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OPTIONAL COURSES for Bachelor's Degree (BA)

FACULTY OF DECORATIVE ARTS AND DESIGN (FADD)

FACULTY OF FINE ARTS (FAP)

HISTORY AND THEORY OF ART FACULTY (FITA)

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OPTIONAL COURSES

Bachelor's Degree courses (BA)

| Code** | Optional Courses / 1 st year BA | ECTS S1 / S2* | Professor | Hours/week S1 / S2* |
|--------|---|------------------|--|------------------------|
| | MODELAJ Modelling | 2/2 | FAP / Sculpture dep./ Lector univ. dr. Mihai RUSEN | 2/2 |
| | PRELUCRAREA IMAGINII PE CALCULATOR Digital image processing | | FAP/Painting dep./ Lector univ. dr. Traian BOLDEA | |
| | ARTA ICOANEI Icon painting | | FADD / Mural Art dep./ Ector univ. dr. Bogdan CIOBANU | |
| | TEHNICI FOTO Photography techniques | | FADD / Fashion dep./ Lector univ. dr. Alexandru MĂRGINEAN | |
| | CROCHIURI Sketches (short sketches after the human model) | | FADD / Scenography dep./ Asist. univ. dr. Doina SIBICEANU | |
| | CROCHIURI Sketches (short sketches after the human model) | | FADD / CSM dep. / lector univ. dr. Ionuţ MARIN | |
| | INTRODUCERE ÎN TEHNICI DE ŢESUT ŞI IMPRIMAT Introduction to weaving and printing techniques | | FADD / Textile Arts & Design dep. / lector univ. dr. Claudia MUŞAT | |
| | DIGITAL ART | | FADD / Scennography dep. | |

DESCRIPTION OF THE OPTIONAL COURSES – BA-1st

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MODELLING

The course aims to familiarize 1st year students with the specific language of three-dimensional form, students will learn to decipher the spatial construction of a portrait and the human figure in general, with a particular emphasis on observation after nature.

DIGITAL IMAGE PROCESSING

For the first year of studies, the course facilitates the development of specialized skills, knowing and using the computer program Adobe Photoshop. The course aims to introduce a project management system, clarify communication and documentation methods, develop the specific aesthetic sense of digitally edited images and learn how to use the program's tools.

The course consists of 12 presentations and 10 seminar topics that cover specific design issues using the Adobe Photoshop program, such as: design project management, illustration and drawing, image manipulation, compositional organization solutions, methods of building a system custom work, understanding digital color and printing systems, knowing and using the options correctly to have superior quality results, image analysis using the program's tools.

ICON PAINTING

The aim is to present, study and deepen the Byzantine pictorial style, its technical notions preserved throughout the tradition. The discipline aims both to acquaint the students with deciphering the structure of the Byzantine image and with their acquisition of technical and technological knowledge specific to these types of religious representations. The course aims to develop the ability to synthesize and essentialize.

The theoretical support is provided by elements of dogmatics, art history and theory, in order to understand the purpose of these visual representations in relation to other types of representations in the contemporary artistic environment. It also aims, on the one hand, to clarify the meaning of the dimensional ratios and proportions of the forms perceived in the Byzantine canon (empty-full, static-dynamic, closed form-open form, etc.), on the other hand, to clarify the chromatic meanings and of symbols as transmitted through the Ermines of Byzantine painting.

At the beginning of this course, students receive imaging documentation from various peak periods of Byzantine painting, they are presented historically and dogmatically the stages by which this stylistic result was reached; in the first semester, the portable supports on which the Saints will be represented in the "Portrait with hands" format are being prepared. In parallel, the drawings will be prepared which will later be transposed and incised on the prepared wood. After the transposition, the background will be polished with golden slag metal using mixtion for 15-30 minutes. In the second semester, students will follow the ancient Byzantine works and the understanding of the Byzantine technique will be pursued by painting vestments and portraits, proplasm and carnations, respecting the overlaps from dark to light tones. At the end, the varnish is prepared from natural resins that will be applied to the icons.

