

Degree	Type	Year
2500239 Art History	OT	3
2500239 Art History	OT	4
2504235 Science, Technology and Humanities	OT	4

Contact

Name: Nuria Llorens Moreno
Email: nuria.llorens@uab.cat

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

Good reading habits. English knowledge recommended..

Objectives and Contextualisation

We live surrounded by photographic images, we observe and analyze them, we create and use them, and we also talk through them constantly, but we rarely make a stop to study the history of this art-medium-language and to reflect on its nature, scope and possibilities. This is precisely one of the main objectives of this subject.

The syllabus for this course consists of two parts. In the first part, we will take a survey of the history of photography, from its origins to the present day, based on a careful selection of themes. The aim of this part of the programme is to familiarise students with the broad panorama of the history of photography, and with the conceptual tools necessary to critically analyse the photographic phenomenon and to understand it from multiple perspectives.

In the second part of the program, which is shorter and more synthetic, we will address the second objective of the course and we will introduce you to contemporary art and documentary cinema, which derives directly from the avant-gardes. The classes of this part will complement those of the first part, in order to bring you closer to one of the most relevant and innovative fields of contemporary filmmaking.

Competences

- Art History
- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.

- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Recognising the fundamental problems, vocabulary and concepts of the Theory of Art and Cinema.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Science, Technology and Humanities

- Analyse the relationships between nature and culture using concepts from anthropology, philosophy and history.
- Make critical use of digital tools and interpret specific documentary sources.
- Produce written papers and give effective oral presentations, adopting the appropriate register in different languages.
- Recognise the political, social and cultural dimension of science and technology development in the different historical periods.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analyse documents from different historical periods.
3. Analyse representations of sexualities in cultural productions.
4. Analysing ideas about an artistic phenomenon in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Apply gender-theory concepts to the analysis of cultural texts.
8. Applying the iconographic knowledge to the reading of artistic imagery.
9. Assess and correct your own work.
10. Assess the organisation of a specific archive.
11. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
12. Connecting an artistic imagery with other cultural phenomena within its period.
13. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
14. Discern the transformations of gender relations in the history of culture.
15. Distinguishing the elaboration techniques and processes of an artistic object.
16. Engaging in debates about historical facts respecting the other participants' opinions.
17. Evaluate other related disciplines that help in the correct treatment of documents: sigillography, chronology, etc.
18. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
19. Explaining the reception mechanisms of a work of art.
20. Identify the different types of records.
21. Identifying the artistic imagery, placing it into its cultural context.
22. Recognise the representation of masculinity in art history.
23. Reconstructing the artistic outlook of a particular cultural context.
24. Transcribe a historical document.
25. Use ICT to organise documents.
26. Use language inclusively.

Content

Programme

PHOTOGRAPHY

1. Thinking, reading and studying photography. Introduction to the study of photography. Museums, Archives and Libraries: collections and holdings.

Modernity

2. What is photography? The invention of photography. Exploring the medium and technique: the pioneers.

3. The debates on the nature and uses of photography: the progressive recognition of the new art. The pictorialist movement. Peter Henry Emerson and "naturalistic" photography

The photographic vision: itineraries

3. Travel and photography. Photographic journeys and surveys: the picturesque legacy. Photographic journeys to the Orient. Photography in the West of the United States.

4. The modern city photographed: New York, Paris, Barcelona. Far from the city: the Mexican case. Photography and literature: Edward Weston, Tina Modotti, Paul Strand, Juan Rulfo.

5. Photography and avant-garde art: experimenting and inventing a new language.

6. Photography as a social document.

Postmodernity. The "capitalism of images" and the phenomenon of post-photography.

7. Questioning photography today.

CINEMATOGRAPH

8. Documentary cinema: concept, characteristics and possibilities. Film essay and poetic film: an introduction.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminar lectures	50	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26
Type: Supervised			
Tutoring sessions	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26
Type: Autonomous			
Bibliographic and documentary search	40	1.6	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26

Writing papers, reviews, text commentaries, etc.	40	1.6	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26
--	----	-----	---

Classes in seminar mode. Emphasis will be placed on class participation through commentary on the works and readings, promoting debate and questions about the topics.

