
- Diseño Gráfico
- Proyectos I
- Recursos para el Proyecto

Spring Semester

- Historia General del Diseño
- Proyectos II

Electives

- Arte y Función (M1)
- Desde la Cerámica (M1)
- Diseño Gráfico Interactivo (M2)
- Ilustración de Textos (M2) (M3)
- Cómic (M3)
- Euskararen Araua eta Erabilera

CUARTO CURSO 60 créditos (18 de asignaturas obligatorias + 24 de optativas + 18 Trabajo Fin de Grado)

Fall Semester

- Procesos y Metodologías de Creación e Innovación

Electives

- Cerámica y Creación (M1)
- Cerámica y Diseño (M1)
- Gráfica Tecnológica (M1) (M3)
- Envase y Embalaje (M2)
- Gráfica Editorial (M2)
- Identidad Visual (M2)
- PaperArt: Fibras Papeleras en la Creación Artística (M3)
- Prototipo y Edición (M3)
- Educación y Cultura Visual
- Komunikazioa Euskaraz: Arteak
- Sistemas de Representación

Spring Semester

- Contextos y Prácticas de la Cultura Visual Contemporánea
- Profesionalización y Gestión

FINAL PROJECT

MAJOR AREAS OF KNOWLEDGE

- Ambito Objetual: Cerámica (M1)
- Diseño Gráfico (M2)
- Ilustración (M3)

BA IN CREATIVE ARTS AND DESIGN. Subjects

Projects I

Realization of projects with an objective end, paying special attention to reflection on the methodological aspects of the process.

This subject introduces the student to the methodology of Creative arts and Design projects, which involves the planning, investigation, analysis, experimentation, creation and design process to guide a project in the fields of illustration, graphic design and creative arts ambit.

Thought strategies and methods are used which will be applied in the first stages of the project: planning, analysis and creation.

Resources for the Project

Aims to find out about and experiment with different resources and mediums for the realisation and presentation of design projects in the objectual, spatial and environmental spheres. Flat and three-dimensional resources such as analogical and/or digital drawings and models, and digital and multimedia resources for the visualisation of proposals. It starts with the idea that each mode of representation and materialisation addresses the project in a different way, revealing its different aspects, making it possible to use them in a combined and comparative manner that allows an approximation and a richer perspective of the creation process and its communication and interpretation by potential recipients.

Environment / Urban Space

This practical-theoretical subject is focused on dealing with space from its sensitive, perceptive and meaningful consideration, taking into consideration different ways of understanding their use and function. It refers to both the configuration of spaces as objectual and environmental elements and to the consideration of aesthetic, historic and sociocultural aspects which allow the space to be identified as a place. It allows the development of proposals which voice criteria, competences and skills which come from art and sculpture adapted to the analysis and realisation of projects relating to urban settings and spaces which combine practical, communicative and symbolic needs.

Graphic Design

Graphic Design involves a discursive practice which is efficiently developed in a collective manner, a productive technology of messages and functions, an innovative intervention on the discourse and a cultural reproduction process. At the same time, it is an instrument of contemporary society in which the designer is involved, where the importance in the design lies in the creation of meaning and social significance. In this way, Graphic Design as a productive discipline of visual signs, cannot be distanced from its commitment to the current social discourses, and must innovate sensibly by adapting to the needs of each moment. From these principles, this subject introduces the student to an intuitive, rational and operative creation process useful to human beings aimed at fulfilling visual communication functions, tackling the problem of the relationship between the subject and social constructions, the subject and culture and how one goes from the individual existence to the social existence of meaning.

Multimedia Creation

The concept of multimedia discourse will be developed in its interactive and non-interactive modalities, taking into account its specific characteristics, as well as its relations with precedents like audiovisual discourse. It will place emphasis on the preparation of projects aimed at specific target audiences, taking into account the formal adaptation of resources and dissemination mediums (physical supports and on-line supports). For this reason, we consider controlling the procedures, technologies, techniques and materials associated with the creation and design and their involvement in different contexts and to find out about the management and professionalization system of the involved sector.

Reflection will be implicit in the student's praxis and content shall be introduced relating to the development of concepts, tools, styles and fields of discipline throughout the course.

Projects II

Work knowledge and practice in the fields of illustration, graphic design and multimedia, and in the spatial-object arena, paying special attention to the materialisation of the project.

Going deeper into the methodologies of Creative Arts and Design projects, introducing innovation strategies, heuristic thought, investigation and critical questioning resources.

This second Project level will also look at verification, formalisation and communication aspects of the projects. Collective reflection about the issues involved in each of the projects.

General History of Design

This subject seeks to look at the history of the different movements which, since the 19th century, developed the serialised production of objects with an intrinsic aesthetic-functional value. The economic and social conditions, as well as the technological advances, marked and mark the evolution of this discipline which, thanks to industrial techniques, allows for the unlimited reproduction of the piece projected by the artist-designer.

