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Painting Department Bachelor / Master Programme

Over the years of its long history, the Department of Painting has been essential for the foundation of the entire academic fine arts education in Bucharest. Today it is still one of our best representative departments of the National University of Arts.

Ever since the days of Theodor Aman, the Department of Painting has educated and formed a true elite of artists, who have substantially contributed to enriching the national – and even the world artistic patrimony. Ioan Andreescu, Ştefan Luchian, Gheorghe Petraşcu, Camil Ressu, Corneliu Baba, Alexandru Ciucurencu, Ion Bitzan, Florin Mitroi – among the former students and/or professors of the School of Fine Arts in Bucharest – are some of the personalities responsible for the very existence of the history of Romanian fine arts. Yet, it is only starting as late as 1990 that the academic fine arts education of Bucharest could recover and thus re-establish its natural connection to – and continuation of its great tradition founded between the two World Wars. Likewise, it is the 1990 turning point that played a decisive role in recovering the connection between the Romanian fine arts and the world-wide stage of artistic life. After 1990, amous Romanian artists with a genuine pedagogical vocation, such as Gheorghe Anghel, Ştefan Calţia, Florin Ciubotaru, Marin Gherasim, Sorin

At present, the Department of Painting is characterized by the existence of parallel studios/classes, coordinated by various professors. The presence of so many distinct voices prevents the academic discourse from decaying into monotony and conventionality. It also contributes to a refreshing democratization and updating of fine arts pedagogy, in favor of the variety and equality of distinct methods, visions and concepts regarding the art of painting.

Ilfoveanu, and many others, have joined the new department staff.

This is why the Department of Painting in Bucharest aims at a diversity of pedagogical and artistic possibilities, rather than at some authoritative rigid "lesson," as far as the domain of painting is concerned. Each of our department members is free to choose their own discourse, supported by a stylistic view and also by a distinct existential option, often clearly formulated. The diversity of pedagogical options has a formative particularity, since the lectures aim at



the development of those skills specific for visual arts, and likewise at creating a basis for a profound understanding of today's complex cultural space. Our classes also contribute to the effort of synchronizing Romanian visual arts with the contemporary international tendencies and trends. Eventually, by attending our classes, tomorrow's professional artists can find their unique individual visual qualities.

The symposia and the exhibitions organized at various public venues and at various art galleries represent a means of naturally continuing the pedagogical activity carried out during the years of study.

Study Curriculum https://unarte.org/en/departamente/pictura/#studii

NATIONAL UNIVERSITY OF ARTS BUCHAREST

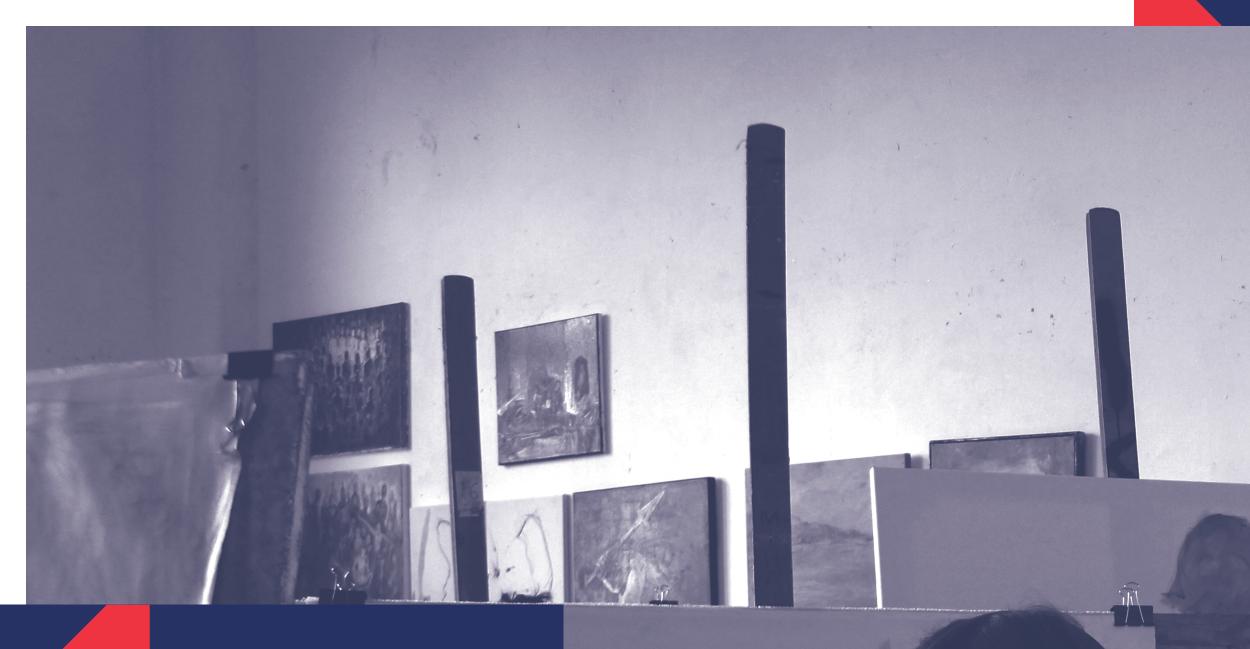
National University of Arts, Bucharest

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The Faculty of Fine Arts

PAINTING department



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Graphic Arts Department Bachelor / Master Programme

Within the Faculty of Fine Arts, the Graphic Arts were first acknowledged as a separate department, as a consequence of the national education system reform, between the years 1948 and 1950. And yet the study of graphics has had quite a respectable tradition in the fine arts education system of Bucharest. Theodor Aman, the very founder of the School of Fine Arts, was a distinguished graphic artist, and a pioneer of the technique of aqua-forte in our country. The teaching staff has always been selected from among the finest, first and foremost creators of Romanian graphics: Gabriel Popescu, Simion Iuca, Vasile Kazar, Octav Grigorescu, Johan Untch, Iosif Molnar, Eugen Popa, Ion State, Gheorghe Ivancenco, Traian Brădean. Their names have remained in our memory, as emblematic for the prestigious past of this specialized branch of academic education in our University.

At present, the Department of Graphic Arts aims at teaching undergraduates into real many-sided graphic arts experts, whether they are visual artists, who can work in a wide range of media and techniques, or specialists in applied graphic arts domains.

The generous variety of academic activities with which the undergraduate students get into contact during the three years to their bachelor degree, may include autonomous artistic creation in graphic arts, etching, engraving and reproduction techniques, publicity graphics, book illustration graphics, digital processing of images, or photographic imagery treated as an element of the graphic arts.