Assignments: writing critical essays about an author, a reading, a work.

The structure of the syllabus, the documentation worked on in class, the readings and exercises are conceived to reinforce the student's expository and descriptive skills, and to encourage the development of a critical and personal point of view on the topics studied.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Readings commentary	35 %	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26
Works commentary	25 %	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26
Written test	40 %	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26

CONTINUOUS ASSESSMENT

The assessment will draw in a written test (40 %), a works commentary (25 %) and a readings commentary (35 %).

The schedule of exercises will be agreed upon in class at the beginning of the course.

Procedure for the revision of the qualifications.

At the moment of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and the date of revision of the grades.

SINGLE ASSESSMENT

The single assessment of this course will be based on the specific regulations of the UAB.

In order to obtain a favourable evaluation, it is necessary to pass three evidences:

1. Written test of contents (50 %).
2. Individual work: a commentary on works of art (25 %).
3. Individual work: a commentary on readings (25 %).

Unless otherwise indicated, the single evaluation tests will coincide with the dates reserved for the continuous evaluation, at the end of the four-month period.

Second chance assesment

In order to take part in the recovery, students must have been previously evaluated in a set of activities, the weight of which is equivalent to a minimum of 2/3 of the total qualification (CONTINUOUS ASSESSMENT) or take all the tests (SINGLE ASSESSMENT).

For the single evaluation, the same recovery system will be applied as for the continuous evaluation. Unless otherwise indicated, the single assessment tests will coincide with the dates reserved for the continuous assessment, at the end of the four-month period.

In order to participate in the recovery process the student must have obtained a final average grade of 3.5, if the average of the three evidences is below this grade, it is not possible to take the recovery exam.

Conditions for the qualification of 'Not evaluable':

The student will receive a grade of 'Not evaluable' if he/she has not completed more than 30% of the evaluation activities.

In case of plagiarism:

In case the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities

In case of several irregularities in the evaluation acts of the same subject, the final grade of this subject will be 0.

Second chance examination:

Unless otherwise stated, the single assessment tests will coincide with the dates ewawerved for the continuous assessment, at the end of the term.

The student could submit a second chance examination of the papers with a rating inferior to 5.

Exams and papers review procedure:

Durig the evaluative process, the lecturer will inform students (Moodle) of the examns and papers review procedure.

The Student will be rated as 'Not assessable' if he/she has not delivered more than 30 % of the evaluation work.

Bibliography

Bibliografia general A.

Arxiu fotogràfic de Barcelona: <https://ajuntament.barcelona.cat/arxiunicipal/arxiufotografic/ca/home>

Fotografia a Catalunya: <https://www.fotografiacatalunya.cat/ca>

Biblioteca Digital Hispánica: <http://www.bne.es/es/Catalogos/BibliotecaDigitalHispanica/Inicio/index.html>

MNAC:

https://www.museunacional.cat/es/advanced-piece-search?title_1=&title=&field_piece_inventory_number_value=

MEP: <https://www.mep-fr.org/>

Gallica: <https://gallica.bnf.fr/accueil/fr/content/accueil-fr?mode=desktop>

Victoria & Albert Museum <https://www.vam.ac.uk/collections/photographs/victoria>

Metropolitan Museum <https://www.metmuseum.org/about-the-met/collection-areas/photographs>

The J. Paul Getty Museum: <https://www.getty.edu/art/photographs/>

Eastman Museum <https://www.eastman.org/collections-online>

Bolton, Richard. *The Contest of Meaning: Critical Histories of Photography*. Cambridge, Massachusetts [etc: The MIT Press, 1989.

Clarke, Graham. *The Photograph / Graham Clarke*. Oxford: [etc: Oxford University Press, 1997.