PHOTOGRAPHY TECHNIQUES

The optional Technical-Photo course takes place over two semesters and includes the following categories of activities:

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- 1) Photography studied as reportage, documentary, commercial aspect, artistic aspect, technical aspect (medicine, restoration, geolocation, etc.) with examples from the history of the field.
- 2) Practical activities carried out in the studio or outside, to understand the technical characteristics of mobile phones or cameras, completed with a semester theme presented in printed format on paper.

Outside the course and seminar hours, enrolled students have the opportunity to attend fashion photography sessions and get involved in the studio lighting management team, scenographic organization, model preparation.

SKETCHES (Scenography department)

Transmitting some general notions of transposition of an artistic image on the page. The need to transpose an overall image of the human body taking into account proportions, attitude and construction.

Exemplification through case studies on the development of the expression of the human figure throughout the history of art. The cultivation of free means as close as possible to everyone's affinities, of personal aesthetic options by approaching diversified techniques and supports.

SKETCHES (CSM department)

The sketching course, structured over two semesters, aims to develop the students' ability to observe, synthesize and reproduce the shape of the human body through drawing. The aim is to experiment with different work techniques specific to making sketches: pencil, charcoal, pen, pastel, watercolor, etc.

INTRODUCTION TO WEAVING AND PRINTING TECHNIQUES

In the first semester, students discover the basic notions about the structure and process of fabric formation, the characteristics and properties of the raw materials used in textile products (cloth, fabric, etc.).

The course takes place in the "Tapestry-Contexts Laboratory" of the Textile Arts-Textile Design study program and by practicing traditional weaving techniques (plank, vertical loom, horizontal warp) the cultivation of the skills of transposition and identification of the fibrous composition of the processed supports is encouraged. In addition, students are introduced to other textile fiber processing methods, such as felting (dry, wet), mixed media and the various dyeing methods. In the second semester, the course is held in the "Maria Pană Buescu Printing Laboratory" and the basics related to the recognition of dyes and chemical auxiliaries, the practice of different screen printing and textile dyeing techniques are presented.

DIGITAL ART

Introduction to 3D Modeling and Texturing in the Digital Environment.

Students will learn the basics of 3D modeling in Autodesk 3d Studio Max, making simple objects and scenery. In the second part of the module, the materiality of objects will be defined using Substance Painter. At the end of the semester, students will present a project in the form of a 3D scene, using the concepts learned. Creativity is encouraged, realism, detail and story are emphasized.

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| Code** | Optional Courses / 2 nd year BA | ECTS S1 / S2* | Professor | Hours/week S1 / S2* |
|--------|--|--|---|------------------------|
| | ARTA ICOANEI Icon painting | 2/2 | FADD / Mural Art dep./ Ector univ. dr. Bogdan CIOBANU | 2/2 |
| | PRELUCRAREA IMAGINII PE CALCULATOR Digital image processing | | FAP/Painting dep./ Lector univ. dr. Traian Boldea | |
| | NOȚIUNI INTRODUCTIVE ÎN TEHNICILE DE MODELARE 3D – PERSPECTIVĂ – II Introductory notions in 3d modeling techniques – perspective – ii | | FAP / Graphic Art dep. / invited specialist | |
| | BASIC DESIGN | | FADD / DESIGN dep./ Lector univ. dr. Alexe POPESCU | |
| | ARTA VITRALIULUI ÎNTRE TRADIȚIE ȘI INOVAȚIE The art of stained glass between tradition and innovation | | FADD / CSM dep./ Prof. univ. dr. Lucian BUTUCARIU | |
| | TEHNILOGIE DE SPECIAL- ITATE ÎN CERAMICĂ (TEHNICA OLĂRITULUI) Specialized technology in ceramics (Pottery tech- nique) | | FADD / CSM dep./ Lector univ. dr. Ionel LAZĂR | |
| | FORME ȘI STRUCTURI AMBIENTALE (FIER FOR- JAT – NOȚIUNI DE BAZĂ ÎN PRELUCRAREA FIERULUI PRIN FORJARE Ambient forms and structures in metal (Forged iron – basics) | | FADD / CSM dep./ Asistent univ. dr. Ionuț MARIN | |
| | CREAȚIE ȘI INOVAȚIE ÎN ARTA TEXTILĂ | FADD / Textile Art & Design dep./ S1-Weaving lab: | | |

