STUDIES
RESEARCH
RESOURCES

2017

bellas**artes**

UNIVERSIDAD COMPLUTENSE DE MADRID

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In addition, the Fine Arts Faculty employs a group of 17 figure models for life drawing, sculpture and painting classes.

Internal Departments

Drawing I (Prints and Drawings)

Drawing II (Design and Image)

Art Education

Sculpture

Painting and Restoration

Departmental Section Art History III (Contemporary)

Sociology IV

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Grado en conservación y restauración
del patrimonio cultural

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Didáctica de la Expresión Plástica
Estudios Visuales
Multimedia
Artes Escénicas

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Máster universitario
conservación del patrimonio cultural

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Máster universitario
en diseño

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Resources

The Faculty of Fine Arts consists of a main building and an annex. Most of the lecture halls, workshops, administrative services, and the library are located in the main building. The annex houses sculpture workshops, darkrooms, computer labs and classrooms. The teachers' offices are usually located within the classroom-ateliers or nearby and are used individually or shared by several professors. The two buildings include flexible work areas, which are shared by all students of all majors that attend classes on campus.

Classrooms
Multifunction Lecture Classrooms
Workshops
Seminar Classrooms
Interactive Computer Labs and internet
Analog and Digital Photography Labs (Medialab)
Photography Set
Recording Studio
Photography Seminar Classroom
Video Editing Booths (Audiovisual Technologies Lab)
Drawing Research Classroom
Anatomy Lab Classroom
3D Printing Lab
Materials Lab [LabMat]
Archeology Lab

Additional Resources
Online Campus
Study and work areas
Salón de Grados Auditorium
Salón de Actos Auditorium
Individual Lockers
Exhibition Halls
La Trasera, Multifunction Space
Wireless Network

Library

Bookstore

Art Supplies Store

Classrooms

Multifunction Lecture Classrooms
In the Faculty of Fine Arts there are several types of different sized lecture classrooms. All of them are equipped with digital projectors, as well as Internet connection, for multimedia presentations.
There are 6 large lecture halls with a capacity of 100 students, 10 medium classrooms for 30 students, 1 seminar classroom for smaller groups of 15 students equipped with individual paddle chairs for right-handed and left-handed students, and another classroom with large tables for group work activities with a capacity of 30-40 students.

Workshops
Large specific classroom-workshops are available to the students for developing subject matter that corresponds to the Basic Training module.
These spaces, with a capacity of 40, enable students to visually manifest their ideas and projects. They are equipped with worktables, trestles and stools, natural and artificial light, as well as focusable lighting. Each Workshop has cold and hot running water and storage space for supplies, tools, artwork, etc.

Interactive Computer Labs & Internet
Computer and Internet labs are outfitted with technology that allows students to get the most out of the individual in-person experience. To assure a successful engagement, two computer lab technicians are available to pupils at all times.

Analog Photography Labs
Con The Analog Photography Labs offer ample space for black and white wet lab processing and analogue photography techniques with identifiable areas dedicated to enlarging and developing.

The lab provides enlargers, film washers and dryers, darkroom sinks with specific plumbing, in addition to trays, developing tanks, and all chemistry.

Digital Photography Lab (Medialab)
This space is equipped with computer equipment for processing digital photography. The lab boasts 2 high quality plotters, 2 A2 printers, 3 scanners and densitometers, as well as all consumable supplies needed for printing.

Photography Set
This area is prepared for shooting sessions in controlled indoor conditions. Students are provided with different means of mobile and adjustable continuous illumination and flash fixtures. The set has acoustic insulated walls and movable panels designed for facilitating Chroma-keying procedures. It also offers
large and medium format cameras along with lighting accessories.

Recording Studio
This space provides controlled indoor conditions for professional video recording sessions.

Video and Audio Editing Booths
Students are provided with postproduction booths for editing, such as soundproofed stations equipped with monitors, audio editing software and mixers for voice over (re) recording. Individual and shared video editing booths are outfitted with Adobe Premiere software, video recorders, and calibrated monitors for color correction.

Photography Seminar Classroom
This multipurpose space is used for seminars and conferences related to photography theory and techniques.

Drawing Research Classroom

This Classroom-workshop, intended for research, provides students with the technological means and specialized teaching staff to enhance their learning and investigative experience. Pupils have access to computer booths, a storeroom-office, and a digital printing workshop equipped with digital cameras, laptops, a multimedia player and projectors.

Anatomy Lab Classroom

The Anatomy Lab Classroom is solely dedicated to Morphological Anatomy studies. It is equipped with individual easels, drawing boards, supplementary furniture, model stands, skeletal models, and an extensive bone collection. The lab also features a compendium of priceless anatomical drawings made by alumni (Zarco, Antonio López), today famous artists.

3D Printing Lab

The 3D Print Lab offers access to a range of technological equipment, such as 3D scanners and printers primarily employed in trail and error assessment, Internet diffusion, and mechanical reproduction or rapid prototyping.

Applied Chemistry Lab

The following courses are taught in the Applied Chemistry Lab: Fundamentals of Chemistry, Physics and Applied Biology, Materials Composition and Properties, and Scientific Methods in Examination and Analysis. The lab features a gas extraction hood and fume cupboard, six biological microscopes and two petrographic microscopes, two binocular magnifiers, one grain scale, five pH meters, two pH conductivity meters, a vortex mixer, four magnetic hotplate mixers, two drying chambers, and other equipment and expendable supplies (glassware and reagents) to ensure an accurate and reliable laboratory experience.

Materials Lab [LabMat]

Labmat is located next to the Applied Chemistry Lab, which allows both labs to share specialized laboratory apparatus that serve both undergraduate and postgraduate research. It is equipped with specialized equipment used in the specific analysis of historic artistic patrimony (artwork and architecture). The lab features a stereoscopic microscope equipped with digital camera, a petrographic polarized microscope outfitted with Epi-illumination and an illuminating device for Wood's lamp examinations. In addition to digital cameras and an image display screen, it has FTIR spectroscopy equipment with ATR attachments and gas chromatography - mass spectrometry (GC-MS) instruments with automatic injection and a portable spectrocolorimeter. Labmat also possesses the necessary equipment and means for preparing samples: analytical scales, manual hand presses used in the preparation of compounds for analysis via FTIR spectroscopy, a centrifuge, water demineralization equipment, a multi-dock heating module with dry heating blocks for GC vials, a metallographic mounting press for preparing stratigraphic samples, and other necessary expendable material (glassware, reagents, etc.). Furthermore, the lab includes three environmental chambers: one simulating temperature and humidity, another with temperature, humidity and Arco-Xenon lighting, and a third that produces UV radiation.

LabMat is inscribed in the Network of Laboratories and Infrastructures of the Community of Madrid under reference number 397. It is also registered in the Network of Science and Technology Laboratories Dedicated to Artistic Heritage Conservation [RedLabPat] of the Heritage Cluster of the CEI Campus Moncloa. It is certified by ISO9001: 2008 (ES16/21122).

This laboratory aids institutions, companies, and individuals by means of Conventions (Art.83). It also serves UCM Research Groups and other universities.

Other Resources

Online Campus
UCM's online campus is managed by the Vice-chancellorship of Information Technologies and is used by a large number of professors and students for teaching, research and management. It is designed so that professors can correspond with students via forums, email, notices, and for sending and receiving coursework, assignments, and exams.

Study and Work Areas
The Department of Fine Arts offers students several areas with study tables and benches located on the ground and first floor of the main building.

Salón de Grados Auditorium
This auditorium boasts 89 seats with desk arms and a digital video projector. It is mainly used for the defense of both doctoral dissertations and master's theses and for other events that call for a presentation in front of a live audience.

Salón de Actos Auditorium
Located on the ground floor of the main building, the Salón de Actos Auditorium offers a multi-aisle seating arrangement with a capacity for 260 people. It is used for conferences, round table discussions, projections, public formal events, large meetings, or recreational activities. It features digital movie and video projection and sound amplification equipment. The auditorium also boasts simultaneous translation equipment, interpretation booths, and a simple proscenium stage.

Individual Lockers
Both the main and annex buildings provide individual lockers for storing art supplies and tools along with personal belongings.

Wireless Network
Both faculty buildings are connected to the UCM network by means of wireless data connections, which in addition deliver general access to the Internet. All members of the university community have access to this service by means of a password, which is linked to their UCM personal email accounts provided by the university.

Exhibition Spaces

The General Exhibition Hall, located on the basement floor, features 600 m2 of open adaptable space with movable panels, exhibition pedestals, spotlights, display tables, etc.

The Salón de Actos Vestibule Exhibition Hall, located in the lobby of the Salón de Actos Auditorium, is a 200 m2 open flexible space that includes a gallery hanging display system.
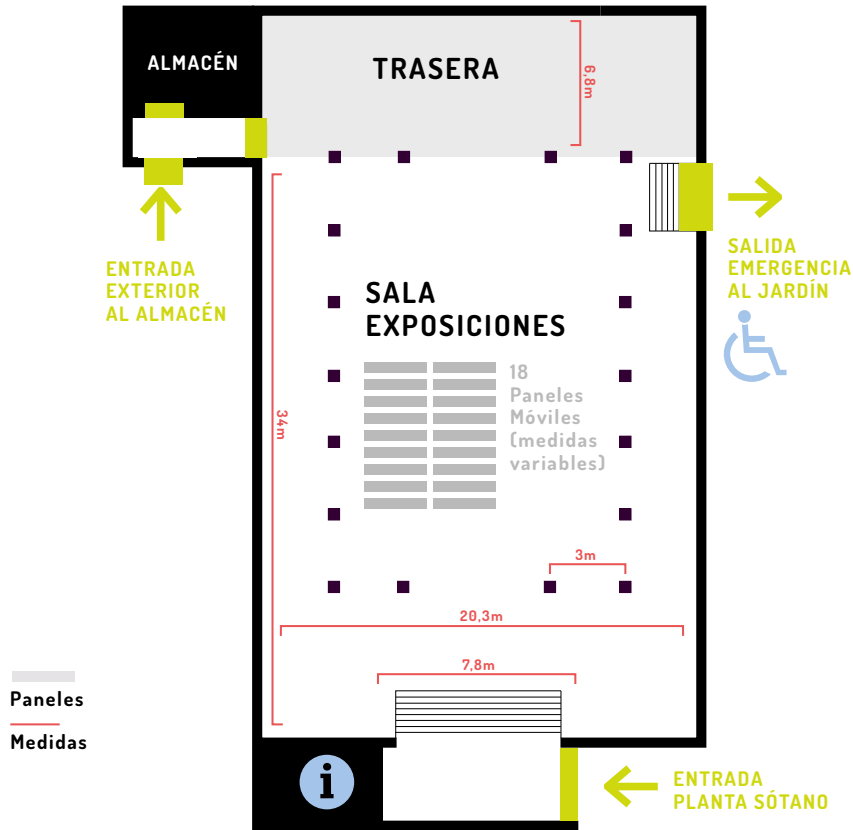
The Library Exhibition Hall is a small space located at the entrance of the Library. It features antique vitrine display cabinets for exhibiting artists' books in its many forms, which include concertinas or accordions, scrolls, fold-out inserts, or loose assorted items contained in a box.

La Trasera
La Trasera is a multipurpose space directly connected to the Main Exhibition Hall. It is primarily intended for informal debates and selected workshops, but is occasionally used for specific events or celebrations.

Floor Plan
Main Exhibition Hall

ALMACÉN

TRASERA

6,8m

ENTRADA
EXTERIOR
AL ALMACÉN

**SALA
EXPOSICIONES**

18
Paneles
Móviles
(medidas
variables)

34m

SALIDA
EMERGENCIA
AL JARDÍN

3m

20,3m

7,8m

Paneles

Medidas

ENTRADA
PLANTA SÓTANO

Floor Plan
Salón de Actos Vestibule
Exhibition Hall

SALÓN
DE ACTOS

SALA DE
EXPOSICIONES
DEL VESTÍBULO
200m2

ENTRADA
PRINCIPAL

CONSERJERÍA

The Other Side

Library

Complutense University of Madrid
Fine Arts Library
Tel.: 91 394 3596
biblioteca.ucm.es/bba
buc_bbaa@ucm.es

Library Hours
Monday thru Friday from 9am – 9pm
Circulation Services
9am – 8.30pm
Media Library
10am – 1pm and 4pm – 7pm

The Faculty of Fine Arts Library is part of a network of libraries of the Complutense University of Madrid (BUC). Its mission is to make available a comprehensive collection of scholarly materials and library services consistent with the institution's present and anticipated instructional and research requirements. Students may access theses services online on the library's website or in person at its 556 m² collection space.

The Library is home to more than 40,000 manuscripts in a wide range of media. In addition to research and investigative works, the library collection houses a remarkable array of present-day art, artists' books, art publications and journals, fanzines and object books. Additionally, on the historical side, the library maintains an extraordinary collection of "Academias," life drawings of nude models from the 18th and 19th centuries, and a collection of priceless Japanese block prints.

The Library preserves part of the Historical Archive dating from the 18th to the 20th centuries of the Royal Academy of Fine Arts of San Fernando, which currently functions as a museum and gallery.

Certain patrimonial heritage collections have been digitized and can be freely consulted on the library's webpage: a collection of antique fine art drawings, the Japanese Block Prints Collection, and a collection of antique rare books digitized courtesy of the Google-UCM Project.