Clarke, Graham. *The Portrait in Photography / Edited by Graham Clarke*. London: Reaktion Books, 1992.

Hensch, Heinz K., *The Photographic experience, 1839-1914 : images and attitudes*, University Park, Pennsylvania State University Press, 1994.

Jeffrey, Ian, *El abc de la fotografía*, Londres: Phaidon, 2015.

Jeffrey, Ian, *Photograph: A concise history*, Londres: Thames & Hudson, 1981.

López, Publio, *Historia de la fotografía en España : fotografía y sociedad, desde sus orígenes hasta el siglo XX*, Lunberg: Barcelona, 2005.

Newhall, Beaumont, *Historia de la fotografía*, Barcelona, Gustavo Gili, 2002.

Rosenbum, Naomi, *A History of women photographers*, New York : Abbeville, 2000.

- Sougez Marie-Loup (coord.), ; M.^a de los Santos García Felguera, Helena Pérez Gallardo, Carmelo Vega., *Historia general de la fotografía* , Madrid: Cátedra, 2007.

Wells, Liz, ed., *Photography: a critical introduction*, London: Routledge, 2004.

- Wells, Liz, ed. *The Photography Reader. History and Theory*, Londres i Nova York: Routledge, 2010.

Tema 1.

Barthes, Roland, *Cámara lúcida. Nota sobre la fotografía*, Parcelona: Paidós, 2009.

Barthes, Roland, *La Torre Eiffel: textos sobre la imagen / Roland Barthes*, Barcelona, Paidós, 2001.

Batchen, Geoffrey. *Each Wild Idea: Writing, Photography, History*. Cambridge (Mass.): MIT Press, 2001.

Bazin, André, "Ontología de la imagen fotográfica", *¿Qué es el cine?*, Barcelona: Rialp, 2017.

Benjamin, Walter, *Breve historia de la fotografía*, Madrid, Casimiro, 2011.

Benjamin, Walter, "L'obra d'art en l'època de la seva reproduïbilitat tècnica", *Art i literatura*, Vic: Eumo, 1984.

Berger, John, *Para entender la fotografía*, Barcelona: GG, 2015.

Bonnefoy, Ives, *Poesía y fotografía*, Shangrila, Madrid, 2020.

Dubois, Philippe, *El acto fotográfico y otros ensayos*, la marca editora, Buenos Aires, 2015.

Elkins, James. *Photography Theory / Edited by James Elkins*. New York [etc: Routledge, 2007.

Fontcuberta, Joan (ed.), *estètica fotogràfica*, GG, Barcelona, 2012

Indij, Guido, i Silva, Ana (comps.), *Fotografía y Sociedad*, Buenos Aires: la marca editora, 2017.

Indij, Guido, i Silva, Ana (comps.), *Fotografía y Estética*, Buenos Aires: la marca editora, 2017.

Kracauer, Siegfried, and Laura S. Carugati. *La Fotografía y otros ensayos: el ornamento de la masa 1*. Barcelona: Gedisa, 2008.

Krauss, Rosalind, *Lo fotográfico : por una teoría de los desplazamientos*, Barcelona: GG, 2002.

Sharf, Aaron, *Arte y fotografía*, Madrid : Alianza, 1994.

Shore, Stephen, *The Nature of Photographs*, London: Phaidon, 2007.

Sontag, Susan, *Sobre la fotografía*, Arcàdia, Barcelona, 2029.

Tagg, John. *El Peso de la representación: ensayos sobre fotografías e historias*. Barcelona: Gustavo Gili, 2005.

Tema 2

Batchen, Gofrey, *Arder en deseos: la concepción de la fotografía*, Barcelona: GG, 2004.

Daguerre, Louis J. M., *Historia y descripción de los procederes del daguerreotipo y diorama*, Mallorca, Miquel Font, 1991.

Marien, Mary Warner, *Photography and its critics: a cultural history, 1839-1900*, Cambridge, Cambridge Univ. Press, 1997.