In this department, special attention is given to providing students with reliable skills based on drawing and visual composition, considered as constituent parts of a plastic alphabet in the making, and the starting points for any type of further artistic endeavour. The creative potential development of every student is meanwhile encouraged by stimulating their individual artistic discourse, by their attaining of a critical understanding of the visual phenomenon in general, and of the contemporary one in particular, as well as by continually keeping in touch with the latest tendencies in the domain. As far as applied graphic arts are concerned, the professors take good care to adjust the educational process to the actual commercial demands by acquiring orders from actual customers

GRAPHIC ARTS department

as a learning task, so that students may thus get familiarized with the requirements of their future profession ever since their undergraduate years. In order to support the educational process, the Department of Graphic Arts is provided with six workshops for the core courses – two for each year of study; also, with two specialized laboratories for engraving and/or etching, supplied with pressing machines for deep pattern, high pattern, and level pattern; with one photographic laboratory, plus one computer laboratory. The educational process is often supported by various workshop-events and special lectures, organized by the department, where acknowledged specialists from outside the academic domain are invited as our privileged guests, to share their professional experience with our students and staff.

Study Curriculum https://unarte.org/en/departamente/graphics/#studii

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As the unique art institution for higher education in the capital city, with a well-established national reputation, our university has the mission of creating the arts specialists of tomorrow, whether as professional artists or as theorists and experts, thus coping with the requirements of the contemporary Romanian society, on one hand, and



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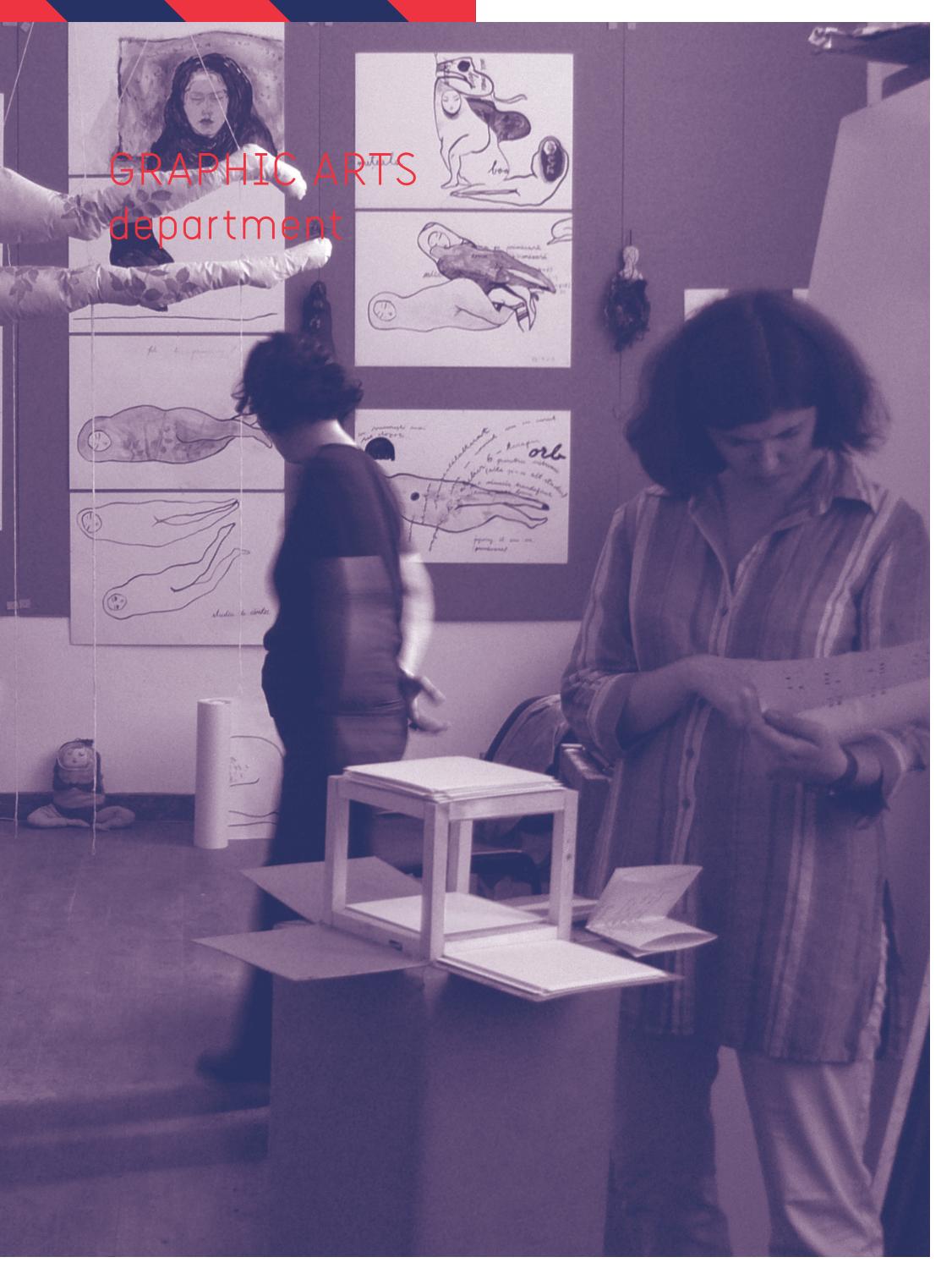


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The Faculty of Fine Arts

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CONSTANTIN BRÂNCUSI 1876 | 1957 ABSOLVENT GRADUATE OF AL ȘCOLII THE BUCHAREST NATIONALE DE NATIONAL ARTE FRUMOASE SCHOOL OF

Sculpture Department Bachelor / Master Programme

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SCULPTURE department

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Study Curriculum https://unarte.org/en/departamente/sculpture/#studii

NATIONAL UNIVERSITY OF ARTS BUCHAREST

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The Faculty of Fine Arts

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SCULPTURE department

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Photography & Time Based Arts Department Bachelor / Master Programme

> The Department was established in 1995, at the initiative of a group of artists losif Kiraly, Radu Igazsag, Călin Dan and Roxana Trestioreanu, who were all interested in the role of the new media in artistic education. In 2005, the National Council of Academic Evaluation and Accreditation authorized the Faculty of Video and Computer Image Processing to the university degree of Bachelor of Arts. In 2009, they also received the accreditation for the degree of Master of Arts, in the domains of Photography and Dynamic Image. The Department aims at promoting artistic education and research, and especially Romanian culture and art.

> Apart from a traditional educational system, and yet quite within it, the Department promotes new technologies. The artistic disciplines (drawing, color study, performance, installation, video, photography, a. s. o.) were meant to function together as in an interdisciplinary pattern, in the spirit of dialogue between aesthetic theories and multimedia. The artistic education offered by the department helps students to think imaginatively, to solve visual problems creatively, to adjust easily to various situations, and, last but not least, to know their own limits and transcend them.