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| | Creation and innovation in textile art | | Lector univ. dr. Claudia MUŞAT; S2-Printing lab: Conf. univ. dr. Daniela FRUMUŞEANU | |
| | COSTUM DE PERFORMANCE ÎN ARTA CONTEMPORANĂ Performance costume in contemporary art | | FADD / Fashion / lector univ. dr. Antoneta TICĂ | |
| | PERFORMANCE ART | | FADD / Scenography dep. / | |
| | DIGITAL ART | | FADD / Scenography dep. / invited specialist | |
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DESCRIPTION OF THE OPTIONAL COURSES – BA-2nd

ICON PAINTING

In this course, the central element that will be researched is the iconostasis. At the beginning of this year, a photographic documentation is being prepared on the ground, at the churches and art museums in the city. From this sacred element, found at the delimitation of the altar from the nave, we will reproduce the register with celebration. The wood will be prepared, the drawing will be incised, and then it will be polished using the bolus technique. This technology involves isolating the pictorial area and applying an Armenian soil. After finishing this surface, a double or triple gold of 22-23 kt is applied, to be polished with an agate stone. Once this stage is completed, the wood is hammered on the edges and back, then the painting is done. The stages of a Byzantine composition, very complex in terms of geometrical structure, will be followed, starting with the background and ending with the characters who chronicle the plan of salvation. The perspective is reversed, the proportions of the characters are elongated, and the symbols are not lacking it does not appear in any of the twelve great feasts - either by form or by color.

DIGITAL IMAGE PROCESSING

For the second year, the course facilitates the development of coherent expression using video language. The course aims to build and guide a personal video editing process by: introducing a project management system, clarifying communication and documentation methods, knowing how to use the program's tools.

The course consists of 10 courses and 6 seminar topics that cover the specific issues of video editing, such as: managing a video project, concept and storyboard, capture and visualization, editing a rough cut, adjustments, transitions and filters, generated or drawn animation, completion and publication of the project.

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INTRODUCTORY NOTIONS IN 3D MODELING TECHNIQUES – PERSPECTIVE – II

Semester I - 3D Decors/ 3D Environment design

A 3D scenery is a computer-generated and controlled digital environment that is used in video games, animated films, architectural presentations or various simulations regarding space.

The observer is thus immersed in specific visual experiences with the help of such settings. 3D scenery design can also be created to display real items, interior design, vehicles, furniture and more. 3D modeled digital environments are frequently used in movies, presentations and video games.

What does a 3D set artist do?

Starting from concept images, real-world references, and sketches, 3D set artists create and present the world of a movie or video game. It includes populating an environment with objects, commonly known as "props".

In video games, world building has an extra layer of complexity. The scenery created must work and react according to the laws of physics and within the rules of the game universe. So characters must not be able to pass through walls, objects must react to gravity, etc.

The primary job of 3D set design artists is to create digital landscapes, buildings, and other structures that can be used in video games, movies, or other virtual experiences. This involves using specialized software for modeling and texturing objects, as well as creating lighting and atmospheric effects to make the environment feel realistic and immersive.

Semester II - 3D CHARACTERS / 3D Characters

3D characters are the main actors of an animated film or video game. The way the characters are presented, their movement and very dynamic interactions are part of the 3D game character design. The modeling process takes place in the 3D program, where you can either build a model from scratch or convert a scanned real-world object into 3D. Everything starts with a concept, an illustration that serves as a starting model. In order for the character to have a convincing aspect, the artist carefully builds the silhouette, the volumes in detail and the materials that will give credibility to the final product. The initial starting technique is Polygon Modeling.

A polygonal model consists of flat shapes that appear as triangles or squares, which an artist modifies to form a 3D structure. Studios that develop games and animations mostly use polygonal modeling to design characters, objects and other scenery elements.

The technique for refining the model is Digital Sculpting.

It is another method used by artists to create realistic objects. It is also used for developing prototype models for 3D printing and design. The method involves using sculpting tools to modify the geometry of an object. The polygon model helps to model a object, and digital sculpting helps detail a 3D character.

BASIC DESIGN

The course proposes an incursion into the area of formal elements, both two- and three-dimensional, viewed from the perspective of their constructive qualities. Different types of structures and configurations are analyzed, as well as the possibilities of their physical modification. A distinct part of the course presents the interactions between the respective forms.