Schaaf, Larry J. *Out of the Shadows: Herschel, Talbot, & the Invention of Photography*. New Haven [etc: Yale University Press, 1992.

Schaaf, Larry J. *The Photographic Art of William Henry Fox Talbot* : Princeton University Press, 2000.

Talbot, William Henry Fox., and Russell D. Roberts. *Huellas de luz: el arte y los experimentos de William Henry Fox Talbot*. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2001.

Torrella, R.; García Felguera, M.; Ferrer, J., *El daguerotip. L'inici de la fotografia*, Barcelona: Ajuntament de Barcelona, 2014.

Tema 3

Daniel, Malcolm, *The Photographs of Édouard Baldus*, New York, The Metropolitan Museum of Art, 1994.

Daniel, Malcolm, Eugenia Parry, and Theodore Reff. *Edgar Degas, Photographer*. New York: The Metropolitan Museum of Art, 1999.

Emerson, Peter Henry, *Naturalistic photography for the Students of the Art*, Edimburgh: Muaseums, 2012.

García-Felguera, María de los Santos, Bromolis. *Fotografía pictorialista de Joaquim Pla Janini*, Barcelona: Museu Marítim, 2022.

La Photographie pictorialiste en Europe: 1888-1918. Rennes: Le Point du Jour, 2005.

Lukitsh, Joanne, and Julia Margaret Cameron. *Julia Margaret Cameron*. London [etc: Phaidon, 2006.

Nadar, *Memorias de un fotógrafo*, Madrid: Casimiro, 2029.

Newhall, Nancy, *P.H. Emerson*. New York: Aperture, 1975.

Peracaula, Lourdes. *La Fotografía pictorialista a Espanya: 1900-1936*, Barcelona: Fundació "la Caixa," 1998.

V.V.A.A., *Victorian giants: The birth of art photography*, National Portrait Gallery, London, 2018.

Tema 4

Bayard, Hippolyte. *Bayard*. Paris: Prisma, 1943.

Días, Maite, *J. Laurent. 1816-1886*, Ministerio de Cultura, Madrid, 2016.

Fontanella, Lee, and Gerardo F. Kurtz. *Charles Clifford, fotógrafo de la España de Isabel II*. Madrid: El Viso, 1996

Fabian, Rainer., and Hans-Christian Adam. *Masters of Early Travel Photography*. London: Thames and Hudson, 1983.

García Felguera, María de los Santos. *Viajeras, fotógrafas y turistas en el siglo XIX*. Palma de Mallorca: Institut d'Estudis Baleàrics. Conselleria d'Educació i Cultura de les Illes Balears, 2009.

García Felguera, María de los Santos., *Imagen romántica de España*, Madrid: Ministerio de cultura. Dirección general de bellas artes, archivos y bibliotecas, 1981.

Khemir, Mounira. *L'Orientalisme: l'Orient des photographes au XIXe siècle*. Evreux: Centre national de la photographie, 1994

Mondenard, Anne de. *La Mission héliographique: cinq photographes parcourent la France en 1851*. Paris: Monum, éditions du patrimoine, 2002.

Naef, Weston J., James N. Wood, and Therese Thau Heyman. *Era of Exploration: the Rise of Landscape Photography in the American West, 1860-1885*. Buffalo: Albright-Knox Art Gallery, 1975.

Peltre, Christine. *L'atelier du voyage: les peintres en Orient au XIXe siècle*. Paris: Le Promeneur, 1995.

Tema 5

Abbott, Berenice, and Estrella de Diego Otero. *Selección de escritos*. Madrid: Ivorypress, 2020.

Alfred Stieglitz, Washington: National Gallery of Art, 1983.

Atget, Eugène, *Les silencis d'Atget. Une antologie de textes*, Textuel, Paris, 2016.

Cartier-Bresson, Henri, *Ver es un todo : entrevistas y conversaciones (1951-1998)*, Barcelona : GG, 2014.