Now internationally and nationally acknowledged, the Department for Photo, Video and Computer Image Processing addresses all those who would like to develop their photographic and filmmaking skills in an artistic environment. Students receive valuable knowledge, based on a high standard and professional practice. The traditional filmmaking techniques are studied in parallel with digital image technology. Students are given the chance to explore experimental and alternative techniques of capturing and processing of the imagistic material.

Elective and specialized courses offer students the essential knowledge for any project achievement, whether it is meant to promote a particular product or an event, in terms of marketing and communication strategies. Acquiring the technologies and the "new media" theories, our students are trained for a career in any of the following fields: visual communication

PHOTOGRAPHY & TIME BASED ARTS department

and media, web design included, DVD-design, advertising, publishing, or as freelance artists.

Ever since its first activity years, the department has aimed at promoting a positive, clear image of its strategy, by organizing some cultural events, by participating in artistic and educational events, such as the series of seminars "Gender and Ageing Presented in Media and Art," "Timing Art – Filtering Art," and "The Impact of Technology on the Visual Culture." These were selected and presented as part of the "Good Practice" project on the European League of Institutes of the Arts website.

Another important event was organizing The UNARTE FEST International Experimental Film Festival, in 2008. The Ro_archive research project was presented in the "artesNET – Peer Power! The Future of Higher Arts Education in Europe" publication of the European League of Institutes of the Arts. This project contributed to the department's getting involved in a project of the Embassy of Norway in Bucharest "EEA & Norway Grants Snapshots: Retrospectives and Opportunities."

Study Curriculum

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The Faculty of Fine Arts

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PHOTOGRAPHY & TIME BASED ARTS department



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Arts Education Department Bachelor / Master Programme

> The specialisation in Fine Arts and Decorative Arts Education was inaugurated at the National University of Arts in Bucharest in 1992. Ever since, it has functioned on a full-time basis, originally on a schedule of five years, then on one of four years, and currently as a three-year undergraduate program plus a two-year MA program.

> Since its inauguration, this department has aimed at training graduates who, besides mastering the basic knowledge and skills of the visual arts, are also initiated in the particularities of decorative arts. The Department of Arts Education curriculum offers a double training: not only artistic, but also pedagogical. This curriculum consists of fundamental fine arts courses, complementary courses in decorative arts and general technical-theoretical courses, as well as the standard psycho-pedagogical module I. The Department of Master Studies in Visual Arts was established and accredited in 2010, as part of the Faculty of Fine Arts.

The department of post-graduate studies is open to all graduates of fine and decorative arts who are willing to get special training in non-formal education. Specializing in this field aim at, on the one hand, consolidating the students' artistic personalities, and on the other hand, acquiring the psyco-pedagogical competencies that would allow them to express themselves in domains of non-formal education.

This program of post graduate studies offers an interdisciplinary training, due to the studio courses that aim at redefining and reinterpreting fine and decorative arts from a contemporary perspective, and to the pedagogical training for non-formal education, with a view to qualifying graduate students for applying coherent educational strategies, in accordance with all age categories and all activity spaces that require the adjustment of educational techniques (museums, after-school programs and so on). This program also offers the training of necessary psychological skills demanded by competent approaches to various age categories and various psychological stages and phases.

ARTS EDUCATION Department

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Study Curriculum https://unarte.org/en/departamente/art-education/#studii

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National University of Arts, Bucharest

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The Faculty of Fine Arts

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ARTS EDUCATION Deportment



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CONSTANTIN BRÂNCUSI 1876 | 1957 ABSOLVENT GRADUATE OF AL SCOLII THE BUCHAREST NATIONALE DE NATIONAL ARTE FRUMOASE SCHOOL OF

Design Department Bachelor / Master Programme

It is due to the enthusiastic efforts of architect professor Paul Bortnovschi that the department of Industrial Forms Aesthetics was inaugurated in 1969 within the Faculty of Decorative Arts. This original department represented the cradle of today's Design Department, developed according to the contemporary social necessities. In its gallery of distinguished professors, Ion Bitzan holds the top rank, due to his neo-vanguard unmistakable touch of irony, but likewise due to his self-assumed cultural dimension of existence.

The Design Department takes care that the students acquire the academic educational basis, adequate for a future career in industry or in such fields as design or advertising. Getting specialized in such a trade is a work requiring careful pursuit of method; students have to put to the test the properties of various materials and the processing techniques, by building up scale models and prototypes. As they advance in their studies, students develop their research skills, synthesizing and applying their knowledge in a holistic manner, free to express their creativity and originality, in communicating their ideas by means of design. They study the relationship between objects and space, between objects and users, and makers, so that they correspond to parameters both emotional and cultural, as well as to economic and technological factors. Such a study implies multidisciplinary approaches and a good balance between elements of humanistic, artistic and technical education.

After 1990 the educational endeavor has changed its targets and critically revalued its methods. What prevails now is: the analysis of the object and of the graphic sign with various visual research techniques and methods, the strategy of design objects (implying the comparative study of the visual

DESIGN department

culture and of the technical-economic area, with a view to identifying what distinguishes socio-cultural symbols and their rhetoric); improving the relationship between tradition and innovation, between the artistic support and the technical-economic one, together with the choice of techniques, the study of versions and their adjustment to the imperative necessity of cultural and technical emancipation. Consequently, the educational infrastructure has been dramatically reconstructed and completed, thus enabling the introduction of cts with a view to improving the educational offe At this moment, there are three main domains of study: ambient design, graphic design, and product design. Studio courses are organised in three categories: the basics of visual education – addressing, with specific methods and techniques, both practical and theoretical, the analysis and general understanding of visual forms; courses anticipating specialization; and last but not least, courses focused on professional specialisation (industrial and ambient product, visual communication), as well as complementary courses for the two directions of specialisation.

Study Curriculum https://unarte.org/en/departamente/design/#studii

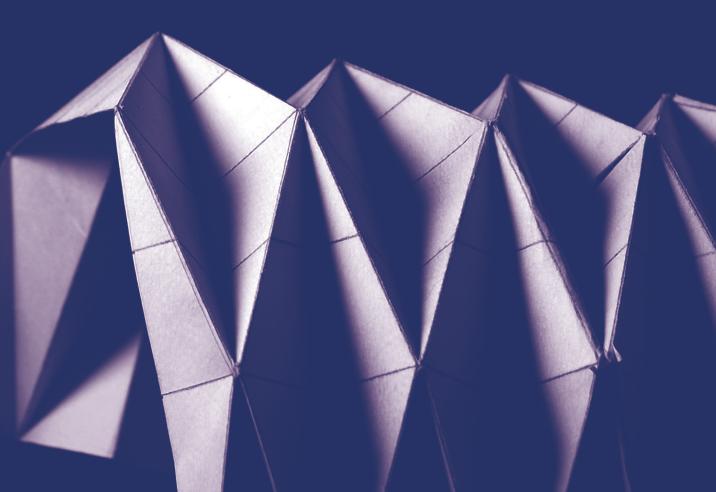
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The Faculty of Decorative Arts & Design

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DESIGN department



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The Fashion department of the former "Nicolae Grigorescu" Fine Arts Institute, originally born in 1971 to serve the ready-made garment industry, has invested its experience in today's Department of Fashion, in tune with the contemporary cultural phenomenon. It consists of artistic, scientific, and technological branches, open to all forms of expression as far as fashion, costume design and unconventional garment experiments are concerned. This interdisciplinary direction started in the early 90s and has achieved remarkable success and acknowledgement, both national and international.