The Library aims to seek out and maintain partnerships that extend access to information, cultivate support for library collections and services, and strengthen the local community in general, the cultural and artistic sphere in particular. For this reason its facilities are open to everyone, although access to special collections are only possible for UCM students, professors, and accredited independent researchers.

The UCM Department of Fine Arts Library has redefined itself to join the 21st century by assisting and instructing the UCM community in the use and evaluation of information resources from the library's traditional and virtual collections. In addition to the customary advantages (personalized loans, interlibrary loans, a reading room, a commons flex-area for group work, specific courses and tutorials on how to find and manage information recourses, laptop checkouts, etc.) the library offers a wide range of cultural events that reflect the interests of the academic community (exhibitions, workshops, seminars, conferences, etc.).

The professional service and instruction that the experienced UCM librarians deliver is only surpassed by the desire to engage in creative partnerships in the quest of creating spaces for participation

Bookstore

Art Supplies Store

Librería OMM Bellas Artes

The bookstore specializes in selected bibliography of recommended lists of books and journals for the different majors that the Fine Arts Department offers. It is located in the lobby of the Fine Arts UCM main building.

Store Hours
Monday thru Friday 9am - 4:00pm

Contact
www.libros.so
Tel.: (+34) 91 550 01 11
bellasartes@ommred.com

Arte3shop

The Art Supplies Store is situated in the lobby of the main building. It carries a large selection of photographic material, engraving, restoration and sculpture tools, and painting and design supplies.

Store Hours
Monday thru Friday 9am – 7pm

Contact
www.artetres.com
Tel.: (+34) 91 549 07 52
pertegas70@hotmail.com

Museums, Chambers and Collections

Children's Educational Museum (MUPAI)
Museum Director: Manuel Hernández Belver
Department of Art Education
Tel.: 91 394 3571
mupai@ucm.es

Chamber of Drawings
Director: Ramón Díaz Padilla
Department of Drawing I
Tel.: 91 394 3655
dibujo1@ucm.es

Chamber of Engravings
Director: Ramón Díaz Padilla
Department of Drawing I
Tel.: 91 394 3655
dibujo1@ucm.es

Antique Fine Art Drawing Collection
Director: Ramón Díaz Padilla
Department of Drawing I
Tel.: 91 394 3655
dibujo1@ucm.es

Japanese Block Print Collection
Director: Ramón Díaz Padilla
Department of Drawing I
Tel.: 91 394 3655
dibujo1@ucm.es

Chamber of Medals
Director: Consuelo de la Cuadra González-Meneses
Sculpture Department
Tel.: 91 394 3650
escul@ucm.es

Glyptotheque: Cast Court
Director: Pedro Terrón Manrique
Sculpture Department
Tel.: 91 394 3650
escul@ucm.es

thanks!

media-
mareató

Ext. es una colección de fanzines
actividades realizadas en la Fac
Bellas Artes de la Universidad
de Madrid dentro de los progr
coordinadas por el Vicedecanata

Ext. es una colección de fanzines
actividades realizadas en la Fac
Bellas Artes de la Universidad
de Madrid dentro de los progr
Extensión Universitaria.

La mediamareatón de Bellas Artes
conenció sus encuentros el 15 de
en La Trasera. Allí nos reunimos
heterogéneo de estudiantes, de
máster, alumni profesoras y bib
con un primer objetivo: preparar
correr un poquito más de 21 kilo
renaciendo los recorridos de las
diferentes mareas.

Thanks! fue un curso de ing
que se realizó en la Facu
Bellas Artes UCN a princi
impartido por George Hutton. En
donde se han reunido una selec
el único workbook. So how...

E

Arte, Individuo y
Sociedad

CUADERN
RESTAURAC

Academic Journals and Publications

Arte, Individuo y Sociedad

Arte, Individuo y Sociedad

Arte, Individuo y Sociedad

Arte, Individuo y Sociedad

**LAMP 0. The Artist's Book As a Way of
Materializing Thought: a Notebook
About Artists' Books**
Francisco Molinero Ayala, Victoria Sánchez
Campos, Juanita Bagés Villaneda, María
del Carmen Cura de la Torre, Gema Navarro
Goig, Mar Mendoza Urgal, Carmen Hidalgo
de Cisneros Wilckens
Madrid: UCM, 2009

**LAMP 1. The Artist's Book As a Way of
Materializing Thought: a Notebook
About Artists' Books**
Francisco Molinero Ayala, Antonio Alcaraz,
Juanita Bagés Villaneda, Blanca Rosa
Pastor Cubillo, Gema Navarro Goig, Mar
Mendoza Urgal, Carmen Hidalgo de
Cisneros Wilckens, Eva Santín Álvarez,
Mónica Oliva Lozano, Luis Mayo Vega,
Manuel Barbero Richart, Marie-Linda
Ortega, Marta Aguilar Moreno
Madrid: UCM, 2012

**LAMP 2. The Artist's Book As a Way of
Materializing Thought: a Notebook About
Artists' Books**
Marta Aguilar Moreno, José Emilio Antón,
Ángela Cabrera Molina, Lucía Calafate
Delgado, Carmen Hidalgo de Cisneros
Wilckens, Luis Mayo Vega, Gema Navarro
Goig, Mónica Oliva Lozano, Blanca Rosa
Pastor Cubilo, Eva Santín Álvarez, Ángeles
Vian Herrero
Madrid: UCM, 2013

**LAMP 3. The Artist's Book As a Way of
Materializing Thought: a Notebook
About Artists' Books**
Marta Aguilar Moreno, Antonio Alcaraz
Mira, Óscar Alonso Molina, Juanita Bagés
Villaneda, Manuel Barbero Richart, María
del Mar Bernal Pérez, Mar Garrido,
Margarita González Vázquez, Anne
Heyvaert, Carmen Hidalgo de Cisneros
Wilckens, Tatiana Lameiro González,
Graciela Machado, Luis Mayo Vega, María
Prada Rodríguez, Sara Quintero Pomares,
Mónica Oliva Lozano, Carmen Rodríguez
Perales, María Dolores Sánchez Pérez, Ana
Soler Baena, Laura Tejero Tabernero
Madrid: UCM, 2015
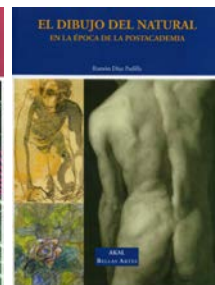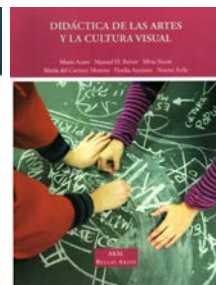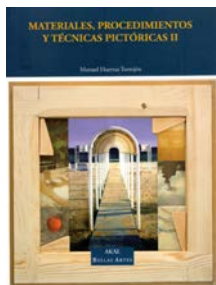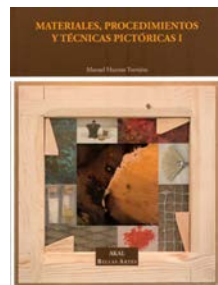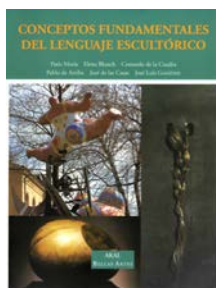
Introduction to Color
José María González Cuasante, María Cuevas Riaño, Blanca Fernández Quesada
Tres Cantos (Madrid): Akal, 2005

The Photographic Image
Joaquín Perea González, Luis Castelo Sardina, Jaime Munárriz Ortiz
Tres Cantos (Madrid): Akal, 2007

Fundamental Concepts in Sculptural Language
Paris Matía, Elena Blanch, Consuelo de la Cuadra, Pablo de Arriba, José de las Casas, José Luis Gutiérrez
Tres Cantos (Madrid): Akal, 2006

Fine Art Restoration: Easel Paintings
Alicia Sánchez Ortiz
Tres Cantos (Madrid): Akal, 2012

Materials, Procedures, and Pictorial Techniques: Vol. I, Supports, materials, and tools used in easel painting
Manuel Huertas Torrejón
Tres Cantos (Madrid): Akal, 2010

Materials, Procedures, and Pictorial Techniques: Vol. II, Preparing painting surfaces, procedures y pictorial techniques
Manuel Huertas Torrejón
Tres Cantos (Madrid): Akal, 2010

Visual Arts and Culture in Education
María Acaso, Manuel H. Belver, Silvia Nuere, Maria del Carmen Moreno, Noelia Antúnez, Noemí Ávila.
Tres Cantos: Akal, 2011

Life Drawing in the Post Academy Era
Ramón Díaz Padilla
Tres Cantos (Madrid): Akal, 2007
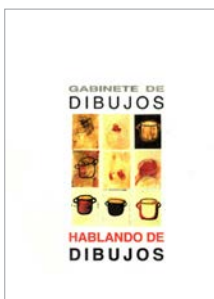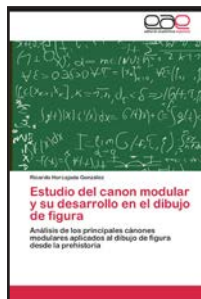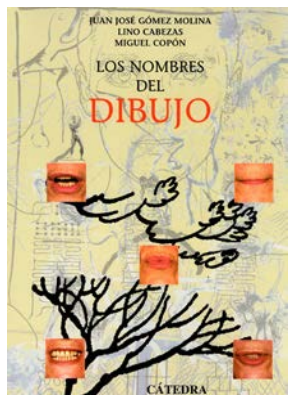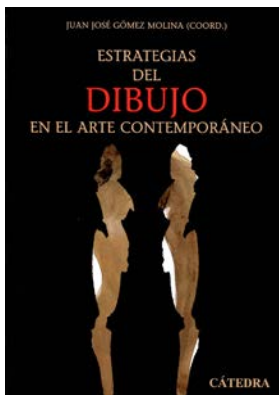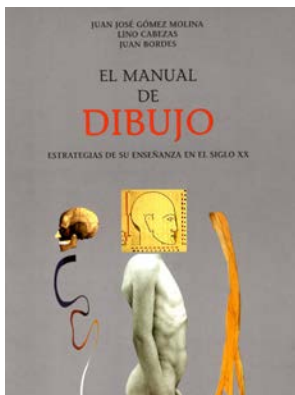
The Drawing Manual: Teaching Strategies in the 21st Century
Juan José Gómez Molina, Lino Cabezas, Juan Bordes
Madrid: Cátedra, 2011.

Drawing Strategies in Contemporary Art
Juan José Gómez Molina (coord.); Lino Cabezas, Fernando Castro Flórez, Xavier Franquesa, Dora García, Juan José Gómez Molina, Jordi Isern i Torras, José Jiménez, Guillermo Lledó, Gloria Moure, Marina Núñez, José Luis Pardo, Antonio Rabazas, Miguel Ángel Ramos, Alberto Ruiz Samaniego, Ramón Salas
Madrid: Cátedra, 1999.

The Names of Drawing
Juan José Gómez Molina, Lino Cabezas, Miguel Copón
Madrid: Cátedra, 2005.

The Study of the Modular Cannon and its Development in Figure Drawing
Ricardo Horcajada González
Editorial Académica Española, 2012.

Contemporary Graphic Strategies
J. Francisco Torrego Graña, Ricardo Horcajada González
La Laguna (Tenerife): Sociedad Latina de Comunicación Social: Colección Cuadernos de Bellas Artes /03, 2012.

Speaking of Drawings: Department of Drawing I
investigador principal: Ramón Díaz Padilla
Madrid : el Departamento, 1998.