Daniel, Malcolm, *Stieglitz, Steichen, Strand*, [Yale University Press](https://www.yale.edu/yupress/), Cambridge (Mass.), London, 2010

Eugène Atget : el París de 1900, València : Institut Valencià d'Art Modern, 1991.

Frizot, Michel, Wanaverbeck, Annie-Laure, *Andre Kertész*, Yale University Press, New Haven-London, 2010.

Henri Cartier-Bresson, DVD, Madrid : Avalon, 2007.

Krippner, James. *Paul Strand en México*. Madrid: La Fábrica, 2010.

Millstein, Barbara Head, and Sarah M Lowe. *Consuelo Kanaga: an American Photographer*. New York: Brooklyn Museum in association with University of Washington Press, 1992.

Newhall, Nancy Wynne, and Beaumont Newhall. *From Adams to Stieglitz: Pioneers of Modern Photography* , New York: Aperture, 1989.

Nieto Sotelo, Jesús, and Elisa Lozano Alvarez. *Tina Modotti: una nueva mirada*. México: CNCA/ Centro de la Imagen, Universidad Autónoma del Estado de Morelos, 2000.

Rauschenberg, Christopher, *Paris changing revisiting Eugene Atget's Paris*, New York : Princeton Architectural Press, 2007.

Richard. Lorenz, and Manfred. Heiting. *Imogen Cunningham, 1883-1976*. Köln: Taschen, 2001.

Rius, Núria F., *La ciutat davant la càmera. Imaginaris urbans al segle XIX*, Barcelona: Arxiu Fotogràfic de Barcelona, 2022.

Rulfo, Juan, and Andrew Dempsey. *El Fotógrafo Juan Rulfo*. Primera edición. Barcelona: RM Verlag, S.L., 2017.

Tomkins, Calvin. *Paul Strand: Sixty Years of Photographs*. New York: Aperture, 1976.

Torrella, R. Et al. , *Frederic Ballell fotoperiodista*, Barcelona: Institut de Cultura de Barcelona, 2000.

Weston, Edward, and Nancy Wynne Newhall. *Edward Weston: the Flame of Recognition: His Photographs Accompanied by Excerpts from the Daybooks & Letters* /. London: Gordon Fraser, 1971.

Tema 6

Ades, Dawn, *Photomontage*, London : Thames & Hudson, 2010.

Anders, Günther, 1902-1992.; Grosz, George, 1893-1959.; Heartfield, John, 1891-1968, *L'Art est en danger*, Paris : Éditions Allia, 2012.

Drudi, Maria i Fiori, Teresa, *Archivi del Futurisme*, De Luca, Roma, 1986.

Folch, M. Jesús, *Grete Stern: caso de estudio*, València: IVAM, 2016.

Krauss, Rosalind, *L'amour fou: photography and surrealisme*, Abbeville Press, 1985.

Lista, Giovanni, *Cinema e fotografia futurista*, Milano: Skira, 2001.

Lodder, Christina, *El Constructivismo ruso*, Madrid: Alianza, 1988.

Man Ray, *Tutti gli scritti*, Milano: feltrinelli, 1081.

Moholy-Nagy, Laszló, *Pintura, fotografía, cine y otros escritos sobre fotografía*, GG, Barcelona, 2005.

Sichel, Kim, *Germaine Krull Photographer of Modernity*, Cambridge, MA, London: The MIT Press, 2000.

Tema 7

bonet, Juan Manuel; Ramoneda, Josep; Mendelson, Jordana; Ennis, Helen. *Margaret Michaelis: fotografia, vanguardia i política a la Barcelona de la República* (en català, anglès). Barcelona: [CCCB](#), 1999.

Frank, Robert, introduction by Jack Kerouac, *The Americans*, New York : Scalo, 1995.

Freund, Gisèle, *La fotografía como documento social*, Barcelona: GG, 2017.