During the three years of BA we study the various shapes that garments can take, from everyday functional clothing to nonconformist costume, with uniquely artistic value. We create sculptural apparels, frozen in their moments of glory, or sophisticated costumes, that inspire or restrict motion and that live only as long as performers bring them to life during events.

Approaching multiple modalities of artistic expression by means of garment will open our future graduates new perspectives towards interdisciplinary zones, as well as towards all types of shows. We are convinced that this permanent challenge of ingenuity is the best kind of lesson, and that these experiments will breed the very best ideas that will animate future fashion designers, who will develop them further. The cultural opening to experimental forms has offered us the possibility to offer new types of courses and programs, mostly interdisciplinary, taught by specialists with exceptional achievements in various domains. We can only wish that in the future we may continue our collaboration with as many personalities as possible, from the fields of both art and fashion. Taking into account the various areas of activity of our professors, we have put the basis of a modular curricular system, that allows the access of all students to the experience of the entire professional staff (and which covers numerous branches, such as: dress creation, stylistics, brand launching, corporate image, costume-show, performing, garment-object). The same attention is gives on the one hand, to problems of garment design itself, as integrated in the EU (studying the same tendencies, technical production modalities and fashion management), and on the other hand to the creation of show costume. Unconventional experiment is continually encouraged, thus placing clothing

FASHION DESIGN department

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within the visual arts context. A special attention is given to interdisciplinary artistic genres. As far as postgraduate studies are concerned, with the program "Fashion and Costume Strategies," we have set as our main goal to develop interdisciplinary projects, pertaining to and deriving from the contemporary art phenomenon, or at the frontier with scientific research, as well as experimenting formulas for the survival of fashion as projected into the future. Postgraduate students participate in excellence programs together with their professors, with projects relying on the development of creativity, and on formal and conceptual experiment. Since 2011, there is the possibility to pursue doctoral studies within our Fashion Department.

With a view to extending our field of study, but likewise in order to make the most of the experience of those who teach in 2010, we have founded a research center for Event, Fashion, and Imagery, in short EFI (EMI), which is coordinated by the Department of Fashion.

EFI (EMI) has appeared and exists for the purpose of concentrating and correlating various projects initiated and developed by the Department of Fashion; likewise, for establishing the right framework that is necessary to launching various further themes of research.

Study Curriculum

https://unarte.org/en/departamente/fashion/#studii

NATIONAL UNIVERSITY OF ARTS BUCHAREST

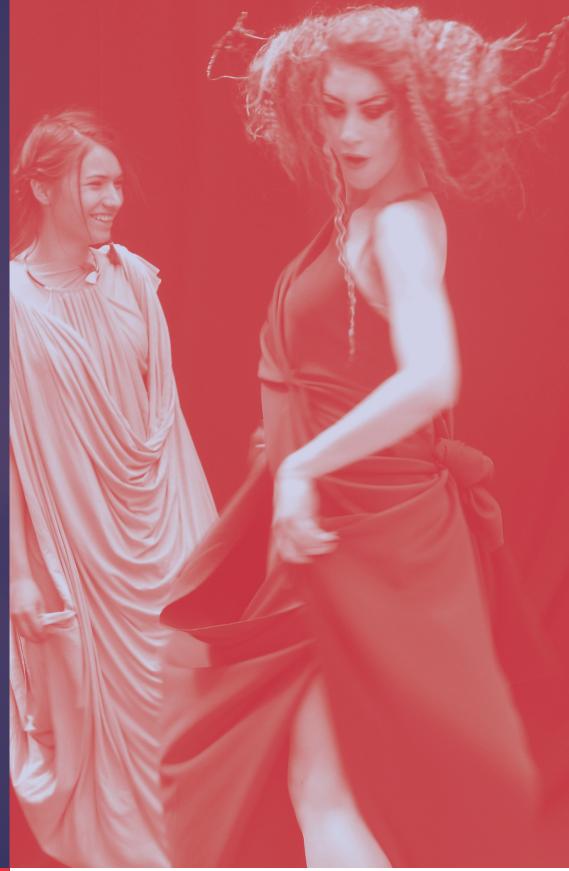
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National University of Arts, Bucharest

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The Faculty of Decorative Arts & Design

https://unarte.org/en/faculty-of-decorativearts-and-desian-fdad/

FASHION DESIGN department







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Mural Art Department Bachelor / Master Programme

The Mural Art Department was founded as a department of The Faculty of Decorative Arts by the 1948–1950 reform of education. Ever since, the mission was to prepare specialists in traditional ambient techniques, capable of designing and realising in situ works of mural art, sgraffitto and mosaic, and likewise to help these specialists for working in the artistic education system, whether in high-schools or at academic level. This department's development over the years has met social demand, being permanently related to aesthetic and artistic thinking, to scientific discoveries, continually assimilating new techniques and technologies, due to which it has diversified its forms of artistic expression and its strategies of technological transposition. The educational process emphasizes creativeness, scientific and artistic research, projective skills development, assimilating the artistic practices characteristic for this domain of study.

The field of study aims at initiating and preparing students in the art in public spaces, particularly mural and ambient art, on specific sites, either sacred or profane, in traditional techniques or new media, as well as at the introducing them to projecting systems, whether classic or modern.

Special importance is given to students and professors participating in exhibition events – both national and international. Graduation and postgraduatation works are often designed for various public buildings, which demonstrates the educational potential of our teaching staff and our graduate students' high professional standards.

Works of art in public spaces may also enhance the visibility of Romanian academic arts education and contribute to the aesthetic reshaping of our cityscape, to the enrichment of Romanian cultural patrimony. Romanian decorative arts tradition blended with today's experiment and innovating concepts, deriving from new media, new technologies and materials, form the basis of studies, projects, works in situ, signed by undergraduates, graduates, doctoral students, and professors of the Faculty of Decorative Arts

MURAL ART department

and Design. The classes of the Department of Mural Art and Post-Graduate Studies, which also include specialized classes in Public Space Arts, have the same goal: to form visual artists, able to of elaborat and realize projects in contemporary Urban Arts.

Today in Romania there is a vivid creative potential, as yet unexplored, as far as visual arts in the city are concerned. We are all aware of the seduction of new materials, technologies and artistic forms integrated into urban arts – which compels the artistic educational system to continually diversify its offer of study. Therefore the Department of Mural Art is open to new art forms in urban public spaces.