Creation and Innovation Processes and Methodologies

The study of creation and design in all their contemporary manifestations means involving oneself in the knowledge of the ideas, strategies, methodologies and processes of innovation so as to introduce new proposals, updates, new features and improvements in different cultural, aesthetic, social, technological, operative and ideological contexts.

The innovation process, where creativity is the mental conductor, must be understood as a social event looking for questions and answers, framed in a reference system determined by the cultural and aesthetic experience of the agents who participate in the formalisation of an innovative response.

Contexts and Practices in Contemporary Visual Culture

In disciplines which analyse visual culture, the term "iconic turn" *giro icónico* refers to a new form of understanding an aesthetic artefact from perspectives attentive to that which the semiotic interpretations cannot manage to capture. The objective is to interrogate oneself about the nature and structure of images, going from understanding them not only in terms of representation, but rather of presentation. The aim is to analyse the practical mediator role of objects of art and of visual culture through social processes, moving away from the perspectives which studied such objects as if they were languages or texts. In particular, this subject will pay attention to the pedagogical implications of the cultural product supported in the visual.

Professionalization and Management

In a technologically complex productive environment and with certain market requirements which cannot be explained simply, flexible and creative organisation of the production systems is required. Different fields of Creative Arts and Design, which may synthesize different functions involved in the production processes, involve essential factors through a structured work process in order to define new visual, objectual and spatial concepts and their original resolution. As a result, Creative Arts and Design are linked to the innovation process: they are used to create something new or to improve something that already exists, thereby contributing in the radical or incremental innovation processes. This subject involves an introduction to the production system in order to achieve innovative, efficient and competitive management of corporations.

Interactive Graphic Design

Engages in providing a theoretical-practical base for the functioning of graphic language in an increasingly influential informative scenario and greater participation in our daily social life, motivating the student in the practical project of Graphic Design in general, through interactive digital media as a specific communicative situation. The field of application of these graphic projects is very broad: from different structures and models applied to the internet to communicate and promote companies and institutions, from cultural events to e-books and other digital supports which require effective visual interfaces.

Interactive design is conceived from its clear informative dimension, but also in its training capacity, investigating in a practical and participative manner into the visualisation strategies for the organisation into a hierarchy of graphic information.

Visual Identity

The Visual Identity subject starts with a global vision of the corporation and identifies each of its resources capable of becoming transmitters of the characteristics which may identify it by its objective public. At the same time, the graphic designer plans and programs an intervention which allows an expressive and meaningful translation of an iconic, typographic and chromatic nature, to provide a coherent and united projection of the corporation.

Container and Packaging

The design of containers and packaging arises from the need to protect and communicate food products and objects created by human beings. The design process of packaging covers aspects of identity, structural design, ergonomics, market, graphic design, materials and environmental factors. Its development is a visual and technical challenge which contributes to communicating an entity's brand identity. This subject includes the conceptual and methodological contents of the contexts related to the area of Containers and Packaging, both in its commercial towards developing a new product (packaging), as well as its more speculative and experimental orientation, bringing together aesthetic and production factors.

Publishing Graphics

The function of the graphic designer consists in achieving the homogenous fusion of the text and the image into a meaningful and aesthetic whole, making the divergence disappear between typography, which is the fundamental linear reference point, and the image, which given its own forms of creation and perception is a two dimensional system. It aims not only to put information into a hierarchy from a practical perspective but also to create an aesthetic criteria through practice in the development of publishing products: press, books, magazines, catalogues, etc.

Comics

Provides idea-sharing of the participant's personal concerns in the area of the graphic creation of comics. It provides a global reflection on processes, mechanisms and techniques, from the preparation of scripts to the inking or final viewing. And it goes through different genres and authors emphasising the close connection with other languages of image and temporality.

Text Illustration

Allows for a closer look at the methods and models of literary and textural graphic illustration, in historic or generic contexts. It reflects on and looks closer at the specific significance and narration processes, according to the nature of the texts and according to the genres of illustration. It provides technical resources and specific procedures from the category of illustration. It considers working methods (graphic, meaning, creative, productive) according to the purpose to be obtained.

Prototype and Publishing

The exclusive aim is to situate the student in the professional task of generating illustrations. Images are realised for newspapers, for literary texts and educational texts. It works on analysing each state of the prototype, stressing them in order to overcome the initial parameters via quality, the initial parameters. It completes and gives a definitive form to the idea derived from other subjects, leaving it finished for publication. The student is in contact with professionals from Publishing houses, Professional Associations, Forums or Fairs.

Paper Art: Paper Fibres in Artistic Creation. Production and Publishing

This subject explores the conceptual and creative possibilities offered by paper due to its structure and functions, formulating intervention developments with paper fibres in printing systems, from the the context of Graphics. These practices will be generated in parallel to reflection, discussion or debate on a theoretical substratum in the field of etching.

Art and Function

Ceramics has and continues to present a very close interaction with the area of containers (in a plurality of meanings) and the architectonic (structural or covering); two notably deeply-rooted competences, but not at all forced, as it is the characteristics and qualities of clay which make them possible.