Indij, Guido, i Silva, Anna (Coords.), *Fotografía y Sociedad*, La marca editora, Buenos Aires, 2017.

Lugon, Olivier, *El Estilo documental : de August Sander a Walker Evans : 1920-1945*, Salamanca : Ediciones Universidad de Salamanca, 2010.

Rosenheim, Jeff, and Karan Rinaldo. *Diane Arbus: in the Beginning 1956-1962*. London: Yale University Press, 2016.

Stange, Maren. *Symbols of Ideal Life: Social Documentary Photography in America: 1890-1950 / Maren Stange*. Cambridge: Cambridge University Press, 1992.

Sekula, Allan, *Photography against the grain : essays and photo works 1973-1983*, London: Mack, 2016.

Sontag, Susan, *Sobre la fotografía*, Arcàdia, Barcelona, 2029.

Taro, Gerda et al. *Gerda Taro*. Barcelona: MNAC, 2009.

Tema 8

Burgin, Victor, *Ensayos*, Barcelona: GG, 2004.

Cotton, Charlotte, *The Photograph as contemporary art*, London: Thames & Hudson, 2009.

Fontcuberta, Joan, *La cámara de Pandora: La fotografía @ después de la fotografía*, Ed. Gustavo Gili, Barcelona, 2010.

Fontcuberta, Joan, *La fúria de las imágenes*, Galaxia Gutemberg, Barcelona, 2020.

Mitchell, W.J.T., *¿Qué quieren las imágenes? : una crítica de la cultura visual*, Vitoria-Gasteiz :Sans Solei, 2027.

Ribalta, Jorge. *Efecto real: debates posmodernos sobre fotografía*. Barcelona: Gustavo Gili, 2004.

Bibliografía general B

Filmoteca de Catalunya: <https://www.filmoteca.cat/web/ca>

Barbera, Alberto, and Roberto Turigliatto. *Leggere il cinema*, Milano: Arnoldo Mondadori, 1978.

Bresson, Robert, *Notas sobre el cinematógrafo*, Árdora, Madrid, 1999.

Burch, Noël, and Francisco Llinás. *El Tragaluz del infinito: contribución a la genealogía del lenguaje cinematográfico*. Madrid: Cátedra, 1987.

Duras, Marguerite. *Les yeux verts / Marguerite Duras*. Paris: Cahiers du Cinema, 1987.

Kracauer, Siegfried. *Teoría del cine: la redención de la realidad física / Siegfried Kracauer*. Barcelona [etc: Paidós, 1989.

Pezzella, Mario. *Estética del cine / Mario Pezzella*. Madrid: A. Machado Libros, 2004

Tema 9

Carrera, Pilar; Talens, Jenaro, *El relato documental*, Cátedra: Madrid, 2018.

Català, Josep M., *Estética del ensayo. La forma ensayo, de Montaigne a Godard*, PUV, València, 2014.

Cerdán Los Arcos, José Francisco. et al. *Documental y vanguardia*. Madrid: Cátedra, 2005.

Hamery, Roxane, Antony Fiant, and Éric Thouvenel. *Agnès Varda: le cinéma et au-delà*. Presses universitaires de Rennes, 2009.

Kahana, Jonathan, *The Documentary film reader: history, theory, criticism*, Oxford University Press, Oxford, 2016.

Michaud, P. A., *Sur le film*, Macula, París, 2016.

Provitina, Gustavo. *El Cine-ensayo: la mirada que piensa*. Buenos Aires: La Marca Editora, 2014.

Ragghianti, Carlo Ludovico. *Cinema arte figurativa*. 3ª ed. Torino: Giulio Einaudi ed., 1964.

Torreiro, M. i Cerdán, i J., *Documental y vanguardia*, Madrid, 2005.

Warren, Shiyh, *Subject to reality. Women and Documentary Film*, University of Illinois Press,

Software

If a specific software is necessary we will inform the student

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed

PROVISIONAL