The Representation of Representation: Dance, Theater, Cinema, Music
Juan José Gómez Molina (coord.); Lino Cabezas, Miguel Copón, Juan José Gómez Molina, Catalina Ruiz Mollá, Ana Zugasti
Madrid: Cátedra, 2007.
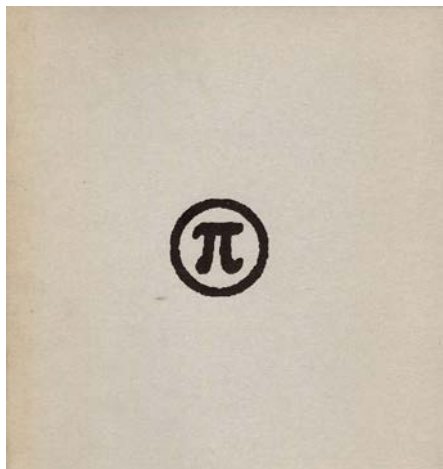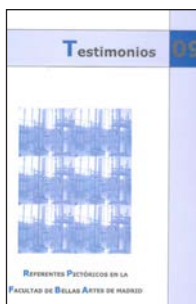
Department of Fine Arts' Artistic Patrimony: inventory
Mª Julia Irigoyen de la Rasilla, Elena Muñoz Carpintero; Presentación, Rafael Puyol, Antonio López García.
Madrid: Consejo Social de la UCM, D.L. 2002

Looking Through: Perspective in Arts
Javier Navarro de Zuvillaga.
Barcelona: Ediciones del Serbal, 2000

Testimonies 09
José Mª González Cuasante: Interview / Víctor Hugo Chacón Ferrey. Francisco López Soldado: Interview / Víctor Hugo Chacón Ferrey. Óscar Alonso Molina: Interview / Laura de la Colina Tejeda. Alberto Chinchón Espino: Interview / Laura de la Colina Tejeda. Fernando Sánchez Castillo: Interview / Laura de la Colina Tejeda. Cristina Malumbres: Interview / Paloma Peláez Bravo. Javier Aoiz: Interview / Paloma Peláez Bravo. Alfonso Sicilia Sobrino: Interview / Dolores Fernández Martínez.
UCM, D.L. 2010

A Look at the Book: Object, Image, Text
Sabine Golde (coord.); Dept. of Fine Arts and Disign Halle, Dept. of Book Art,
Burg Giebichenstein
Halle (Alemania): Burg Giebichenstein. Hochschule für Kunst und Design, 2009

(PI) Drawing, Thinking, Writing, Planning
Coordinator, Antonio Rabazas Romero; Presentation, Juan José Gómez Molina, Ramón Díaz Padilla.
Madrid: UCM, Dept. de BBAA, Dept. of Drawing I, 2004

Drawing Anatomy 3: Tradition and Permanence
Pedro Martínez Sierra (Coord.); Ramón Díaz Padilla, Marisa Salmeán, Pedro Martínez Sierra, Juan Bordes Caballero, Antonio Rabazas Romero
Madrid: Dept. of Drawing I, Dept. of Fine Arts, Complutense University of Madrid, 2001.
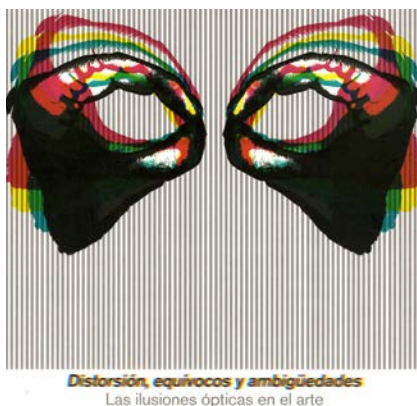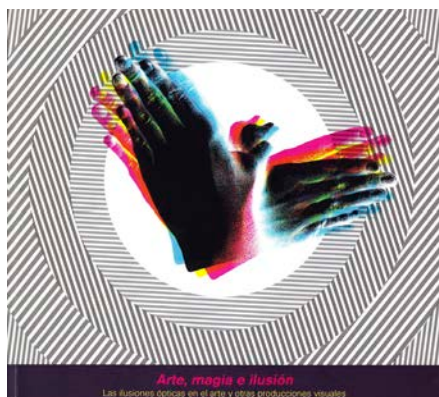
Optical Illusions in Publicity and Design
Ramón Díaz Padilla (Coord.); Carmen Pérez
González, Ricardo Horcajada González,
Francisco Torrego Graña, Javier Pardo
Ordoñez, Juanita Bagés Villaneda, Lila Insúa
Lintridis, Lorena Matey López, Luis Mayo
Vega, Mar Mendoza Urgal, Margarita González
Vázquez, María de Iracheta Martín, Miguel
Ángel Pardo Ordoñez
Madrid: UCM, Humanities, 2012

**Art, Magic and Illusion: Opitcal Illusions in
Art and Other Visual Productions** Ramón
Díaz Padilla (Coord.); Maria Cuevas Riaño,
María de Iracheta Martín, Margarita González
Vázquez, Luis Mayo Vega, Juanita Bagés
Villaneda, Mar Mendoza Urgal, Ricardo
Horcajada González, Francisco Torrego Graña,
Lorena Matey López, Carmen Pérez González
Madrid: CSIC: Dept. of Fine Arts (UCM), Dept.
of Drawing I, 2013

**Distortion, Misunderstandings, and
Ambiguities: Optical Illusions in Art**
Ramón Díaz Padilla (Coord.); Almudena Baeza
Medina, Ana María Corrales Monsalve, Maria
Cuevas Riaño, Raúl Gómez Valverde, Ricardo
Horcajada González, Lila Insúa Lintridis, María
de Iracheta Martín, Luis Mayo Vega, Carmen
Pérez González
Madrid: UCM, Dept. of Fine Arts, 2010

**Optical Illusions in Performing Arts and
Imagined Spaces: Influence in Cinema,
Theater, Television, and Staging**
Ramón Díaz Padilla (Coord.); Margarita
González Vázquez, Carmen Pérez González,
Juanita Bagés Villaneda, Lorena Matey López,
María de Iracheta Martín
Madrid: UCM, 2012
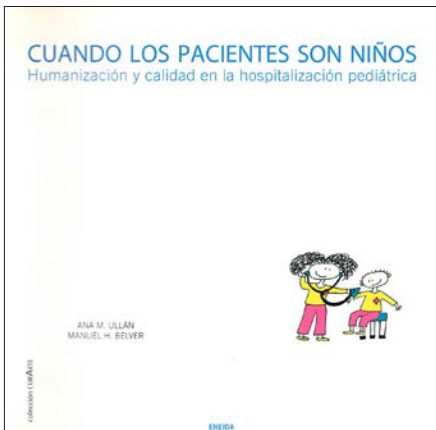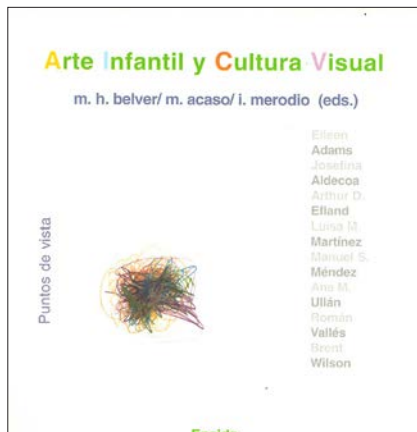
When Children Are Patients:
Humanization and Quality Strategies in
Pediatric Hospitalization
Ana M. Ullán, Manuel H. Belver
Madrid, Eneida: Fundación Curarte, 2008

Creativity Through Play: Children's
Art Education Museum's Proposals for
Children and Adolescents
Ana M. Ullán, Manuel H. Belver (eds.)
Salamanca: Amarú, 2007

Children's Art and Visual Culture
Manuel H. Belver, María Acaso, Isabel
Merodio (eds.)
Madrid: Eneida, 2005
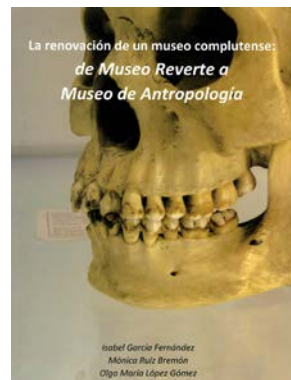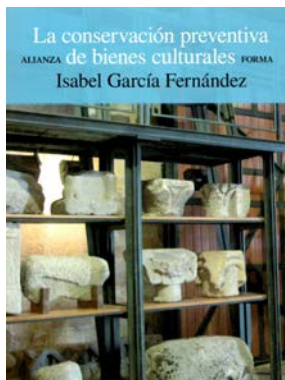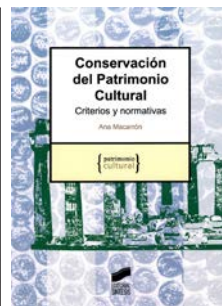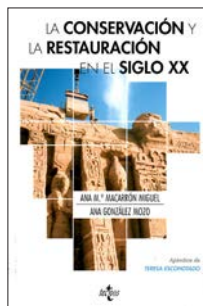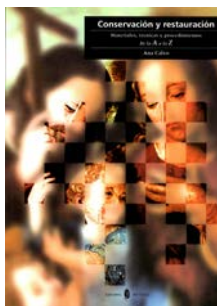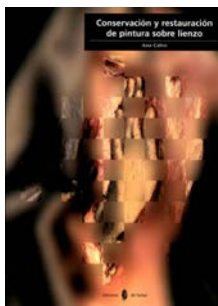
Canvas Painting Preservation and Restoration
Ana Calvo Manuel
Barcelona, Ediciones del Serbal, 2002

Preservation and Restoration: Materials, Techniques and Procedures from A to Z
Ana Calvo Manuel
Barcelona, Ediciones del Serbal, 2003

Preservation and Restoration in the 21st Century
Ana María Macarrón Miguel, Ana González Mozo
Madrid, Tecnos, 2011

Cultural Heritage Preservation: Guidelines and Standards
Ana Macarrón Miguel
Madrid, Síntesis, 2008

The Making of Exhibitions: Concept, Staging and Assembly
Luis Alonso Fernández, Isabel García Fernández
Madrid, Alianza Editorial, 2014

Preventive Conservation of Cultural Assets
Isabel García Fernández
Madrid, Alianza Editorial, 2013

The Renovation of a Complutense Museum: From the Reverte Museum to the Museum of Anthropology
Isabel García Fernández, Mónica Ruiz Bremón, Olga María López Gómez Madrid, Universidad Complutense de Madrid, 2012
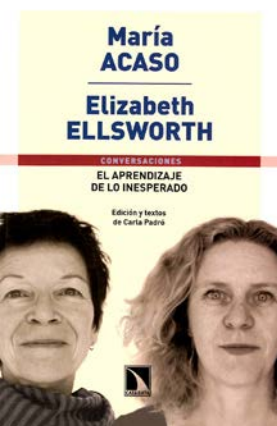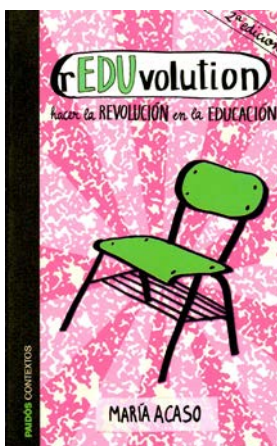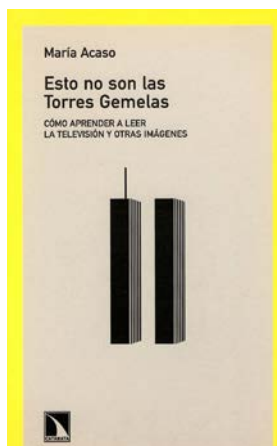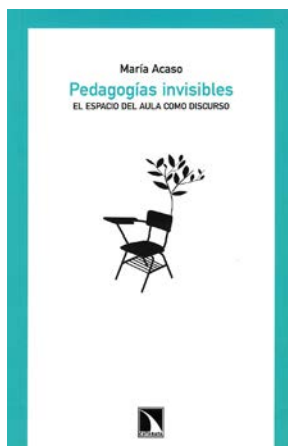
Art Education Is Not Craft-Making: New Practices in Art Education and Visual Culture
María Acaso López-Bosch
Madrid, Los Libros de la Catarata, 2010

Invisible Pedagogies: The Classroom as discourse
María Acaso López-Bosch
Madrid, Los Libros de la Catarata, 2012

These Are Not the Twin Towers: learning to Read Television and Other Images
María Acaso López-Bosch
Madrid, Los Libros de la Catarata, 2006

Learning the Unexpected
María Acaso López-Bosch, Elizabeth Ellsworth
Madrid, Los Libros de la Catarata, 2011

Visual Language
María Acaso López-Bosch
Barcelona [etc.], Paidós, 2011

Reduvolution: Making the Revolution in Education
María Acaso López-Bosch
Barcelona, Paidós, 2013
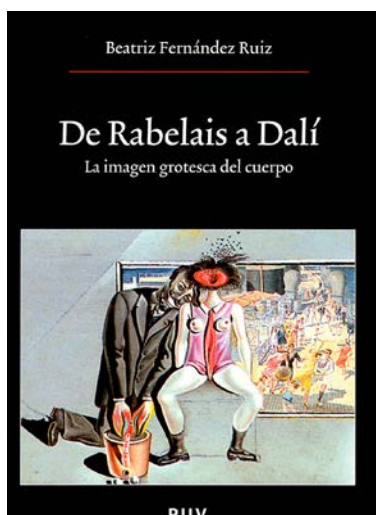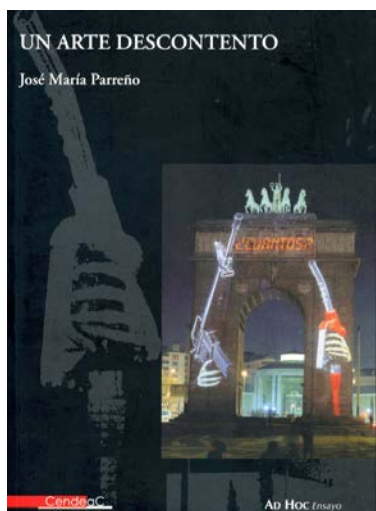
An Unhappy Art: Art, Commitment, and Cultural Critique at the Turn of the Century
Jose María Parreño.
Cendeac, Murcia, 2006

Tirart of Art: Critical Fiction Writings.
Jose María Parreño
Utopía Parkway, Madrid, 2005

From Rabelais to Dalí: The Grotesque Body
Beatriz Fernández Ruiz
Valencia: Universitat de València, 2004