Critical creative capacity to rethink the archetypes of ceramic competence from art and function, with a vision of experimentation and innovation. Capacity to formulate a project and its development.

From Ceramics

Approximation to Art and Design from the field of Ceramics. Knowledge of the matter and systems that are proper to the elaboration of form. Study of temperature and atmosphere as transforming and defining elements. Practical-theoretical approaches to sequencing systems. Introduction to the concept and application of vitreous products and glazes. Approaches to the theory of the project.

Ceramics and Design

Creation and object, the experimental parameters of this subject, shall be references to obtain conceptual and technical knowledge about the practice of ceramics. The ceramic context allows us to explore the problem of the object from three aspects: project, prototype and product, encouraging at all times experimentation and innovation.

Ceramics and Creation

Ceramics and sculpture are aimed at the study, reflection and deepening of the different creative processes which define the ceramics practice and the methodology used to develop its processes.

This subject will tackle the problem of sculpture from a specific support and medium: ceramics.

Its development needs to have an eminently experimental nature, with a series of theoretical contents which together with artistic practice allows us to formulate a discourse based on three aspects: Project, Work and Analysis.

Rules and Uses of the Basque Language

This subject is based on the following competences:

- A. Being aware of the influence of the higher degrees in the use and development of Basque (euskera), and thought about its communicative role in this context (10%).
- B. Systematization, explanation and revision of the personal linguistic intuitions and experiences in light of the criteria of correction in the use of the language (80%).
- C. Skill in the use of the linguistic consultation tools (particularly those accessible on the Internet) to respond to the needs deriving from communicative situations from the academic arena or the corresponding performance (10%).

Technological Graphics

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 arts, photography.

In the Technological Graphics area the focus is on the connection between digital graphics and material supports with special attention on the printing processes in a broad sense: digital printing, lithography, chalcography, photography, cutting.

Communication in Basque: Artistic Disciplines

This subject will pay special attention to the following aspect of academic and professional communication corresponding to the activity of artistic disciplines:

- A. Requirements of the communicative activity in the artistic arena: conditions and restrictions of context; objectives of communication; subjects of discourse; handling of specific themes; etc.
- B. Communicative modality: situational parameters, interlocution, communication media and channels, etc.
- C. Linguistic activities of communication: careful listening; discriminant reading; oral and written interaction; oral communications and presentations; document drafting; etc.
- D. Textual genres: academic texts (specialised articles, summaries, academic debates, bibliographic analysis, essays on artistic productions and works, etc.); technical texts (catalogues, guides, expert reports and audits, projects, didactic materials, etc.); general and specialised media texts (reports, interviews, critiques, etc.); dissemination texts, literary texts; etc.
- E. Professional communication style and specialised terminology.

Education and Visual Culture

Utilizing the conceptual framework of visual culture studies, it shall stress the need for art education to cover the study of all types of products with aesthetic value, not only from their formal perspective, but from the perspective of their social significance and their capacity to generate meaning. A panorama shall also be sought on the different areas of education in art, analysing their work problems and possibilities.

Representation Systems

This subject seeks to provide the future graduate with sufficient resources to be objective and to resolve the professional problems relating to geometry which arise in secondary education teaching, the development of projects, designs, etc.

FINAL DEGREE PROJECT (18 ECTS)

Preparation of a theoretical-practical project which develops the interests and intentions of each student, understood as an approximation to the professional world and research initiation. The following stages shall be considered: description of objects, specific seminars of the current artistic panorama, documentation, execution of the project and exhibition.

(BOE 260 of October 1999, page 38.324)



Universidad del País Vasco

Euskal Herriko Unibertsitatea

FACULTY OF FINE ARTS
UNIVERSITY OF THE BASQUE COUNTRY



CONSTRUCCIONISMO

L. Lissitzky
Vantongerol
Mondrian
Van Der Velden
1920

L. Weiner, Haacke
ON KAWARA

Nauman, Art & Language
Esther Ferrer

Yayoi Kusama, Carolee Schneeman
PERFORMANCE
Gutai
Vito Acconci
Louise Anderson

Hannah Wilke, Linda Benglis
CLUCK CLOSE
TIPPLE

CHICAGO FEMINISMOS

Barbara Kruger, Martha Rosler

Matta-Clark

Mary Kelly
Don Gordon, Cindy Sherman
FOTOGRAFIA CONCEPTUAL

Ed Ruscha
Chris Burden
BODY ART
Pee Wee
Ara Menez, Gun Pinc

Paul McCarthy

Nora Peña
Adrian Piper
Buren
1980

VIDEOS & FILM

Pike, Shaul, Brin
NEO-EXPRESSIONISM
Kiefer, Basile, Ligo

Kybing, Giffney
Jackie Burdett

Halima, Tanya, Paul
NEO-EXPRESSIONISM
Hobby, Burdett, Giffney