The Department of Mural Art has five studios, a special studio for mural transposing techniques (fresco, mosaic, sgrafitto, a. s. o.), a media and digital processing laboratory and a special laboratory for the study of sacred icon art. The theoretical classes and lectures are held in the Amphitheater Hall and in the rooms of the main building at No. 19 General Budişteanu Street.

Study Curriculum https://unarte.org/en/departamente/mural-art/#studii

National University of Arts, Bucharest

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The Faculty of Decorative Arts & Design

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MURAL ART department



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The founding of artistic weaving and embroidery workshops within the School of Fine Arts in Bucharest was the basis of the present-day department. After the Second World War, "Nicolae Grigorescu" Institute for Fine Arts was extended with a special department for textile arts. There followed a remarkable development of the textile industry, which required a solid professional and academic staff for artistic creation, contexture, and printing. This is how Maria Pană-Buescu, graphic artist, was appointed as coordinator for the entire serigraphic sifting print activity. Her strong artistic personality and her pedagogical talent were salutary for many generations of students. Meanwhile, Titina Călugăru was teaching tapestry, relying on such collaborators as Ştefan Constantinescu, mural artist, and Mac Constantinescu, scupltor-ceramist. A genuine emulation spirit became meanifest around 1955–1965; the decade that yielded the first generations of graduate-artists. A vigorous generation of tapestry artists had came up by the '70s; the '80s and '90s added up to it numerous graduate artists. Academic specializing in textile arts developed further on into two more branches, based on distinct technologies: tapestrycontextures and textile printing. Among the professors whose names have remained for ever related to this particular development of textile arts there are: Emilia Niculescu Petrovici, Ileana Balotă, Leontina Mailatescu, Ecaterina Teodorescu, Maria Mihalache-Blendea, Teodora Moisescu-Stendl, Florica Vasilescu, Irina Stângă, Radu Avram, Lucia Pepenaru, Olga Birman Sabău.

Due to their dedication, Romanian textile arts have evolved from mere decorative activities into means of artistic self-expression, compatible with our contemporary spirit, corresponding to all necessities of articulation and conceptualization. During the last decades we have witnessed to the metamorphosis of textile materials from just the support of a visual message into the visual substance itself.

Thus the study program of Textile Arts and Design is evolving simultaneously with the demands of the professional market – which implies the willingness to introduce in the curriculum any novelty that may improve our design, and likewise new materials, and new technologies, such as digital transposing technology.

TEXTILE ARTS & TEXTILE DESIGN department

The history of our department recommends us – along with the trustworthiness and the professional reliability of our entire staff, the real masters of this craft. This can only find its proper reflection in our graduates' professional success and recognition all around the world. We believe in individual study and in individual tutoring. The professionals of tomorrow are our students of today. The BA of studies offer general knowledge and skills in the field of arts and textile design: the textile arts as artistic expression (fiber art, artistic object, installation) in the textile medium; textile design for interior decoration; textile design for garment collections (weaving or printing). The post-graduate studies in ambient textile arts offers the possibility to

undertake the study of a particular project, emphasizing creativity, original personal contribution, investigation, interpretation, and innovation. There is also, the possibility to undertake doctoral studies, the highest stage of perfecting for an authentic artistic personality.

Our activity is carried out in specialized studios, such as study and design studios, laboratories and studios for transposing designs in a textile medium, for experiments and for applied research activities (textile printing, tapestrycontextures, image computer processing). We also have a specialized library, with over 250 volumes and with specialized periodical journals.

Study Curriculum

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National University of Arts, Bucharest

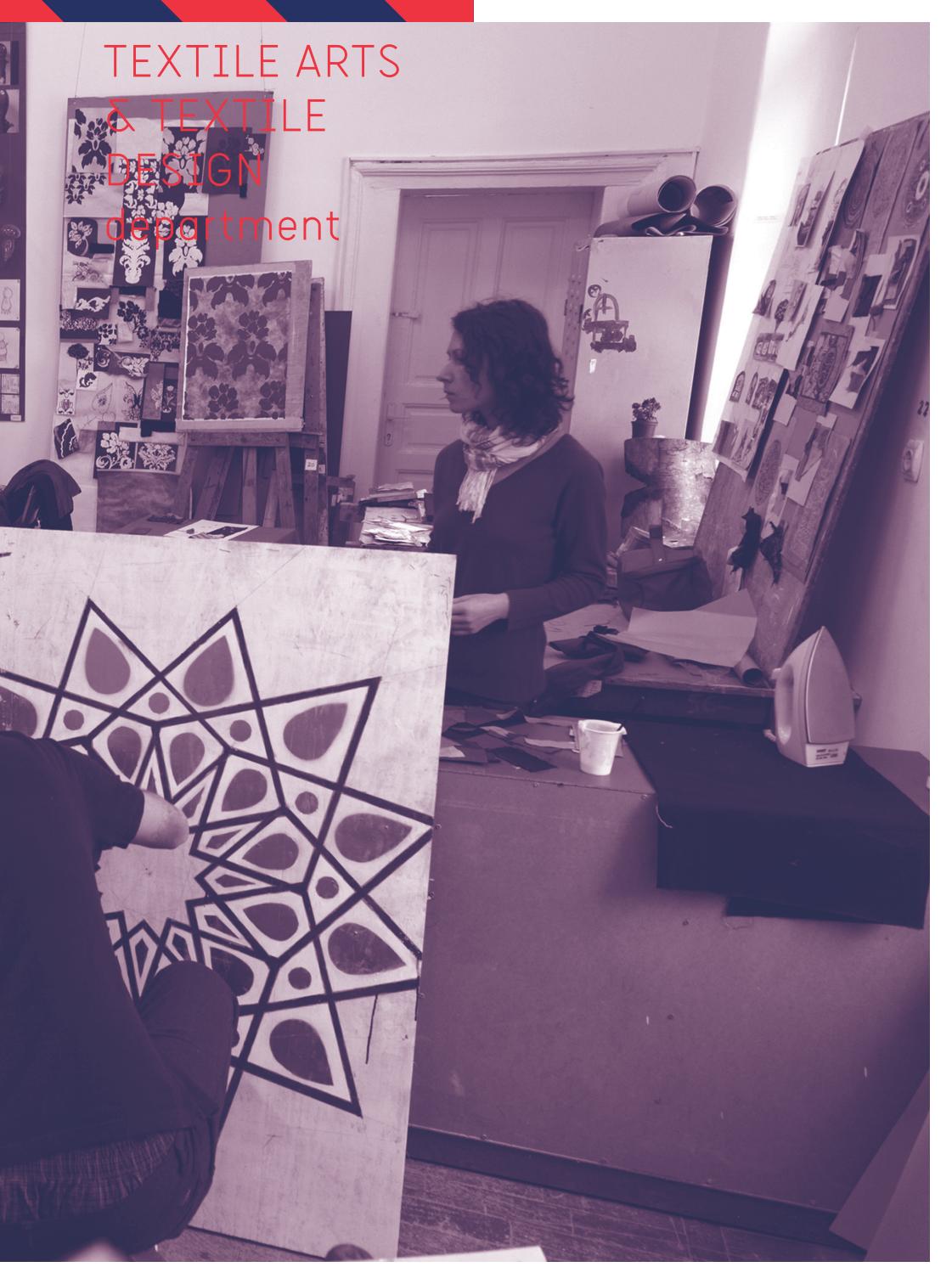
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Ceramics, Glass, Metalwork Department Bachelor / Master Programme

The Department of Ceramics, Glass, and Metalwork aims at turning its graduate students into highly skilled artists.