Thinking the Image / Thinking with Images
Aurora Fernández Polanco (ed.); Loreto Alonso Atienza, Josu Larrañaga, Jaime Vindel Gamonal, Daniel Lupión Romero, Pablo Martínez Fernández, Santiago Lucendo Lacal, Aurora Fernández Polanco, Fernando Baños Fidalgo, Tania Castellano San Jacinto, Carlos Fernández Pello, Yayo Aznar Almazán, María Íñigo Clavo, Natalia Ruiz Martínez, Diana B. Wechsler
Salamanca: Delirio, 2014
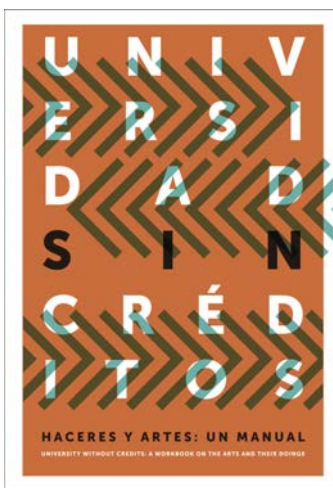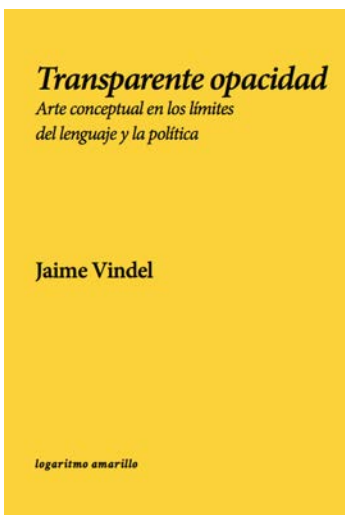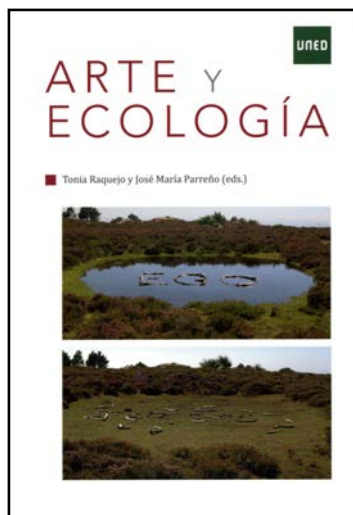
Art and Ecology
Tonia Raquejo y Jose María Parreño.
UNED, Madrid 2016

Transparent Opacity: Conceptual Art in the Limits of Language and Politics.
Jaime Vindel
Madrid, Brumaria, 2015 (2ª edición, 2016)

Taking Life by Storm: Art, Politics, and History in Argentina from 1965 to 2001.
Jaime Vindel.
Madrid, Brumaria, 2014

University Without Credits, Arts and Tasks: A User's Manual.
Selina Blasco y Lila Insúa,
Ediciones Asimétricas-Comunidad de Madrid, 2015
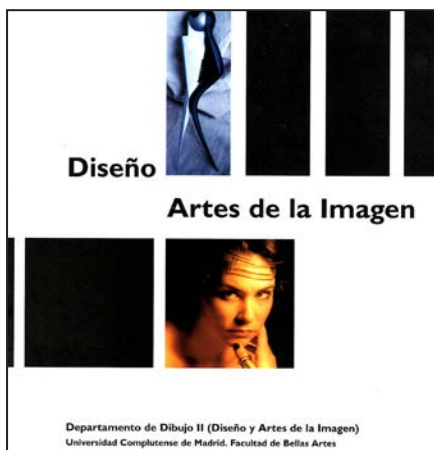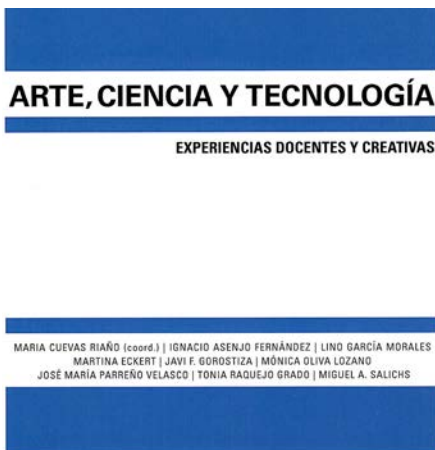
From Noise to Art: Interpreting Non-Normative Uses in Language of Photography
Luis Castelo Sardina
Tres Cantos (Madrid): Tursen/ H. Blume, 2006

The Digital Image
Jaime Munárriz Ortiz
Tres Cantos (Madrid): Tursen/ H. Blume, 2006

Art, Science, and Technology: Teaching and Creative Experiences
María Cuevas Riaño (coord.); Ignacio Asenjo Fernández, María Cuevas Riaño, Lino García Morales, Martina Eckert, Javi F. Gorostiza, Mónica Oliva Lozano, José María Parreño Velasco, Tonia Raquejo Grado, Miguel A. Salichs
Madrid: Universidad Complutense de Madrid, 2012
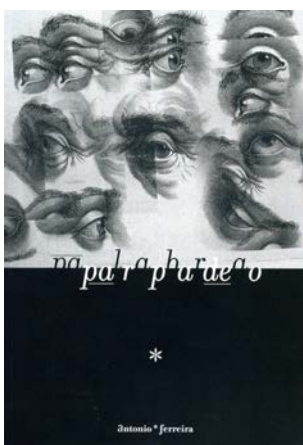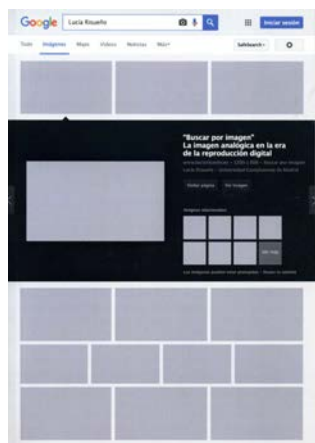
Palabras de imágenes Collection

The Palabras de Imágenes Collection was initiated in the 2009-2010 academic year with the purpose of publishing outstanding research essays (fundamentally master's theses) completed under faculty direction in our Departmental Section. This project is conceived as a way to stimulate promising researchers in that each publication, which is most likely their first, is assigned with an ISBN identifier and is translated into English. The author receives a certain number of the 200 printed copies and the rest is sent to university and museum libraries. To date the collection boasts nine literary works.

Blink Word
Antonio Ferreira,
Palabras de Imágenes, Madrid, 2016

Search by Image
Lucía Risueño, 2016
Palabras de Imágenes, Madrid, 2016

Universitario
Alejandro Simón, 2015
Palabras de Imágenes, Madrid, 2015

Ruins of the Present, A Grand Tour Through Art of the 21st Century
Ricardo Espinosa, 2015
Palabras de Imágenes, Madrid, 2015
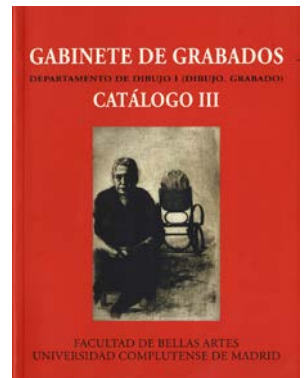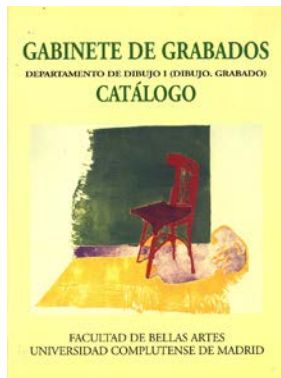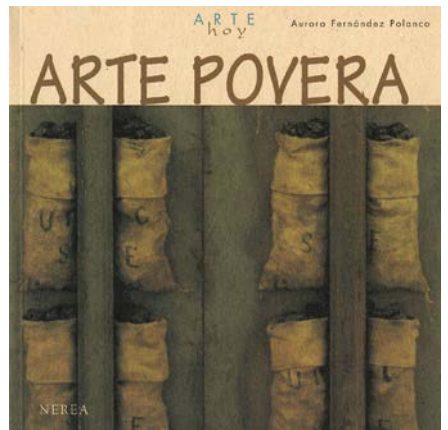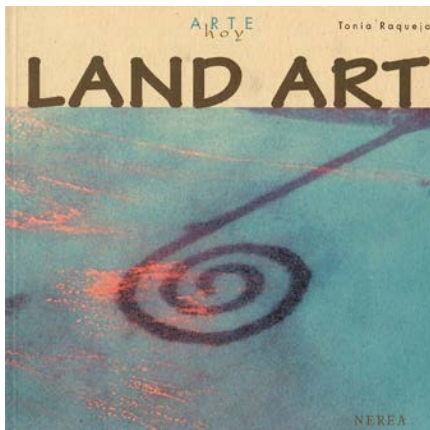
Land Art
Tonia Raquejo Grado
Madrid: Nerea, 2001

Arte Povera
Aurora Fernández Polanco
Hondarribia (Guipúzcoa): Nerea, 2003

Chamber of Prints, Catalog
Coca Garrido, José Luis Alonso García, Álvaro
Paricio Latasa
Madrid: Fine Arts Department
Complutense University of Madrid, 2000

Chamber of Prints, Catalog II
Coca Garrido, José Luis Alonso García,
Amanda García Recellado,
Alberto Ruiz Cubas
Madrid: Fine Arts Department
Complutense University of Madrid, 2002

Chamber of Prints, Catalog III
Coca Garrido, José Luis Alonso García,
Amanda García Recellado, Alberto Ruiz
Cubas, Alejandro Creis Estrada
Madrid: Fine Arts Department
Complutense Universidad of Madrid, 2006

Fundamentals of Chemistry and Physics for Conservation and Restoration
Margarita San Andrés Moya, Sonsoles de la Viña Ferrer, Síntesis, 2014

The Potentials of Toner Transfer in Chalcographic Engraving:
Direct and Indirect Processes
Margarita González Vázquez.
Alemania, Ed. Académica Española, 2011

Research Groups

Art at the Service of Society

Director: José Luis Gutiérrez Muñoz

Researcher Team: Ana Gallinal Moreno and Ramón López de Benito
Description: Our research is based upon the potentials of promoting social and educational inclusion through the creative arts. We explore ways in which the arts can benefit disadvantaged citizens by providing critical thinking, communication, and encouraging collective problem solving.
Line of Research: Our research has generated a template that corroborates the social benefits of our activities in orphanages, development, and creativity.
Keywords: Inclusion, Disadvantaged, Orphanages

Art, Science, and Nature

Directors: Paris Matía Martín y Jaime Munárriz Ortiz
Research Team: Luis Castelo Sardina, Consuelo de la Cuadra González-Meneses, Victoria Legido García, Francisco López Hernández, Paris Matia Martín, Jaime Munárriz Ortiz, Joaquín Perea González, Carlos Pereira Prado, María Jesús Romero Palomino, José Sánchez-Carralero López, Carmen Van den Eynde Collado.
Description: Our research explores the connections between science and the humanities across different artistic languages and their hybridizations. In doing so, we aim to increase their implications and mutual impact on knowledge and recognition of both spheres.
Line of Research: includes backing the dissemination and diffusion of science empowered through art. Employing the human body as an artistic-scientific reference allows the application of new digital technologies in research and artistic representation of the natural world. Hence, artistic practices that respond to the demands arising from the scientific field encourage the formation of nature and scientific languages as sources of inspiration for artistic creation.
Keywords: Patrimony, Fine Arts, Science, Nature

Art, a Gathering of Cultures

Director: Rosa María Garcerán Piqueras
Research Team: Javier Cortés Rubio, Manuela Dominguez Culebras, Miguel Ángel Maure Rubio, Rafael Trobat Bernier.
Description: Art understood as the intellectual and communicative embodiment of our Iberian Peninsula character allowed a mutual understanding with other cultures, which today, encourages a newfound dialogue that draws from the Mediterranean's socio-cultural inheritance.
Line of Research: Cultural Heritage; Engraving; Museum Prototype; Testimony; East-West Cultural Identity.
Keywords: Sociocultural Legacy; Embodiment; Symbols in Drawing; Aesthetics in Decorative Arts; Forms Dossier; Aesthetic Forms Characteristic of the Mediterranean Culture.