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THE ART OF STAINED GLASS BETWEEN TRADITION AND INNOVATION

The objective of the course is for students to acquire theoretical and practical knowledge related to the art of stained glass, consisting of historical evolution, technological issues (materials and work technique), applied plastic experiments through traditional and unconventional approaches.

SPECIALIZED TECHNOLOGY IN CERAMICS (POTTERY TECHNIQUE)

The course is part of the second-year technology course, with the objective of the students acquiring the work techniques that consist in the processing of clay on the wheel, lifting by hand to make utilitarian objects. Specific decorating techniques (with metallic oxides or pigments) will be addressed to achieve a decorative effect.

AMBIENT FORMS AND STRUCTURES IN METAL (FORGED IRON – BASICS)

The course is part of the mandatory course "Environmental forms and structures" - year II, with the objective of students acquiring working techniques regarding hot iron processing (by forging) and obtaining decorative-environmental elements. The course takes place during the two semesters.

CREATION AND INNOVATION IN TEXTILE ART

The course aims at students' practical reference to the traditional techniques and technologies learned from a personal perspective - interpretations, adaptations and innovations at the level of materials and connections between yarns.

During the first semester, design and practice in various textile technology techniques are carried out under the guidance of a university lecturer. Dr. Claudia MUŞAT in the "Tapestry - Contexts Laboratory" within the Textile Arts - Textile Design department.

In the second semester, the course is conducted under the guidance of university professor. Dr. Daniela FRUMUŞEANU and insists on the study and practice of textile printing techniques from the "Maria Pană Buescu" laboratory.

The aim is the theoretical and practical acquisition of the basic notions related to special printing techniques and the highlighting of the possibilities of their use in the contemporary textile object, as well as the development of the ability to create a unique object.

PERFORMANCE COSTUME IN CONTEMPORARY ART

The course is an analysis of performance costume as an art object in motion. The connections of the garment from a performance with other arts will be explored: painting, sculpture, fashion, photography, performing arts - film, theater, dance, etc., following its course from classical to conceptual to postmodernist. Emphasis will be placed on very varied current directions and experimental costume. Numerous artists who have contributed to the development of this relatively new field in art history will be presented.

PERFORMANCE ART

Practical course based on the exercise of the dramaturgical interpretation of an interdisciplinary show, opera arias or classic works from the history of visual arts in a short form of film narrative

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(clip) - which follows both formal and ideational correspondences. Creating a working atmosphere similar to that of theater, film, television or the production of other types of practical projects, which are based on a dramatic text.

DIGITAL ART

Digital Character Sculpting and 3D Scene Assembly in the digital environment

Students will learn basic skills in digital character sculpting using ZBrush. In the second part of the module, they will integrate the 3d objects they made in a scene using Unreal Engine. At the end of each semester, students will present a project based on the concepts learned.

| Code** | Optional Courses / 3 rd year BA | ECTS S1 / S2* | Professor | Hours/week S1 / S2* |
|--------|--|---------------|--|---------------------|
| | PRELUCRAREA IMAGINII PE CALCULATOR Digital image processing | 2/2 | FAP/Painting dep./ Lector univ. dr. Traian BOLDEA | 2/2 |
| | TEHNICI TRADITIONALE IN GRAVURA Traditional engraving techniques | | FAP/Graphic dep. / Lector univ. dr. Matei Şerban SANDU | |
| | GHID DE SUPRAVIETUIRE AZI: ARTA CONTEMPORANA CA INSTRUMENT DE INTELEGERE A LUMII IN CARE TRAIM Survival guide today: Contemporary art as an instrument of understanding the world we live in | | FAP / FVCI dep/ Lector univ. dr. Aurora KIRALY | |
| | RESTAURARE COSTUM Costume restoration | | FADD/ Fashion dep./ Conf. univ. dr. Aurelia POMPONIU | |
| | FORME ŞI STRUCTURI AMBIENTALE (GRAVURA PE STICLA SI VITOGRAFIA) Ambient forms and structures (glass engraving and vitreography) | | FADD/C.S.M. dep./ Lector univ. dr. Ioana STELEA | |
| | TENDINŢE ÎN ARTA | | FADD/C.S.M. dep./ Prof. | |