The Department of Ceramics, Glass, and Metalwork was founded as an independent academic department, more than sixty years ago, when its present-day faculties – as we know them today – were individualized within The Academy of Fine Arts. The outstanding personality of Professor Mac Constantinescu left his mark on the entire development of this department: that of an exceptionally complex artist, who managed to open it to a modern, European way of further evolution. He achieved this by an exemplary work of self-commitment and dedication to his professional mission.

He was followed by such distinguished colleagues as the professors Zoe Băicoianu, Dan Parocescu, Dumitru Voicu, Romeo Voinescu, Lucia Ioan, Lucia Neagu, Marcel Brici, Costel Badea, Lazăr Florian Alexie, Nicolae Adam, Dan Popovici. Many generations of artists have remained morally and professionally indebted to all the great and gifted teachers mentioned above. Likewise, the present generation of this department's professors and technicians owe these predecessors all their gratitude for the good foundation of this sucessful department.

The technical and material resources of the Department of Ceramics, Glass, and Metalwork consist of studios for basic educational activities, and a series of laboratories specialized in the three fields of study. Among these we mention the following: the studio for ceramics preparation, the studio for plaster casting, the studio for ceramics transposition, the studio for ceramics/pottery firing, the laboratory for pottery technology, the studio for hot glass melting and processing, the studio for glass engraving, the jeweller's studio, the metal processing studio, the computers room – all of which provide the neccessary basis for the specialized activities involved in these three main fields of study and work: pottery, glass, and metalwork. The department is equipped with three ceramics kilns ovens/furnaces, one furnace for hot glass shaping, one furnace for hot glass melting, refiring ovens/furnaces, as well as specialized equipment for ceramics, glass, and metal processing.

The Ceramics, Glass, and Metalwork Department Curriculum is structured according to the three specialized domains, with a view to ensuring the students' development of the specific skills and knowledge required by a complex artistic education



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in the fields of ceramics, glass, and metalwork. The courses are configured to correspond to the full graduation cycle: three years' undergraduate studies and two years' master studies. By its carefully chosen subjects, this curriculum aims at students' artistic skills development and at identifying the particular artistic research possibilities that correspond to this vast field of specialization.

The research is designed to find solutions for the study of both utilitarian and artistic ambiental forms, thus offering students the choice of a certain direction in their higher education. Our syllabuses are adjusted to the modern society requirements, with a generous approach of contemporary artistic tendencies. The best proof of this is the fact that our graduate students carry on their outstanding activities, taking part in various national and international artistic events and competitions, thus contributing to the tradition of Romanian art as a vivid presence within the larger artistic European context.

Study Curriculum https://unarte.org/en/departamente/ceramics-glass-metal/#studii

National University of Arts, Bucharest

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CERAMICS GLASS METALWORK department



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Scenography Department Bachelor / Master Programme

After the Second World War, "Nicolae Grigorescu" Institute of Fine Arts developed a special department of scenography, with a program that took into account the particularities of the scenographer's professional background, which amounts to a synthesis of all arts. Among the pioneers of this department were the professors V. Siegfried, Alexandru Brătăşanu, Mihai Tofan, Paul Bortnovschi, Ileana Pătrăşcanu Veachis, Vasile Roman, Constantin Albani, Vittorio Holtier, Ştefan Antonescu.

The scenography department aims at educating and training future creators of stage sets and costumes, the makers of the visual part of the show. Stage design is particularly important in the context of artistic events, and the scenographer is bound to resume, under specific historical, cultural, and technical circumstances, the Renaissance ideal of the universal artist, able to express himself in any one of the artistic genres, in a moving and convincing way.

The Romanian performance in the field of stage, film and television scenography, and of the scenography for animation (puppets) films corresponds to the highest international standards. The Romanian school of scenography has always provided performance arts with scenographers of outstanding national and international reputation.

After 1898, the Department of Scenography has been invigorated with new experts, which made it possible for new specializations to emerge: film and TV set design, puppets-show scenography, and event scenography. By their pedagogical contents and methodology, our courses aim at the

achieving real of actual professional competence. Thus, in each year of study, one of the fundamental courses investigates the variety of scenographic solutions, which should ensure the show's most suitable atmosphere, with functional stage set elements, so that the artistic level of the show would raise, beyond the requirements of verisimilitude and functionality.

It is the main aim of this department to create and promote genuine artistic values, stimulating creativity in performing arts. Our educational program includes meetings with outstanding theater personalities, drama critics, playwrights, and also with the public. We organise debates, stage set exhibitions and graphics and scenographic installation exhibitions. This active professional life relies on the collaboration between

SCENOGRAPHY department

students and their professors, under the influence of artistic, social, historical and cultural environment both at national and at international media.

The work market opens to our graduates, various career possibilities. One of these is filmmaking: in feature films, advertising video-clips production. Another career direction is theater: stage design for drama, opera, entertainment or puppets shows. Another career is television. Advertising graphics is also an area of interest for our graduates, who often ascend to leading positions in important specialized companies. Last but not least, some of our graduates become freelance, members of the Fine Artists Union in Romania, or of the Romanian Theater Union (UNITER), whose prestigious activity is rendered by the national and international exhibitions in which they participate.

The Department of Scenography and Artistic Event is supplied with three studios of work, one computer laboratory, and a master studios and a lighting design studio. The department's hall is set with exhibitions, that testify to the prodigious activity of this department.