Paleolithic Art

Director: Pedro Alberto Saura Ramos
Research Team: Teresa Chapa Brunet
Description: Our research focuses on the study of the creative techniques used by Paleolithic artists. This includes documentary photography in which we employ different light wavelengths to catalogue and chronicle our findings and research methods.
 Keywords: Paleolithic Cave Art

Art and New Technologies

Director: Luis Jaime Martínez del Río
Research Team: Oscar Hernández Muñoz, Ignacio Castro Rey, Manuel Ayllón Arija, and Luisa Martínez Salmeán
Line of Research: Art; Technology; Computer Science; Sculpture; Engraving

Climatology and Consciousness (CPYC)

Director: José María Parreño Velasco
Research Team: Ignacio Asenjo Fernández, Tonia Raquejo Grado, Mercedes Replinger, González, Beatriz Fernández, Laura Gibellini, Antonio Ferreira, and Salim Malla.
Description: Analyzing deeply engaged thought provoking artistic responses to climate change allows for a departure point for reflection and a change of consciousness. What artists have to say about climate change will shape social values and behavior, and encourage a shift to a higher level of reflective consciousness.
Line of Research: Contemporary Art; Social Dimension of Art; Ecology
Keywords: Art and Ecology, New Artistic Behaviors, Climate Change, Moral Philosophy

Urban Dérive, Artistic Interventions in Territorial Systems

Director: Antonio Rabazas Romero
Research Team: Dolores Fernández Martínez, Jaime González de Aledo Codina, Guillermo García Lledó
Description: Urban Dérive - Artistic Interventions in territorial Systems' research explores the symbolic aspects of the contemporary city related to identity, body, memory, and sense of place from a reflective theoretical standpoint based on the artistic practice of its research team members.
Line of research: Poetics of the place: critical artistic intervention in the city and in the intermediate landscapes that surround it; Conflicting symbolic cartographies: estrangement from the everyday, drifts, creation of situations and performativity; Fictions and archives: post-documentary artistic strategies, material and immaterial social archives, authorship and appropriation; Visual rehearsal.
Keywords: Art, City, Identity, Memory

Drawing and Knowledge: interdisciplinary studies in Artistic Techniques and Practices

Director: Ramón Díaz Padilla
Research Team: Carmen Pérez González, Ricardo Horcajada González, Francisco Torrego Graña, Margarita González Vázquez, María de Iracheta Martín, Luis Mayo Vega, Mar Mendoza Urgal, Juanita Bagés Villaneda, Marcos Casero, Raquel Monje Alfaro, José María Bullón
Description: The group's research is oriented towards investigating the concepts and development of historical and current artistic drawing practices, the learning and teaching processes of drawing, and how perception influences drawing.
Line of Research: Drawing; Art; Optical Illusions; Anatomical Drawing
Keywords: Drawing, Artistic Practice, Learning, Projects

The Human Body in Contemporary Art: Image and Subject

Director: Catalina Ruiz Molla
Research Team: Mariano de Blas Ortega, Antonio Fernández García, María Fernández Vázquez, Pablo Perera Velamazán, Mercedes Replinger González, Jorge Suárez Álvarez,
Keywords: Contemporary Dance, Electronic Music

The Artist's Book as a Way of Materializing Thought

Director: Marta Aguilar Moreno & Carmen Hidalgo de Cisneros Wilckens
Research Team: Gema Navarro Goig, Mónica Oliva Lozano
Description: The artist's book, much more than a recognized genre in artistic practice, constitutes a basis for reflection in a time where digitalization, technical reproducibility, digital media, and the eBook have led to the prediction that this format is on the verge of disappearing. However, innovation and research have joined forces across creativity and experimentation in acknowledging the importance of graphic art editions and artists' books. Accordingly, due to an increased interest in these publications, book fairs, collectors, publishers, and authors are reinforcing their promotion and dissemination. The artist's book also constitutes a comprehensive resource for teaching and learning procedures in a variety of Fine Arts' programs, which have highlighted this genre for many years. "The artist's book as a way of materializing thought" attempts to convey some of these educational techniques. Sharing different approaches to study and research favor dialogue in the exchange of experiences and knowledge and endorse the establishment of cooperation, which foster inter-institutional partnerships.
Line of Research: Analysis of historical and contemporary references related to the creation, design and execution of artists' books in Spain since the 20th century; Architecture of the book; Paper engineering; Connections between the different techniques of drawing, engraving, stamping, and digital printing; Ensuring longevity of the artist's book collection and a directive for new acquisitions; The creation of facsimiles as backup editions of one-of-a-kind artists' books; The digitalization of artists' books as a facsimile of an original work as well as a unique and original copy of a first edition; Graphic art editions; Book support in contemporary artistic practice.
Keywords: Graphic Art, Artists, Drawing, Editorial Design, Engraving, Design Labs, Book, Artist's Book, Book Typologies: the Book as Object Art.

Study and Documentation of Pictorial Works

Director: Manuel Huertas Torrejón & Manuel Parralo Dorado
Research Team: Norberto González Jiménez, Javier Pardo Ordóñez, Carmen Parralo Aguayo, Paloma Peláez Bravo, José María Rueda Ándrés.
Description: The experimentation and development of tools, materials and technologies are essential in artistic creation and in the conservation of pictorial works, which include cataloging, examining, expert assessment, and creative procedures. This frequently requires the reconstruction of historical utensils, materials, and pictorial procedures to accurately preserve pictorial compositions.
Line of Research: The cataloging, examining, and expert assessment and realization of pictorial works; Historical reconstruction of tools, materials and technical processes for the elaboration, transport, exhibition and conservation of artworks; Experimentation and development of instruments used in conservation procedures.
Keywords: Materials, Procedures and Pictorial Techniques

The Digital Chamber; New Systems in Museum Projects, Engraving

Director: Carmen Garrido Sánchez
Research Team: Pedro Lozano Crespo, José Luis Alonso García, Aris Papageorgiu García
Description: The Chamber complies with the responsibility of preserving, organizing, and cataloging the Department of Fine Arts' current and historic (Royal Academy of San Fernando) collections of original prints made by alumni and professors.
Line of Research: The engraved human figure; Digital chamber; New systems in museum projects
Keywords: Engraving Chamber, Printmaking, Chalcographic Engraving, Woodcut, Serigraphy, Lithography

Interuniversity Research Group: Pedagogical Museum of Children's Art (GIMUPAI)

Director: Manuel Hernández Belver
Research Team: María Acaso López-Bosch, Noelia Antúnez del Cerro, Pablo de Arriba del Amo, Noemí Ávila Valdés, Lidia Benavides Téllez, José de las Casas Gómez, Raúl Díaz Obregón Cruzado, Marta García Cano, Teresa Gutiérrez Párraga, Tomás Lorente Rebollo, Carmen Moreno Sáez, Silvia Nuere Menéndez-Pidal, Daniel Zapatero Guillén
Description: Creativity, art workshops, and art education can be utilized as a positive resource during hospital stays for children and adolescents by humanizing hospital and healthcare contexts. These resources are also effective with patients suffering from Alzheimer's disease and early dementia.
Line of Research: Art; Play; Audiovisual; Adolescence; Creativity; Hospitals; Education; Artistic; Wellness techniques; Children and adolescent hospitalization
Keywords: Art and Health, Hospitalized Children and Adolescents, Creativity and Dementia, Art Education and Museums

Research in Chromatics: Technical, Physical, and Significant Aspects in the Articulation of Color Through Art

Director: José María González Cuasante
Research Team: Maria Cuevas Riaño, Blanca Fernández Quesada, Fernando Alonso Muñoz
Line of Research: Colorimetry; Pigment mixtures with covering capacity; Chromatic perception

Research, Art, University: Debates on the Production of Knowledge

Directors: Selina Blasco Castiñeyra & Lila Insúa Lintridis
Research Team: Aurora Fernández Polanco, Beatriz Fernández Ruiz, Marta Labad Arias
Victoria Pérez Royo, Alejandro Rubio Simón, Viviana Andrea Silva Flores.
Description: The concept "artistic based research" reveals the intimate relationship that exists between art and research in connection with artists who boast a higher education degree. In recent years numerous specialized publications have dedicated a significant amount of coverage to this highly debated topic. "Art, Research, University: Debates on the Production of Knowledge" focuses on the compilation of documents on this subject matter, on the rigorous selection of materials for further discussion, and on the development of debates and models in research work
Line of Research: Artistic practice as Research; Knowhow and doings in art; Academic capitalism; Academic formats and their limits; Makers

Contemporary Art Practice and Forms of Knowledge

Director: Josu Larrañaga Altuna
Research Team: Aurora Fernández Polanco, Bárbara Fluxá Álvarez-Miranda, Bárbara Sainza Fraga, Carlos Fernández Pello, Daniel Lupión Romero, Fernando Baños Fidalgo, José Enrique Mateo León, Lila Insúa Lintridis, Selina Blasco Castiñeira.
Description: Art / knowledge relations in network society
Line of Research: Modes of experience and forms of knowledge in network society; Theoretical-practical clusters in contemporary art; Art practice and research in higher education; The principles of the image and the production of knowledge; Intangible production, ways of life and the creation of worth; Thought, mediation and reception in contemporary art; Artistic practice and cultural production
Keywords: Art, Knowledge, Research

Documentation, Conservation, and Restoration Techniques in Cultural Heritage

Director: Margarita San Andrés Moya
Research Team: Ana María Calvo Manuel, Ruth Chércoles Asensio, Consuelo Dalmau Moliner, Isabel García Fernández, Silvia García Fernández, Ana María Macarrón de Miguel, Joaquín Sánchez de Lollano Prieto, Natalia Sancho Cubino, Sonia Santos Gómez.
Description: This research addresses methods of identifying, articulating, establishing, and enhancing historical-artistic heritage, which include the documentation of its material components (analysis and identification) and the diagnosis of its state of conservation.
Line of Research: Pictorial resources; Pigments; Binding agents; Polymers; Restoration; Materials; Cultural heritage; Heritage; Conservation; Museology; Museography; Art technology; Materials testing; Microscopic techniques.
Keywords: Analysis of Artistic Materials

Stage Lighting Technology

Director: Miguel Ruiz Massip
Research Team: Eugenio Bargueño Gómez, Sara Blancas Álvarez, Javier Cortés Álvarez, Matilde Molla Giner, Itziar Ruiz Molla
Line of Research: Stage lighting

Vignola: represented Space and Active space

Director: Juan Antonio Chamorro Sánchez
Research Team: José Javier Díez Álvarez, Luis Mayo Vega, Rafael Menéndez Muñiz, Antonio Muñoz Carrión.
Description: By taking into consideration the representation of space and representation in space, in both two and three dimensions and using both still and moving images, space becomes energy in that it activates spatial situations, such as performance, theater, and other anthropological behaviors.
Keywords: Space, Representation, Perspective, Action

Inter-Institutional Agreements and Exchange Programs

Sicue Erasmus

SICUE Program

Destination University	Department
University of Barcelona	Department of Fine Arts of Barcelona
University of Castilla La Mancha	Department of Fine Arts of Cuenca
University of Granada	Department of Fine Arts of Granada
University of La Laguna	Department of Fine Arts of La Laguna
University of Malaga	Department of Fine Arts of Malaga
University Miguel Hernández	Department of Fine Arts of Altea
University of Murcia	Department of Fine Arts of Murcia
University of Salamanca	Department of Fine Arts of Salamanca
University of Sevilla	Department of Fine Arts of Sevilla
Technical University of Valencia	Department of Fine Arts of Valencia
University of País Vasco	Department of Fine Arts of Bilbao
University of Vigo	Department of Fine Arts of Vigo
University of Zaragoza	Department of Fine Arts of Zaragoza

ERASMUS Program

Germany	Berlin	UDK Berlin
	Hamburg	HFBK Hamburg
		HFAW Hamburg
	Hildesheim	HAWK Hildesheim
	Hildesheim	University of Hildesheim
	Kassel	University Kassel
	Munich	ADBK Munchen
	Stuttgart	ADBK Stuttgart
	Schwabisch	HFG Schwäbisch Gmünd
	Saarbrucken	HDBK Saar
	Essen	HDBK Essen
	Halle	BGK Halle
Belgium	Antwerpen	Karel de Grote Hogeschoolsint
	Brussels	Academie Royale des Beaux Arts Bruxelles
	Liege	Ecole Superieure des Beaux Arts Stluc
Bulgaria	V. Turnovo	University of Veliko Turnovo
Croatia	Dubrobnik	University of Dubrobnik
	Zagreb	University of Zagreb
Czech Rep.	Praha	Academy of Fine Arts
	Ostrava	University of Ostrava

Denmark	Aalborg	Aalborg Universitet
	Odense	Det Fynske Kunstacademy
Finland	Helsinki	Aalto University
France	Arlés	Ecole Nationale Superieure de la Photographie
	Bordeaux	Universite Michel de Montaigne. Bordeaux3
	Bourges	Ecole Nationale Superieure D´Art
	Clermont F.	Ecole Superieure d´Ar Clermont
	Nantes	Ecole Superieure Beaux Arts Nantes
	Nancy	Ecole Nationale Superieure D´Art
	Nice	Ecole Nationale Superieure D´Art Villa Arson
	Paris8	Universite Vincennes Saint Denis Paris 008
	Paris117	Ecole Nationale Superieure des Beauxarts
Greece	Atenas	Anotati. Athens School of Fine Arts
	Atenas	T.E.I. Athinon
	Ioannin	University of Ioannina
	Thessaloniki	Aristotle University of Thessaloniki
Hungary	Budapest	Hungarian University of Fine Arts
Ireland	Limerick	Limerick School of Art and Design
Italy	L´Aquila	Accademia di Belle Arti
	Bari	Accademia di Belle Arti
	Bologna	Accademia di Belle Arti
	Carrara	Accademia di Belle Arti
	Firenze	Accademia di Belle Arti
		Universitá Degli Studio
	Genova	Accademia Ligustica di Belle Arti
	Lecce	Accademia di Belle Arti
	Milano	Accademia di Belle Arti di Brera
	Milano	Politecnico di Milano
	Napoli	Accademia di Belle Arti
	Palermo	Accademia di Belle Arti
	Perugia	Accademia di Belle Arti Pietro Vannucci
	Roma	Accademia di Belle Arti
	R. Calabria	Accademia di Belle Arti
	Torino	Accademia Albertina di Belle Arti
	Venezia	Accademia di Belle Arti
Holland	Enschede	Artez Institute of Arts.
	Groningen	Hanzehogeschool Groningen
	Maastrich	Maastrich University

United Kingdom	Cardiff Uwic	University of Wales Institute, Cardiff
	London Area	Brunel University
	Colchester	Colchester Institute
	London	Wimbledon College of Art
	London	Camberwell College of Art
Sweden	Stockholm	Royal Institute of Art

External Internships

The Degree in Fine Arts does not include external internships.