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| | BIJUTERIEI CONTEMPORANE Trends in contemporary jewellery art | | univ. dr. Bogdan HOJBOTĂ | |
| | PLASTICITATEA FIBREI Plasticity of the Fibre | | FADD / Textile Art & De- sign dep. / Lect. univ. dr. Otilia BOERU | |
| | DIGITAL ART | | FADD / Scenography dep. / invited specialist | |
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DESCRIPTION OF THE OPTIONAL COURSES – BA-3rd

DIGITAL IMAGE PROCESSING

For the third year, the course facilitates the development of coherent expression using video language. The course aims to build and guide a personal video editing process by: introducing a project management system, clarifying communication and documentation methods, knowing how to use the program's tools.

The course consists of 10 courses and 6 seminar topics that cover the specific issues of video editing, such as: managing a video project, concept and storyboard, capture and visualization, editing a rough cut, adjustments, transitions and filters, generated or drawn animation, completion and publication of the project.

TRADITIONAL ENGRAVING TECHNIQUES

Approaching engraving techniques from the perspective of expressiveness and the particularities of traditional techniques.

Letterpress - linocut

1. a- definitions, b- history, c- Characteristics from the point of view of support materials, d- The specifics of printing depending on the support material
2. Objectives: Study of plastic relationships of the line-surface, solid-void, static-dynamic type. Monochrome and color linocut. The expressive possibilities of linocut.

Deep pattern - pointe sèche

1. a-definitions, b- history, c- Characteristics from the point of view of support materials, d- Specificity printing depending on the support material.
2. Objectives: Study of plastic relationships of the line-surface, solid-void, static-dynamic type. The tonal scale and the line in pointe sèche.
3. Monochrome and color pointe sèche engraving. The expressive possibilities of pointe sèche.

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SURVIVAL GUIDE TODAY: CONTEMPORARY ART AS AN INSTRUMENT OF UNDERSTANDING THE WORLD WE LIVE IN

The present course addresses two necessary and important aspects:

- offering an alternative to the students of the National University of Arts Bucharest to integrate more easily on the labor market after graduating from the university, where they rarely find jobs where they can use their full potential of knowledge and imagination. Currently, there is no longer the perfect job, but rather it depends on the individual's ability to negotiate his time in several activities that require different levels of creativity and offer varying degrees of satisfaction;
- preparing students for the visual education of the public in workshops with young adult children carried out through organizations or museum institutions or by carrying out these workshops in schools and gradually including the courses in the curriculum for the primary, secondary and high school courses. Through education and information, the cultural and artistic fields can become more accessible and understood.

Contemporary art as a tool for understanding the world we live in:

Developing the skills of synthesizing concepts, developing themes, creative processes, communication:

- Review of art history knowledge: periods, currents, themes, concepts, terms;
- Review of practical skills: means of expression and techniques;
- Pedagogical approaches and evaluation of projects carried out with participants in workshops or courses, of age groups.

COSTUME RESTORATION

This course helps us to penetrate the multitude of textile forms created and existing over time, knowing the structure of materials, the diversity and interpenetration of techniques, but also the causes of degradation produced by different factors.

For the restoration and conservation of existing textiles over time both in the past and in the present, students need an elaborate analysis of all the factors that led to the degradation of the textile piece and to increase the lifespan of the respective pieces. Preliminary research is mandatory, which requires complex knowledge from several fields: • Knowledge about the history of arts, to identify objects over time and to appreciate their value. • Knowledge of the diversity of materials with all their characteristics (textiles, metal, glass, etc.), the diversity of techniques (textures, ornaments, combinations of materials and dyes). • Notions of physics and chemistry to identify the causes of degradation, the qualities of the materials and the techniques used in the work methodology, the dyes used, but also the behavior of the materials during the execution of the restoration works. • Notions related to the microclimate of textile pieces for keeping them in optimal conditions, for their exposure and use.