Study Curriculum https://unarte.org/en/departamente/stage-design/#studii

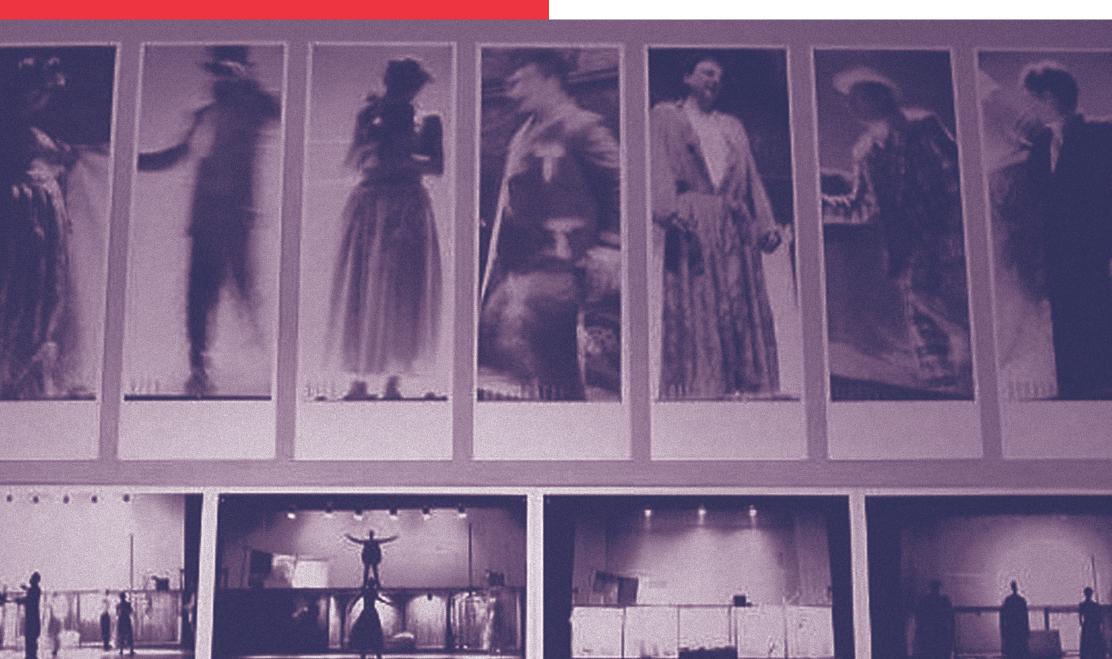
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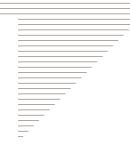




The Faculty of Decorative Arts & Design

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SCENOGRAPHY department



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History & Theory of Art Department Bachelor / Master Programme

Since its very beginning, artistic education in Bucharest has offered its future artists a sound theoretical background and a broad general visual culture. This commitment was especially emphasised after 1931, when artistic education in Bucharest acquired its academic status, and the institution gained its welldeserved promotion, i.e. from the School of Fine Arts to (Belle Arte) to the Academy of Fine Arts. In 1951, due to the reform in higher education, within the reorganised "Nicolae Grigorescu' Institute of Fine Arts, a department of History of Art was inaugurated, taking on the role of the former Art History Department that used to function within the University of Bucharest. This department became the main training centre for experts in art history, art criticism and art theory, in museum studies and, after 1990, in cultural management and curating. We offer and interdisciplinary education, in tune with the current methodological trends in the discipline, so as to form complex future specialists. We also have a diverse research agenda, having won many research grants and involving our students in research projects.

A wide historical range of study, from medieval to contemporary art, forms the focus of our specialisations and research interests, and our approaches are likewise diverse and complementary. Direct examination of artworks combines with exploring new theoretical trends. Our courses are structures in several directions: the history of European art from Middle Ages to the present; the history of Romanian art from Middle Ages to the present; art theory from Renaissance to the present; museum studies, curatorial studies and cultural management; aesthetics and philosophy. Familiarisation with discipline specific terminology in various languages is especially emphasised, as bibliographies are mostly read in the original languages.

HISTORY & THEORY OF ART department

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large library, continually enriched with new titles, according to our educational priorities. Whether permanently appointed or collaborating with our department, our staff consists of specialists well-known in their field of research. Young doctors, whose research activities demonstrate their excellent academic performance, and doctoral students, whose projects complete our curriculum, contribute to the courses for undergraduate students.

Our department organises an annual conference, together with the colleagues from the Department of Conservation and Restoration. Our students are frequently involved in various cultural and artistic events, either as volunteers, or as interns. Field trips are one of the favourite activities of our students, including a yearly research trip to Rome, partially sponsored by Accademia di Romania.

Study Curriculum http://unarte.org/en/departamente/art-history-and-theory/#studii

The department has six lecture rooms. An essential study resource is the Mediateque collection of slides, currently under digitisation. We also have a

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The Faculty of History & Theory of Art

http://unarte.org/en/faculty-of-art-historyand-theory-faht/

HISTORY & THEORY OF ART department

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History & Theory of Art Department Bachelor / Master Programme

The first courses of conservation and restoration, limited to mural painting, were held way back in 1970, within the training program of "Nicolae Grigorescu" Fine Arts Institute. What was later to become the Monumental Art – Restoration department offered a double specialization, including also furniture and wood painting restoration. A chemistry laboratory was soon attached to the department; and after 1990, this became an independent department, exclusively dedicated to the conservation and restoration of art works. Since 2011 the department has been functioning within the Faculty of History and Theory of Art.

Undergraduate training includes, on the one hand acquiring specialized scientific and theoretical knowledge, including research technologies and conservation-restoration methodologies; and on the other hand, acheiving the necessary cultural education, including the history of art and of artistic materials and techniques, and aesthetics.

Theoretical and applied courses are held in the department laboratories and studios, and also on restoration sites.

During the first three years of study, undergraduate students get acquainted with general concepts conservation and restoration of mural painting of painting on wood and sculpture. This basic stage of training is followed by obtaining an individual specialization in one of the mentioned study directions during the MA studies.

The conservation and restoration department offers its students the following opportunities and advantages: access to art work conservation-restoration methodology in specialized studios (mural and paintingon wood); access to physical-chemical and biological analyses, in our specialized laboratories, with the possibility of making microscopy studies and data digital processing; access to the university exhibition hall, with the possibility of organizing personal and

CONSERVATION & RESTORATION department

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group exhibitions; and access to the University library and to the department's specialized library – both of which offer access to art books and art journals. Since 1999, the Department for the Conservation and Restoration has been a constant partner in research projects of conservation and restoration of arts works and of historical monuments.

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The Faculty of History & Theory of Art

http://unarte.org/en/faculty-of-art-history-

CONSERVATION & RESTORATION department



With a view to accomplishing these goals, our university has functioned at the highest academic standards, due to its excellent academic staff, represented by the elite of today's Romanian artists and theorists, who are enjoying national and international acknowledgement.

Our university is well provided with every kind of facility meant to improve and enhance the educational level of our students, such as: a library, its own publishing house and printing house, an art gallery, a museum, its own students' hostel. Likewise, our modern technological facilities represented by numerous laboratories for various transposing techniques, photo-video, computers a.o. have been continually developed and updated. The National University of Arts in Bucharest is structured on the basis of three faculties: the Faculty of Fine Arts, the Faculty of Applied Arts and Design, and the Faculty of Arts History and Theory, which in all consist of sixteen departments. The educational process is carried out on a three level basis, according to the provisions of the Bologna Treaty, i.e.: B.A. studies (lasting three years), M.A. studies (lasting two years), and Doctoral Studies (lasting three years).