The Deptarment of Fine Arts UCM also collaborates in the Erasmus + Program for practical training mobility (unspecified number of vacancies) and the Erasmus + International-Doctoral Mobility Program within the framework of the Erasmus + Agenda.

The Department of Fine Arts UCM also participates in other international mobility partnerships, such as the AEN - Utrecht Program, the MAUI - Utrecht Exchange Program endorsed by International Exchange Agreements, the Ibero-American - University of Santander Scholarships, the UCM - University of California Program, and the IES - Wesleyan University Program.

DEGREES

Fine Arts

Design

Preservation and Restoration of Cultural Heritage

BACHELOR'S DEGREE IN FINE ARTS

Coordinator: Paloma Peláez Bravo
cgbar@ucm.es

Required
114 Credits

Electives
60 Credits

240 Total
Credits

Core Curriculum
60 Credits

Final
Reserach
Project
6 Credits
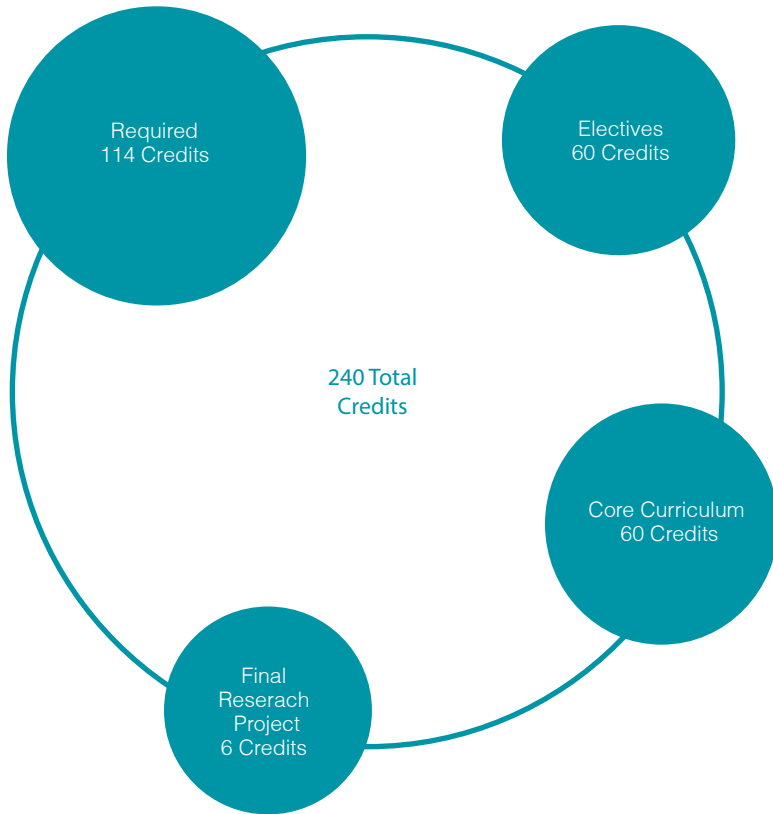
BA IN FINE ARTS	ECTS
Core Curriculum	60
Required	114
Electives	60
Final Research Project	6
Total	240

1st Year Course List	ECTS
Fundamentals of Drawing	12
Fundamentals of Sculpture	12
Fundamentals of Painting	12
Form Analysis	6
Fundamentals of Photography	6
Art History	6
Technical Drawing	6

2nd Year Course List	ECTS
Processes and Procedures in Drawing	6
Processes and Procedures in Sculpture	6
Processes in Painting	6
Audiovisual Techniques	6
Digital Technologies	6
Construction and Representation in Drawing	6
Construction and Representation in Sculpture	6
Conformation of the Pictorial Space	6
Two Electives	12

3rd Year Course List	ECTS
Artistic Strategies. Drawing	6
Artistic Production. Drawing	6
Artistic Production. Sculpture	6
Artistic Strategies. Sculpture	6
Artistic Strategies. Painting	6
Artistic Production. Painting	6
Art Education	6
Three Electives	18

4th Year Course List	ECTS
Projects	18
Theories in Contemporary Art	6
Five Electives	30
Final Research Project	6

2nd and 3rd Year Electives   ECTS

	ECTS
Relief Printing	6
Planographic Techniques	6
Clay Figure Modeling	6
Techniques and Procedures	6
Small Formats in Sculpture: EditionTechniques	
Edition and Seriating Techniques	6
Current Artistic Tendencies	6

2nd, 3rd, and 4th Year Elective   ECTS

	ECTS
Sociology of Art	6

3rd Year Electives   ECTS

	ECTS
Photography: Artistic Languages y Procedures	6
Media Art: Digital Technologies	6

3rd and 4th Year Electives   ECTS

	ECTS
Applied Morphological Anatomy	6
Chalcography	6
Screen Printing	6
Applied Photosensitive Printing Technologies	6
"Stop-Motion" Animation:	
From Charcoal to Pixel	6
Concept and Materials	6
Composition and Creativity	6
Space and Context	6
Procedures and Pictorial Techniques	6
Mural painting	6
Landscape Painting	6
Process Art	6
Multidisciplinary Initiatives	6
Sociology of Communication and Culture	6

4th Year Electives   ECTS

	ECTS
Audiovisual Arts Production	6
Fine Art Photography Production	6
Artist, Creativity and Education	6

Participation Credits   ECTS

	ECTS
Valid for all four years	6

Learning Outcomes

Upon finalizing the degree, students demonstrate:

A basic and critical understanding of the history, theory and current discourse of art, as well as the evolution of its principles, social prevalence, and objectives.

A comprehension of theory and present art discourse, the current philosophy of art via analysis of artistic works and texts, and the ability to identify and understand the issues of art.

A high level of proficiency in vocabulary and codes inherent to the artistic field and in each of the visual arts.

Familiarity with cultural agent initiatives, which include Spanish and international cultural institutions and settings, their purpose, and how they work.

A strong development of their Interpersonal skills that denotes an awareness of their skills and resources in their artistic process. This implies the ability to revolutionize, develop, and professionally make use of new technologies.

The ability to work alone, with others, and in a group environment on their own initiative, which includes self-motivation, perseverance, and the responsibility to develop their own artistic process.

Knowledge of materials and their characteristics derived from artistic creation and / or production.

The ability to analyze, interpret, and synthesize research results.

The capacity to adopt new instruments for improvisation and experimental approaches in artistic creation.

Awareness of art as a means for implementing socio-cultural projects.

The ability to distinguish between the different characteristics and types of exhibition spaces and procedures for storing, transporting, and exhibiting artworks.

The ability to generate and convey artistic concepts and projects.

The capacity to understand and value artistic discourse in relation to the work itself as well the production and association of these ideas within the creative process.

The ability to generate and manage their artistic process.

Career Opportunities

Fine Artist: artists involved in researching, planning, and creating artwork in one or various media.

Creative media technologies: videogame development, video art and audiovisual products and services, animation, virtual modeling in architecture, creative processes with applications in orthopedics, legal medicine, criminal justice, and forensic science.

Creative director: video art, information graphics, product development and advertising, film and television productions, theme park design, entertainment architecture, and attractions.

Professor: higher and further education professors and teachers in art education, which include delivering lectures, seminars, tutorials, and workshops.

Art director: corporate identity and brand consonance. Cultural affairs director: expert in commemorative events, official holidays and other specific areas in cultural development and protocol.

Curator: Museum and art center director and coordinator, exhibitions curator, art critic, gallerist, permanent staff or freelance consultant responsible for acquisitions and collections care, development and creation of cultural enterprises in museums and local cultural associations.

Other art professionals: specialists in the entertainment sector (ambient entertainment for amusement parks, television, and events in both public and private cultural institutions).

La Cabeza del Bautista
Marina Pinilla Redondo y José Manuel Rodríguez

El Barbero de Sevilla
Andrea Cantero González y Paula Muñoz Bautino

Lucia di Lammermoor
Helena Sánchez, Cristian Hernández y Sara Martínez

Escenografía Turandot
Juan Alejandro Medina Pérez y Ana Mª Vargas del Pino

Antantropía
Juan Alejandro Medina Pérez

Señorita Contento
Kely Suescum Barreto y Abel Pérez Ramos

Una vida de sanación
Carolina Román Tán

Tíovivo
José Gómez Calvo

Banana Killer
Juan Alejandro Medina Pérez

Bachelor's Degree in Design

Coordinator: Juan Antonio Chamorro Sánchez
cgdsb@ucm.es

Required
120 Credits

Electives
48 Credits

TOTAL
240 Credits

Core Curriculum
60 Credits

Final Research
Project
12 Credits
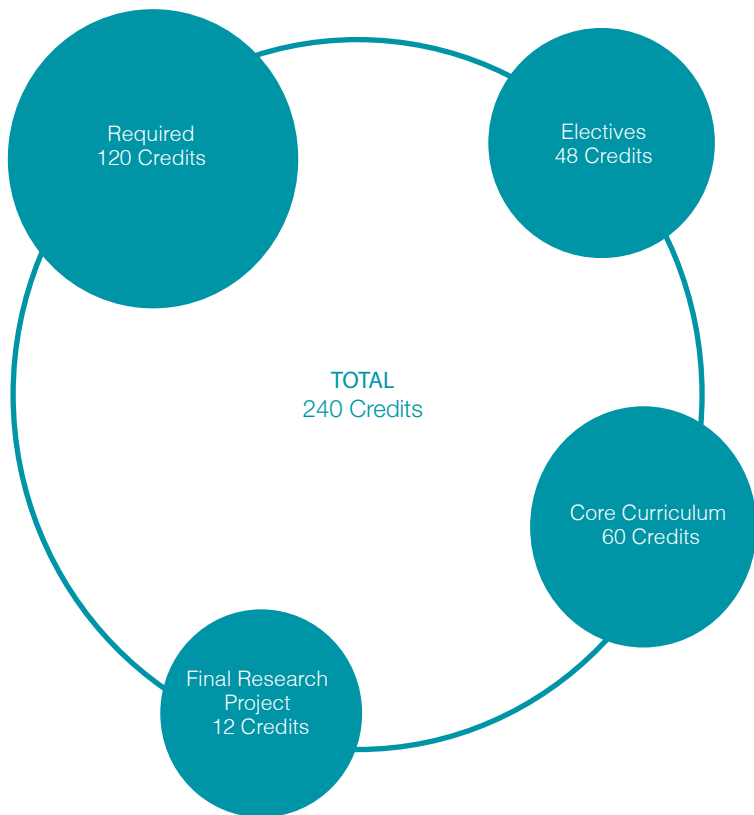
BA IN DESIGN	ECTS
Core Curriculum	60
Required	120
Electives	48
Final Research Project	12
Total	240

1st Year Course List	ECTS
Basic Computer Aided Design	6
English	6
Contemporary Art History	6
Introduction to Drawing	6
Introduction to Volume	6
Introduction to Color	6
Elements in Visual Arts	6
Basic Photography	6
Drawing Techniques for Design	6
Technical Drawing	6

2nd Year Course List	ECTS
Fundamentals of Design	6
Image Theory	6
Digital Imagery	6
Illustration	6
Graphic Design I	6
Applied Arts I	6
History of Design	6
Anthropology in Design	6
Stage / Set Design I	6
Photography	6

3rd Year Course List	ECTS
Models and Prototypes	6
Graphic Design II	6
Materials and Procedures in Fabrication	6
Applied Arts II	6
Stage / Set Design II	6
Project Management	6
Four Electives	24

4th Year Course List	ECTS
Web Design	6
Product Design	6
Audiovisuals	6
Design Management	6
Four Electives	24
Final Research Project	12

3rd Year Electives	ECTS
Graphic Design Program	
Industrial Printing Techniques	6
Information Graphics	6
Typography	6
Stage / Set Design Program	
Stage Lighting	6
Perspective Scenery in Theater	6
Costume Design	6
New Media Program	
Photography for Design	6
3D Modeling	6

3rd and 4th Year Electives	ECTS
Graphic Design Program	
Editorial Design	6
Signage	6
Stage / Set Design Program	
3D Spatial Design	6
Stage Management	6
New Media Program	
New Media Design	6
Vector Animation	6
3D Animation	6
Additional Courses	
Representational Systems in Teaching	6

Participation Credits	ECTS
Valid for all four years	6

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Learning Outcomes

Upon finalizing the degree, students demonstrate:

In-depth knowledge in the historic relationships between design, art, and technology.

Proficiency in aesthetic principles in design, which include structure, shape, color and space.

Proficiency in drawing procedures and techniques, representation, dimensioning, delineation, and 3D modeling aimed at addressing specific design issues.

The ability to produce professional graphic, product, set, and new media design strategies.

Expertise in theories and currents of thought related to image and design research.

Proficiency in visual languages and graphic design tools for modeling, graphic simulation, and problem solving in design processes.

Expertise in incorporating knowledge from other disciplines into the different fields of design.

An understanding of the methods, strategies, research, and analysis relevant to the practice of design.

Expertise in modeling, materials technology, and production techniques in the development of design projects.

Proficiency in design principles, considerations, and possibilities with an emphasis on development methods and tools and computer programming related to image processing.

Experience in problem solving methods in real-life situations with an emphasis on addressing sociological, anthropological, psychological, and ergonomic issues during the design process.

The capacity to employ the most suitable option of traditional and / or digital tools and techniques for resolving specific design issues.