AMBIENT FORMS AND STRUCTURES (GLASS ENGRAVING AND VITREOGRAPHY)

The course is part of the mandatory course "Ambient shapes and structures" year III, with the objective of students acquiring the specific working techniques of glass engraving and glass lithography and involves 1 hour of class and 1 hour of seminar/week. The course proposes: - a foray into the history of glass engraving; - presentation of the main tools used, conventional and unconventional engraving techniques

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using classical or alternative instruments; - presentation of the manner in which the images engraved on flat glass can be transferred to paper through the glassography technique (dry stamp, printing using typographic ink). Students will learn how to use engraving techniques to create compositions on flat glass plates that can then be transferred to paper.

TRENDS IN CONTEMPORARY JEWELLERY ART

The objective of the course is for the students to acquire theoretical and practical knowledge related to the art of jewelry, a foray into the historical evolution of this art, contemporary trends, knowledge of the main materials, acquisition of the basic notions of specific work techniques and technologies. The course also involves carrying out experiments and practical work.

PLASTICITY OF THE FIBRE

The course investigates and exploits the expressive and idea-generating potential of textiles in the context of contemporary art.

During the practical lessons, reference to the textile material is encouraged from the perspective of its versatility in form, from two-dimensional to three-dimensional. The student has the opportunity to experiment with various textile techniques to generate new forms and visual concepts.

DIGITAL ART

Advanced Notions of Modeling, Texturing and Assembly of 3d Scenes in the digital environment. Students will continue to deepen 3d modeling by creating complex scenes with multiple objects, vegetation, lighting, special effects, atmosphere. The final project consists of a complex scene rendered in Unreal Engine.

*S1= First semester (Autumn-Winter) / S2 = Second semester (Spring-Summer)

**Choose as many optional courses as they are included in the list of courses for your specialization. The codes for the optional courses are written on the list of courses offered for each specialization.

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OPTIONAL COURSES

Master's Degree courses (MA)

| Code** | Optional Courses / 1 st year MA | ECTS S1 / S2* | Faculty/ Department/ Professor | Hours/week S1 / S2* |
|--------|--|------------------|--|------------------------|
| | SINTEZE CONCEPTUALE IN EXPRESIA PICTURALA Conceptual syntheses in pictorial expression | 4/4 | FAP/ Painting/ Conf. univ. dr. Ion ANGHEL | 2/2 |
| | GENURI SI TIPURI DE IMAGINE PLASTICA CONVENTIONALA SI NECONVENTIONALA Genres and types of conventional and unconventional plastic image | | FAP/ Pedagogy of Art/ Lector univ. dr. Elena SCUTARU | |
| | IMAGINEA VIZUALA IN EPOCA POST- FOTOGRAFICA Visual image in the post- photographic age | | FAP/FVCI / Prof. univ. dr. Iosif KIRALY | |
| | ARTA URBANA CU CARACTER TEMPORAR SI EFEMER Urban art with temporary and ephemeral | | FADD/Mural Art dep./ Prof. univ. dr. Cosmin PAULESCU | |
| | DESIGN PENTRU IDENTITATE VIZUALA Design for visual identity | | FADD/DESIGN/ Conf. univ. dr. Marina TEODORESCU | |
| | COMUNICARE VIZUALA PRIN DESIGN TIPOGRAFIC Visual communication through typographical design | | FADD/DESIGN dep./ Prof. univ. dr. Dinu DUMBRĂVICIAN | |

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| | DIGITAL ART | | FADD / Scenography dep. / invited specialist | |
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DESCRIPTION OF THE OPTIONAL COURSES – MA-1st

CONCEPTUAL SYNTHESSES IN PICTORIAL EXPRESSION

The course aims to develop master's students the specific skills of designing and transposing the pictorial image in traditional or alternative techniques, as well as the subsequent theoretical arguments of the creative process. It is related to the other courses by subordination, by detailing the methods, by case studies extracted from the individual topics of the students. The aim is to identify and structure the proportionality between the conceptual-theoretical component and the actual morphological-plastic component. The Discipline Coordinator will facilitate awareness and operation with these seemingly complementary categories of creative endeavour.

GENRES AND TYPES OF CONVENTIONAL AND UNCONVENTIONAL PLASTIC IMAGE

This practical discipline proposes an approach to the plastic image in relation to experimental art, with an emphasis on conventional and unconventional plastic artistic techniques, (genre development, antigens, etc.) the construction of the image in relation to contemporary artistic practices in an interdisciplinary vision. New ways of investigating the visual form, of plastic interrogation and the construction of ensembles of works are analyzed (e.g. the plastic reproduction of a phenomenon, state, emotion, cultural dialogue, etc.) in various bi- and three-dimensional plastic artistic techniques, object and installation. Considering the current artistic practices, the role of the plastic image in communication with the viewer is also discussed (case studies from artistic productions presented in prestigious artistic events) the relationship with space, research methods and working tools.