Didactic Personnel Training Department Bachelor / Master Programme

The Department of Didactic Personnel Training is an autonomous university structure within the Faculty of History & Theory of Art.

Its purpose is to organize programs of psycho-pedagogical training, with a view to certifying the specific competences for the pedagogical profession. We organize the initial and continuous tuition for a career in teaching. The initial training addresses students and graduates, who opt for the profession of fine arts teachers. The study is organised on two levels: Level One of initial training for teachers (Level One for **3** years and Level One concentrated in one year) – and Level Two of in-depth study for the teaching (one year of study provided students have graduated Level One and can certify being registered at a specialized Master study). Level One enables the candidate to teach in gymnasium, and Level Two forms the necessary competence for teaching in colleges and universities. Both levels of study prepare the candidate for tenure.

Continuous tuition consists in organizing study programs and examining fine arts teachers aiming at the Second didactic degree (examining), or at reaching the First didactic degree (entrance, written paper coordination, and examination).

The department includes experts in education sciences, in fine arts, and in philosophy. All members of this department are devoted to finding together the best formula to organize a tuition as consistent as possible, modern and adequate for the contemporary social standards of education. All programs of study are adjusted to ensure a student-centered tuition, and also one that develops the necessary competences for future teachers.

Future aims concern training didactic personnel able to reform the educational system, ready to train pupils and students in the spirit of creative freedom and of art appreciation. The functions of evaluation undertaken in this department

DIDACTIC PERSONNEL TRAINING department

CONSTANTIN BRÂNCUȘI

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annus at training future professors able to evaluate themselves and others properly, encouraging independent open-mindedness. The courses and seminars are conceived in order to meet the students' standards of intellectual refinement of personal development, of self-involvement into their own tuition, of genuine respect for human nature. Besides, we foster the students' abilities to think fast, to distribute their attention equally to their pupils, to create the proper educational environment, to communicate naturally, and to cooperate with all those involved in the process of education.

Study Curriculum http://unarte.org/en/departamente/training-department-forteaching-personnel-t-d-t-p/#studii

National University of Arts, Bucharest

NATIONAL UNIVERSITY OF ARTS BUCHAREST

Founded 150 years ago by painter Theodor Aman, the National University of Arts in Bucharest is the largest establishment of artistic higher education in Romania, with over 1,400 students, covering all the major areas of artistic education and research. The University is a most dynamic institution of higher education in arts, keeping pace with contemporary trends in art academic education and coping with their specific challenges. Our National University of Arts capacity for renewal has always taken into consideration the traditional local artistic education, which has been open to European influences from the very beginning.

In the course of time, prestigious personalities were related to the history of the university, either as teachers or students, such as Constantin Brâncuşi, Victor Brauner, Dimitrie Paciurea, Ioan Andreescu, Ştefan Luchian, Ion Jalea, Nicolae Dărăscu, Corneliu Baba, Alexandru Ciucurencu or Paul Neagu, to mention just a few.



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DIDACTIC PERSONNEL TRAINING department



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Doctoral Studies

For the last two decades and a half, this department has established itself as an essentially representative novelty of our academic activity. This has been actually the very mark of distinction, the significant difference from our traditional national system of higher arts education, one century and a half old now. For the first time in Romanian university history, starting with the year 1990, it is possible to defend a doctoral dissertation specialized in history and theory of art, or in visual arts aesthetics. Nowadays, doctoral studies represent the third stage of academic study.

At the National University of Arts in Bucharest there are two types of doctorate: the scientific doctorate in History and Theory of Art, and the professional doctorate in Visual Arts, with an artistic research orientation. They both aim at demonstrating an original viewpoint, by means of applying scientific methods and systematic reflection to highly competitive artistic projects in the field of visual arts.

Artistic research is different from artistic creation. In order to meet the standards of artistic research, a work must prove its research purpose – be it fundamental, exploratory, or applied. The work must generate objective knowledge; its author has to defend an original critical and theoretical standpoint, within the limits of its critical and theoretical rhetoric. Interdisciplinary and experimental approaches can only work for the better in conceiving a doctoral thesis in arts research. The artistic project as a specific attempt at visual arts research relies on the following characteristics:

- **1.** Visual arts work, specific for artistic sub-domains:
- Traditional media: painting, sculpture, graphics, a.s.o.
- New media: photography, experimental and documentary film, online
- projects, new image technologies, a. s. o.

• Projects of scenography /stage sets, fashion design, industrial design, graphic design, restoration, arts pedagogy, arts in public spaces, a. s. o. **2.** Coherent methods of theoretical analysis, scientific research, organizing and data archive building, providing a system of research and knowledge. Rather than text itself, it is image that matters, first and foremost, as both the object and the main instrument of artistic research. Text and theory may accompany, but should not replace this main object of reflection, which is an

DOCTORAL STUDIES

aspect specific for Visual Arts research. This is why the results of artistic research depend on richly illustrated publications, and on exhibition activities (often with catalogues) as characteristic ways of disseminating research. If all other humanities, social science or exact sciences resort to text publishing as the main method of dissemination, with Visual Arts this is not the case. Text is present: however, the specific forms of research dissemination rely basically on exhibitions and catalogues, rather than on authorial critical volumes. In the first year of doctoral study, the University organises lectures and seminars based on recent methodological approaches in the history and theory of art, as well as in the visual arts analysis and interpretation. Core courses are annually reconfigured and improved by all our department members.

What matters most in the evaluation of scientific doctoral dissertations is their originality: the doctoral thesis has to be built up starting from a notion, a concept that has not been extensively covered in its bibliography; innovation and originality must be the merits and arguments for the doctoral dissertation. The research theme has to be relevant. The argumentation technique and the structure of the thesis must be clear. The conclusions must be synthesized in a convincing manner. The critical approach to Romanian and international bibliography must be emphasized. The doctoral dissertation editing style must meet the international editing standards.

The doctoral dissertation must also include, beside the text, an artistic project, consisting of a series of visual arts works, presented in an exhibition or at some similar artistic event (in the case of new media, photography and experimental film; or of design, scenography, restoration projects) and documented on a digital medium (film, photographic images, a.s.o.).

http://unarte.org/en/departamente/doctoral-studies-iosud/

National University of Arts, Bucharest

NATIONAL UNIVERSITY OF ARTS BUCHAREST

"Aceasta lucrare este

in contradicție cu textul

și fotografia aici impri-

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Cádere. 1974 Cádere. 1974 Cádere. 1974 Ducharest CitiesMeth CitiesMeth CitiesCasa Scarlat Ghica & UNAgaleria, October - November, 2010

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