Proficiency in design planning and production.

Career Opportunities

Design related jobs and occupations, Designer, Design project manager.

Design instructor in image processing and the fine arts.

Design disciplines in accordance with the majors offered in the elective program:

Graphic Design Audiovisual Design

New Media Design

Editorial Design

Publicity design

Industrial Design

Applied Art and Product Design

Stage / Set Design

Commercial Design

BACHELOR'S DEGREE IN PRESERVATION AND RESTORATION OF CULTURAL HERITAGE

Coordinator: Silvia García Fernández-Villa
cgcrp@ucm.es

Required
162 Credits

Electives
12 Credits

TOTAL
240 Credits

Core Curriculum
60 Credits

Final Research
Project
6 Credits
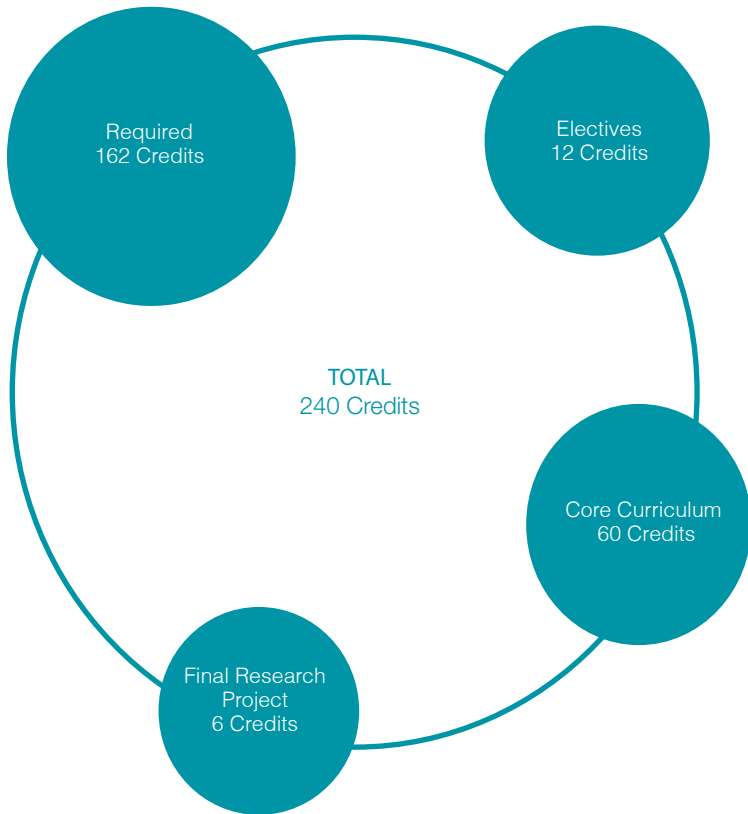
BA IN RESTORATION	ECTS
Core Curriculum	60
Required	162
Electives	12
Final Research Project	6
Total	240

1st Year Course List	ECTS
Concepts and Fundamentals of Heritage Conservation I	6
Basic Photography	6
Art History I	6
Art History II	6
Introduction to Form	6
Introduction to Volume	6
Introduction to Color	6
Drawing Techniques	6
Sculpture Techniques	6
Pictorial Techniques	6

2nd Year Course List	ECTS
Material Compositions and Properties	6
Concepts and Fundamentals of Heritage Conservation II	6
Analysis and Diagnosis	6
Deterioration Factors	6
Resource Guidelines for Cultural Heritage Conservation and Restoration	
Fundamentals of Applied Physics, Chemistry and Biology	12
Art History III	6
Iconography	6
Materials, Conservation-Restoration Techniques and Procedures	6

3rd Year Course List	ECTS
Scientific Examination and Analysis Methodology	6
Conservation and Restoration of Murals	12
Conservation and Restoration of Sculpture I	12
Conservation and restoration of Paintings I	12
Conservation and Restoration of Contemporary Art I	6

Conservation and Restoration of Contemporary Art II	6
Introduction to Preventive Conservation	6

4th Year Course List	ECTS
Project Management	6
Conservation and Restoration of Sculpture II	12
Conservation and Restoration of Paintings II	12
Archeological Materials	6
Museography	6
Electives	12
Final Research Project	6

4th Year Electives	ECTS
Conservation - Restoration of Documents	6
Textile Conservation - Restoration	6
Conservation and Restoration of Archeological Artifacts	12
Information Graphics	6
3D Modeling	6

Participation Credits	ECTS
Valid for all four years	6

Learning Outcomes
Upon finalizing the degree, students demonstrate:

Proficiency in historical and iconographic matters regarding artistic patrimony with an emphasis on the legal and ethical aspects of art and cultural heritage that address issues relevant to art law and cultural property protection.

A theoretical understanding of materials science and instruction on testing and identification using a range of analytical techniques.

Expertise in documenting and understanding materials composition and conservation treatments, which include the analysis of the chemical, physical, and biological aspects of historical entities.

The ability to identify factors that contribute to the deterioration of cultural heritage properties, which include the causes, extension, scope, processes, and types of degradation.

Proficiency in documenting, recording, and preserving information in a scientific manner regarding historical patrimony with an emphasis on research and historical context and significance.

Proficiency in the various remedial conservation and restoration techniques used in the treatment of cultural heritage properties and the ability to evaluate, determine, and document a physical and contextual examination to justify the proposed course of action and treatment goals.

Knowledge of risk management and material safety in the manipulation or restoration of patrimonial works as well as techniques and materials for exhibiting and storing cultural heritage objects.

Proficiency in the formulation and implementation of policies and procedures for preventive conservation.

The ability to supervise and effectively carry out conservation and restoration undertakings by way of planning, implementing, and minimizing direct interventions.

Career Opportunities

Conservator-restorer: responsible for the preservation of cultural heritage in public institutions, such as museums, archives, libraries, etc.

Conservator-restorer: responsible for the preservation of cultural heritage in private institutions, such as foundations, local cultural associations, etc.

Conservator-restorer employed in conservation-restoration establishments and companies that provide preservation services to art galleries, antique dealers, etc.

Collection-conservation technician specializing in one or more of the following documentation fields: curatorial and art historical information, accessions and deaccessions, and collection management policy, which outlines what purpose the collection serves and publicizes the relevance of a collection and its institution's mission statement in museums, publishing companies, communications offices, scientific foundations, press or television, etc.

Technical adviser in collections care: display and storage housing, packing and transport, and risk management and emergency planning and response, etc.

Collections manager: registrar, and archivist of cultural heritage collection development in museums, archives, libraries, foundations or other public or private institutions.

Research and advisory activity in higher education in the field of cultural heritage at both domestic and international levels.

MASTER'S DEGREES

MASTER IN CULTURAL HERITAGE PRESERVATION

MASTER IN DESIGN

MASTER IN ART EDUCATION IN SOCIAL AND CULTURAL SETTINGS

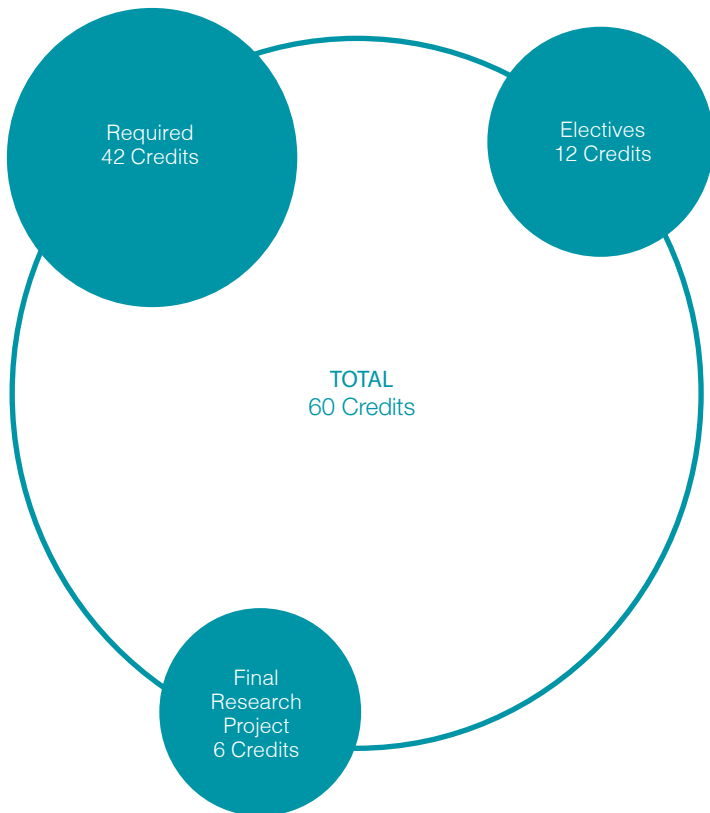# MASTER IN RESEARCH AND ART PRODUCTION (MIAC)

MASTER IN CULTURAL HERITAGE PRESERVATION

Area of Knowledge: Art and Humanities
Preceding department: Department of Fine Arts, UCM
Coordinator: Marta Plaza Beltrán
master.conservacion@ucm.es

Required
42 Credits

Electives
12 Credits

TOTAL
60 Credits

Final
Research
Project
6 Credits

Educational Focus: academic-scientific y professional
Credits: 60 ECTS
Duration: 1 year (2 four month periods)
Instructional Modality: in person
Number of places: 60

Goals

Students receive advanced and specialized training, which allows them to pursue an awarding professional career in the field of Heritage Conservation.

This Master's Program is designed to complement the knowledge acquired in undergraduate degrees related to the field of heritage conservation, especially the Bachelor's Degree in Preservation and Restoration of Cultural Patrimony offered by the Department of Fine Arts UCM.

The mission of the Graduate Program in Artistic Heritage Preservation is to educate future leaders in the documentation, evaluation, interpretation, and conservation of both contemporary artworks, which frequently involve nontraditional materials and technologies, and historic structures, sites, objects, and landscapes with the goal of developing appropriate preservation strategies for a sustainable future.

Recipients

The suitability of pre-registered candidates for admission to the Master's Degree Program in Artistic Heritage Preservation will be assessed according to the following admissions profile: university graduates in humanistic, scientific or technological disciplines whose specialization is oriented towards the protection and conservation of cultural heritage, and who wish to pursue a professional career in the private, public or non-profit sectors dedicated to the preservation of artistic heritage. Both recent graduates and professionals wishing to update and expand their training may apply.

Admission to the program is selective. Eligibility in order of preference is as follows:

1. students with a Bachelor's Degree in Preservation and Restoration of Cultural Patrimony.

2. candidates that hold a Licentiate Degree in Fine Arts with a major in Conservation - Restoration.

3. candidates that possess an Undergraduate Degree in Fine Arts.

4. graduates who hold diplomas in related degrees or in degrees such as Art History, Archeology, Humanities, Experimental Sciences (Chemistry, Physics, Biology, and others), Architecture, and Engineering.

5. graduates who hold a degree in Conservation-Restoration or undergraduate evidence of achievement and commitment to a career in historic preservation from a liberal art college or other higher education institutions.

Subject Matter

Students receive the necessary training required to become a practicing conservator in the field of artistic heritage preservation. The MA in Artistic Heritage Preservation is designed to form highly competent and qualified professionals trained to decide upon the most appropriate conservation strategy and apply their professional expertise accordingly in all institutional and cultural settings. In addition, it provides students with ethical standard guidelines, which include the use of appropriate materials and reversible methods, minimal intervention, and the full documentation of all work undertaken to reduce problems with future research, treatment, and manipulation.

Program Requirements

The organizational structure of the Master´s Program is a combination of modules and courses:

· Methodology and Management of Artistic Patrimony Module: required, 18 ECTS

· Applied Module: required, 24 ECTS

· External Internships: required, 12 ECTS

· Final Research Project: required, 6 ECTS
· The Master´s Program consists of two semesters, each comprising 30 credit hours.

Students must take a total de 60 ECTS: 9 required courses, External Internships, and a Final Research Project.

Students may design their own unique academic itinerary.