VISUAL IMAGE IN THE POST-PHOTOGRAPHIC AGE

Deepening the problems specific to those directions of contemporary art that are based on photography and the new environments. Studying the implications that new digital technologies have on the image in general, in fields such as photojournalism, science, medicine, surveillance of public and private spaces, advertising, fashion, etc. Developing the capacity for transdisciplinary analysis, by introducing and discussing some information/texts/internet resources from different fields (literature, biology, politics, sociology, psychology, mass media, mass culture), related to the specific content of the course.
Analysis and self-analysis of students' personal projects, by reference to the specific content of the course and its transdisciplinary input.

URBAN ART WITH TEMPORARY AND EPHEMERAL

The course proposes the study of performative artistic phenomena, as well as the creation of works of art

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intended for the public space that take place over a determined period of time (temporary art). In the first semester, after a general introduction to the area of international performing arts with a focus on the artists who marked the Performance movement after the 1950s, the course discusses the experimental arts in Romania after the 1960s until the present day. The focus is on the art of the 90s, a period in which alternative and performing arts had an impressive development due to the socio-political changes that occurred at that time. The interest in alternative and performing arts grew on the one hand through the attempt to recover the gap between the art of the West and that of the East, and on the other hand due to the increasingly pronounced acceleration of the globalization phenomenon. A series of events and artistic centers appeared that proposed this "thaw" of Romanian contemporary art.

In the second semester, the course chronologically presents the period of recent history with a reminder of the manifestations of some foundations that have positioned themselves mainly in the promotion of new media. Case studies with individual and group artistic actions from the 1990s are presented. The main performance festivals that appeared during this period are studied (Zona Est, Timişoara, Ann Art, Lacul Sf. Ana, Peripheral).

DESIGN FOR VISUAL IDENTITY

Visual identity is an important subfield of graphic design. Starting from an extensive series of case studies, the main methods and elements by which it is made up are presented in the course.

VISUAL COMMUNICATION THROUGH TYPOGRAPHICAL DESIGN

The objective of the discipline is the assimilation of a set of knowledge and skills that will provide the student with the opportunity to create study models, analysis models and finished works, the purpose of which is to solve the proposed typographical communication problems.

DIGITAL ART

Making a complex scene containing buildings with interiors and scenery elements.

Students will learn to make complex buildings and scenery elements to modularly compose an interactive scene. Emphasis is placed on organized work and quality level.

| Code** | Optional Courses / 2 nd year MA | ECTS S1 / S2* | Faculty/ Department/ Professor | Hours/week S1 / S2* |
|--------|--|---------------|--|---------------------|
| | SINTEZE CONCEPTUALE IN EXPRESIA PICTURALA Conceptual syntheses in pictorial expression | 4/4 | FAP/PAINTING/ Conf. univ. dr. Ion ANGHEL | 2/2 |
| | FORMA, CULOARE, CONCEPT IN ARTELE PLASTICE Form, color, concept in Fine arts | | FAP/ Pedagogy of Art/ Lector univ. dr. Silvia STOICA | |

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|--|--|--|---|--|
| | FOTOGRAFIA CA ARTA CONTEMPORANA. CONCEPTE, TEME, STRATEGII Photography as contemporary art. Concepts, themes, strategies | | FAP/FVCI / Prof. univ. dr. Iosif KIRALY | |
| | IDEI SI TENDINTE IN ARTA SPATIULUI PUBLIC Ideas and trends in public space art | | FADD/MURAL ART/ Lect. univ. dr. Liviu EPURĂŞ | |
| | OBIECT TEXTIL ŞI SPAŢIU. CONEXIUNI ŞI CONDIŢIONĂRI Textile object and space. Connections and conditions | | FADD / Textile Art & Design dep. / Conf. univ. dr. Dorina HORĂŢĂU | |
| | DIGITAL ART | | FADD / Scenography dep. / invited specialist | |