MA IN CULTURAL HERITAGE PRESERVATION	ETCS
Required	42
External Interships	12
Final Research Project	6
Total	60

Required Courses	ECTS
Methodology and Management of Artistic Patrimony Module	
Risk Management and Emergency Planning	3
Cultural Heritage Protection: Guidelines and Legislation	3
The Application of Scientific Methodology to Cultural Heritage	6
Quality Control Systems in Conservation Strategies	3
Collections Care: Environmental Control Technologies for Display and Storage Housing	3
Applied Module	
Preventive Conservation in Temporary Exhibitions	6
Comprehensive Conservation Strategies for Museum Collections	6
Collection, Exhibition, Documentation, and Conservation of Media Art	6
Time-Based Media Conservation	6

External Internships	
Professional Internship related to Final Research Project 4 Month Period ECTS	12

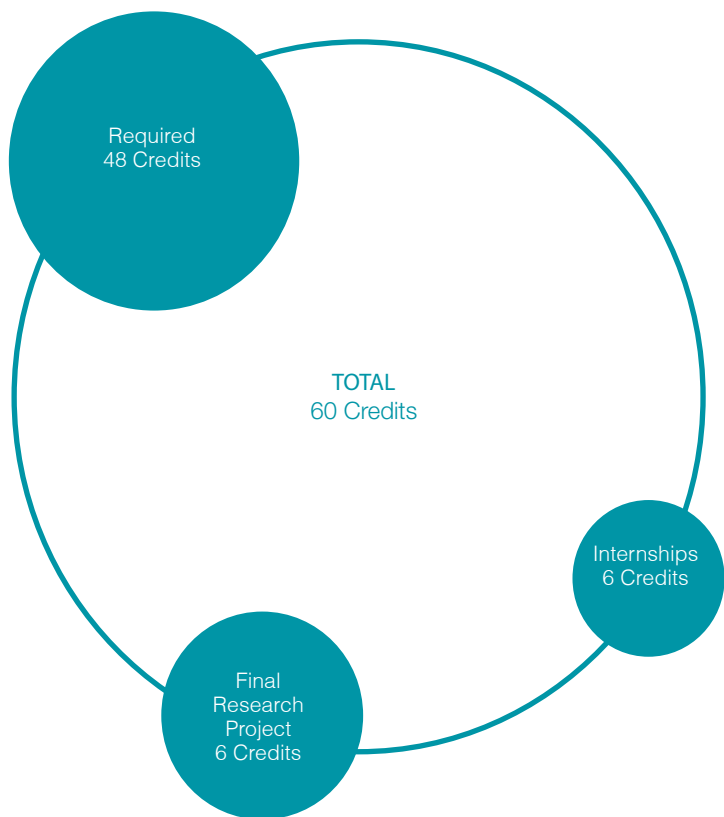| Final Research Project	
Final Research Project	12

MASTER IN DESIGN

Area of Knowledge: Art and Humanities
Preceding department: Department of Fine Arts, UCM
Coordinator: Miguel Ángel Maure Rubio
masterendiseno@ucm.es

Required
48 Credits

TOTAL
60 Credits

Internships
6 Credits

Final
Research
Project
6 Credits

Educational Focus: academic-professional
Credits: 60 ECTS
Duration: 1 year (2 four month periods)
Instructional Modality: in person
Number of places: 30

Goals

Product development and design strategies require an up-to-date view of existing technologies and materials as well as effective conceptual research management and development processes.

The mission of the Graduate Program in Design provides students with advanced academic and professional training by encouraging experimentation that is meant to deliver an understanding of communication and code theory and its adaptation to different cultures. As a result of the various professional immersion internship opportunities, students establish effective connections with professionals in the design field.

Recipients

The Graduate Program in Design is intended for students who hold a licentiate or bachelor's degree and professionals who wish to expand their knowledge or skills in the field, and upon successfully finalizing the program, allows access to the Doctoral Program. It also allows students to participate in mobility and exchange programs with other European universities.

Subject Matter

Continuous change and a quickly developing professional world await today's designers. Companies and institutions require their imagination and cognitive, research, and professional skills to adapt to the demands of a challenging and changing information era.

This program offers students the necessary skills and knowledge to establish a research agenda for an academic career or start a business in applied arts and design.

Program Requirements

The organizational structure of the Master´s Program is a combination of modules and courses:

Design Methodology and Technology Module: required, 18 ECTS

Applied Module: required, 30 ECTS

Internship Module: required 6 ECTS

Final Research Project: required, 6 ECTS

The Master´s Program consists of two semesters, each comprising 30 credit hours.

Students must take a total de 60 ECTS: 9 required courses, External Internships, and a Final Research Project.

Students may design their own unique academic itinerary.

MA IN DESIGN	ETCS
Required Courses	48
External Internship	6
Final Research Project	6
Total	60

Required Courses	ECTS
Design Methodology and Technology Module	
Design and Project Management	3
Concept and Formalization in Design	6
Project Methodology and Research	3
Design Technology	6
Applied Module	
Visual Identity and Packaging	6
Data Visualization	6
Animation and Design for Audiovisual Productions	6
Design and Production of Space	6
Product Photography	6

External Internships

Professional Internship related to Final Research Project	6

Final Research Project

Final Research Project	12

MASTER IN ART EDUCATION IN SOCIAL AND CULTURAL SETTINGS

Required
42 Credits

External
Internships
12 Credits

TOTAL
60 Credits

Final
Research
Project
6 Credits
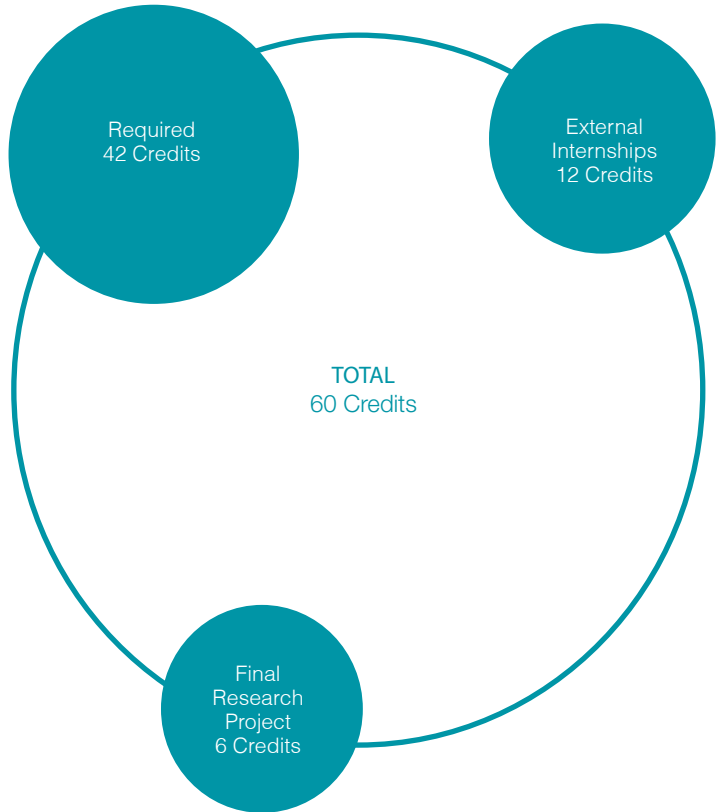
Educational Focus: academic-professional
Credits: 60 ECTS
Duration: 1 year (2 four month periods)
Instructional Modality: in person
Number of places: 30

Goals

The Master's Program offers students the opportunity to acquire innovative analytical skills, establish strong creative partnerships, and explore the relationship of the arts to other sectors in education across all artistic fields and diverse cultural settings, such as museum education departments, local art associations, foundations, and NGOs. In addition, students acquire both theoretical and practical tools to improve educational practices throughout all learning environments and the ability to apply of these skills to a professional career in Art Education.

Recipients

To be admitted to the Master's Degree Program, applicants are required to have an art-related bachelor's degree or its equivalent, therefore students who hold a Degree in Fine Arts, Art History, Design, and Restoration have priority. However, candidates who hold degrees in other academic disciplines would also be taken into consideration.

Subject Matter

In recent times, MFA graduates are exploring the possibilities that exist for including the arts in formal and non-formal educational settings in and outside of the academic realm, such as museum education departments, local art associations, foundations, and NGOs with students from diverse backgrounds of all ages that range from children to senior citizens. High quality Arts Education in all of these contexts requires highly skilled art professionals. Arts Education contributes to learning engagements based on upward and generative strategies, which incorporate intellectual, and creative experiences, processes, and development. This Master's Program therefore aims to provide a theoretical, academic and practical foundation to students who are seeking a professional career in Art Education.

Program Requirements

The organizational structure of the Master´s Program is a combination of modules and subject matters:

Basic Module:
required, 24 ECTS

Specific Module:
required, 18 ECTS

Internship Module:
required, 12 ECTS

Final Research Project:
required, 6 ECTS

The Master´s Program consists of two semesters, each comprising 30 credit hours.

Students must take a total of 60 ECTS: 7 required courses, an external internship and a Final Research Project.

Students may design their own unique academic itinerary.

MA IN ART EDUCATION IN SOCIAL AND CULTURAL SETTINGS	ETCS
Required Courses	42
External Internship	12
Final Research Project	6
Total	60

Required Courses	ECTS
Basic Module	
Strategies in Art	6
Art Technologies	6
Research in Art Education	6
Art Theory and Neuro-linguistic Programming	6
Specific Module	
Art Education as a Resource in Health and Wellness Contexts	6
Programming and Designing Activities and Instructional Recourses in Art Education	6
Art Education in Museums or Cultural Institutions	6

External Internships	
Professional Internship related to Final Research Project	12

Final Research Project	
Final Research Project	6

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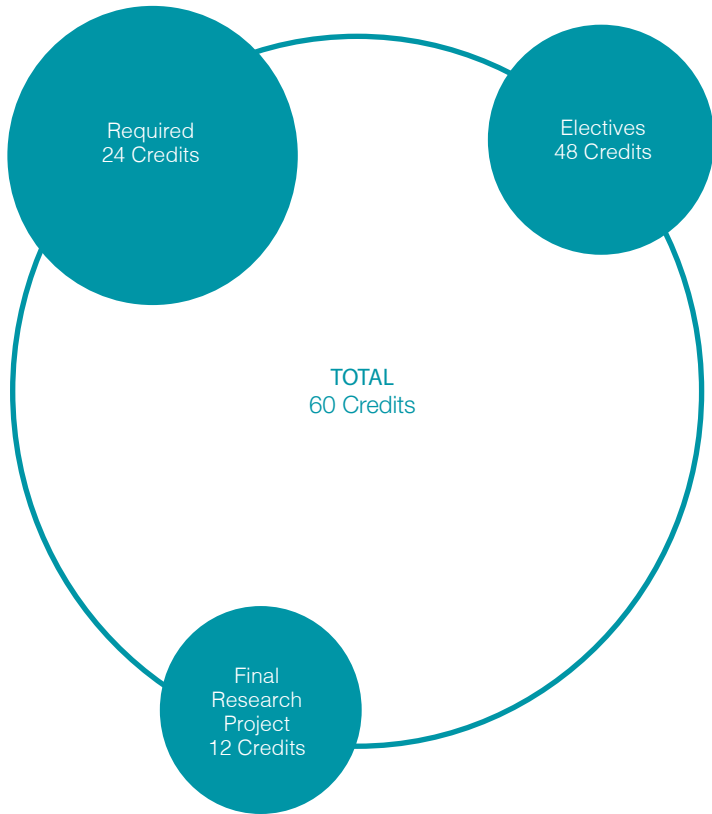
MASTER IN RESEARCH AND ART PRODUCTION (MIAC)

Area of Knowledge: Art and Humanities
Preceding department: Department of Fine Arts, UCM
Coordinator: Francisco Javier Mañero Rodicio
miac@ucm.es

Required
24 Credits

Electives
48 Credits

TOTAL
60 Credits

Final
Research
Project
12 Credits

Educational Focus: academic-professional
Credits: 60 ECTS
Duration: 1 year (2 four month periods)
Instructional Modality: in person
Number of places: 60

Goals

This Master is committed to provide students with advanced training in the development of visual arts based on an interdisciplinary approach.

Recipients

The Graduate Program by Research in Creative Arts is intended for students who hold a bachelor's degree or equivalent and professionals who wish to expand their knowledge or skills in the visual arts sphere.

Subject Matters

This Master's Program is clearly dedicated to research and artistic creation. The program's faculty seeks to assist its students through their various stages of research, which culminate in a final research project that include exhibitions and a master's thesis published in print and online. Debates surrounding practice-based research in the arts prevail on the cultural front and in academic spheres. These discussions question the mechanisms of educational politics and strategies, and therefore can be considered the groundwork and foundation for pursuing the highest level of academic achievement in art. On the one hand, graduates can choose a career in art education, management, and consulting, while on the other hand, many artists find that they learn through collaborating and working with others. Developing good relationships with other artists, curators and gallery owners can also provide a wide variety of career opportunities. The graduates of the Master's Program are present in all these areas of art-related careers.

Program Requirements

The organizational structure of the Master´s Program is a combination of modules and subject matters:

Basic Module in Artistic Languages: required, 18 ECTS and electives, 40 ECTS

Advanced Module in Research: required, 6 ECTS y electives, 8 ECTS

Final Research Project: required, 12 ECTS

Students must take a total of 60 ECTS: 4 required courses, 6 electives and a Final Research Project.

Students are given full freedom to design their own unique academic itinerary based on creative interests, educational needs, previous work experience, and professional goals.

MASTER BY RESEARCH IN CREATIVE ARTS (MIAC)	ETCS	
Required Courses	24	
Electives	24	
Final Research Project	12	
Total	60	

Required Courses	ECTS	
Basic Module in Artistic Languages		
Art, Science and Nature	6	
Identity Strategies: Body, Memory, and Place	6	
Interventions and Actions in Social Surroundings	6	
Módulo Avanzado de Investigación		
Investigación y Teoría en Bellas Artes	6	

Electives

Basic Module in Artistic Languages		
Image Based Synthesis and Interactive Environments	4	
The Photographic Image in Technological Culture	4	
Public Art, Interaction Between Sculpture and Architecture	4	
Drawing and Creative Processes	4	
Drawing and Profession	4	
The Human Body in Sculpture	4	
The Pictorial Image in Visual Culture	4	
Pictorial Languages	4	
Materials and Technologies in Sculpture	4	
Digital Narratives	4	
Intergraded Systems and Methodologies in Printmaking	4	
New Materials and Pictorial Techniques	4	
Advanced Module in Research		
Art and Social Context	4	
Contemporary Artistic Behaviors	4	

Final Research Project

Final Research Project	12	

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