DESCRIPTION OF THE OPTIONAL COURSES – MA-2nd

CONCEPTUAL SYNTHESSES IN PICTORIAL EXPRESSION

The course aims to develop master's students the specific skills of designing and transposing the pictorial image in traditional or alternative techniques, as well as the subsequent theoretical arguments of the creative process. It is related to the other courses by subordination, by detailing the methods, by case studies extracted from the individual topics of the students. The aim is to identify and structure the proportionality between the conceptual-theoretical component and the actual morphological-plastic component. The Discipline Coordinator will facilitate awareness and operation with these seemingly complementary categories of creative endeavour.

FORM, COLOR, CONCEPT IN FINE ARTS

The course aims to deepen the problems of form representation in the sense of expression, the different concepts of form in two and three dimensions, the relationship between form and color with an emphasis on plasticity. Interferences, transfers, mutations of the form in the plastic arts generated by the socio-cultural context are proposed for analysis. The following are considered: principles of approach (technical, stylistic, documentation, etc.); research methods; objectives and work tools. Masters students will carry out exercises, studies, projects and works of plastic expression with an emphasis on the experimental dimension, they will

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proposes alternative ways of expressing the plastic form. The use of methods, techniques and working tools specific to the two-dimensional and three-dimensional is aimed at; the analysis of different methods and working procedures specific to plastic representation in two and/or three dimensions; operating with a set of concepts necessary for the design and development of the work of plastic expression; representing, differentiating, comparing, distinguishing, characterizing completed works or works in progress; reporting personal plastic research to milestones in the history of visual arts; relating the expression of the plastic form to attitudes, beliefs, behaviors.

PHOTOGRAPHY AS CONTEMPORARY ART. CONCEPTS, THEMES, STRATEGIES

The course will cover a theme of deepening and creative/analytical use of the new information transmitted and the knowledge accumulated in the first cycle of university studies, covering topics such as:

- Performative photography.
- Photography and narration.
- Staged photo.
- Fashion Photography
- Live photo. Deadpan. The art of the common place. Redundancies and re-significations.
- Document image. Documentary photography and photojournalism. Scientific photography. Documents.
- The offending image.
- Aesthetics of eroticism in photography and "porn culture".
- "The Human Face"
- Photography as an intimate diary.
- Photography as a cultural quotation.
- Institutions, events, systems. Photography in the museum. Biennials and dedicated events. Image banks, copyright and extensive archiving.

IDEAS AND TRENDS IN PUBLIC SPACE ART

The course aims to familiarize the master's student with the main ideas and trends that have made a mark

art intervention in public space. It is relevant in the study process to know both from a historical perspective and from the perspective of new media, the contemporary materials and techniques in which the various works of art in the public space were made.

In the first semester, important historical stages in the knowledge of the field of art in the public space will be studied.

Comparative analysis will be done, starting from the prototype and reaching the reimagining of ancient models in modern and contemporary periods. Case studies are presented and representative artworks in the public space are analyzed. The main directions that marked the intervention of art in the public space in different periods of art history (from Antiquity to the 20th century) are followed.

In the second semester, the study of the main trends in the art of public space from the second half of the 20th century until today will continue. Also, works of site specific art and site specific art place

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in contemporary public space art will be studied and analyzed. Comparative studies are carried out between site-specific art and site-specific art place works in contemporary public space art from other areas around the world and Romania.

TEXTILE OBJECT AND SPACE. CONNECTIONS AND CONDITIONS

Often, the idea of the "complete work of art" is mentioned, in which architecture and art itself intertwine. The objective of the course is to understand and analyze the ways in which the cohabitation between the contemporary art object and the architectural space that contains it is achieved today.

The presentation is accompanied by complementary documentation (online profile materials), case studies and field visits.

DIGITAL ART

Integrating and rendering the outdoor scene in a real-time graphics engine.

Students learn to integrate and compose their own scene elements into an interactive presentation using Unreal Engine, culminating in a portfolio work that is representative and competitive to current standards.

*S1= First semester (Autumn-Winter) / S2 = Second semester (Spring-Summer)

**Choose as many optional courses as they are included in the list of courses for your specialization.
The codes for the optional courses are written on the list of courses offered for each specialization.