Bachelor's Degree in Visual Communication -Photography and Media Arts



The World is Your Classroom

After two centuries of innovation, photography remains a powerful force in shaping how we perceive and interact with a visually dominated world. The future of visual communication demands professionals who possess a combination of technical expertise, creative adaptability, and a critical understanding of the rapidly evolving landscapes of photography, new media, and intermedia.

Our Bachelor in Visual Communication -Photography and Media Arts is designed to cultivate the essential skills that define the future of the field. The program emphasizes proficiency in both digital and analogue photography, digital imaging, video production, multimedia storytelling, and the integration of emerging technologies such as Aldriven tools and immersive media. Throughout their studies, students are encouraged to explore the diverse possibilities and expressive potential of the photographic medium, recognizing it not only as a tool but also as a method of inquiry and a vehicle for artistic expression.

These competencies are complemented by a comprehensive understanding of visual culture and strategic communication, empowering graduates to anticipate and confidently navigate industry shifts.

The program places a strong emphasis on practical expertise and future-ready skills. Students learn to create compelling content across formats, crafting impactful visual narratives. They also develop the ability to work and collaborate across disciplines and adapt to the increasing convergence of art, technology, and design in professional practice.

Visual communication is a driving force in the creation and evolution of industries, cultures, and ideas. This program equips students with the expertise and forward-thinking mindset needed to launch successful careers in an ever-evolving international landscape, fostering their development as leaders in shaping the future.

# Technical information

**Degree:** Bachelor's Degree in Design, Photography route

Credits: 240 ECTS

Duration: 4 academic years

Start Date: September

Language: English

Modality: On-Campus



SALVATORE ELEFANTE Head of the Photography Department

He is a photographer and curator with MA in Photography specializing in curating, management, and artistic mediation from Aalto University in Helsinki, Finland. His professional career bridges the realms of artistic creation and curatorial practice, allowing him to explore and present contemporary photography in innovative ways. His work has been exhibited in galleries, museums, and festivals worldwide, reflecting his global perspective and commitment to artistic excellence. As a co-founder of Pheed, a multidisciplinary research group based in Barcelona, he collaborates on projects that push the boundaries of visual arts and storytelling. He is also a member of the Association of Professional Photographers of Finland, underscoring his engagement with the international photography community.

### Structure

#### CORE COURSES

Introductory subjects providing foundational knowledge for subsequent courses in the degree program.

#### COMPULSORY COURSES

Specific material introduced during the first two years of the program, focusing on concepts, techniques, and working methodologies in greater depth.

#### COMPULSORY SUBJECTS FOR SPECIALISATION

Specialized material introduced in the last two years of the program, emphasizing personal initiative for experimentation and innovation within the chosen area of specialization.

#### IN-COMPANY INTERNSHIPS

Practical experience within the industry, enabling students to develop cross-curricular competences, engage with advanced technologies, and understand the business world through vocational training. Internships are facilitated through LCI Barcelona's partnerships with multinational companies, medium-sized national and international companies, and studios specializing in design, communication, photography, corporate image, websites, publications, and commercial spaces.

#### ERASMUS+

Unique opportunities for international mobility, offered in partnership with other European universities through the Erasmus+ exchange program. Exchanges take place during the third year of the degree program.

#### INTERDISCIPLINARY PROJECTS

Projects fostering communication and innovation across LCI Barcelona's variety of programs and specializations, providing a comprehensive understanding of the creative field and building a strong network of contacts.

#### FINAL DEGREE PROJECT

Individual project carried out under the supervision of a tutor and presented before an examining panel. It is a complete and complex piece of work in which students can integrate and demonstrate the knowledge acquired during their studies and the competencies associated with the degree.

#### **Career Opportunities**

**Fashion and Advertising Photography** 

**Artistic Photography** 

**Audiovisual Production** 

**Video Editing and Post-Production** 

**Food Photography** 

**Interior Photography** 

Photographic and Audiovisual Production Management

**Documentary Photography** 

Photography and Videography for Press and Media

**Photography Education** 

**DIT (Digital Imaging Technician)** 

**Professional Photo Retouching** 

**Professional Photo Printing** 

**Content Creation for Social Media** 

Social Media Management, and more.

Qualification: Bachelor's Degree in Design Photography route

# BACHELOR'S DEGREE IN Visual Communication - Photography and Media Arts

#### FIRST SEMESTER

#### 1st YEAR

6 ECTS BES Fundamentals of Design
4 ECTS BES Expression and Representation I
6 ECTS BES Digital Language and Techniques
4 ECTS BES Applied Science and Technology
6 ECTS BES Culture and Society
4 ECTS SCS Projects I

#### SECOND SEMESTER

4 ECTS BES Colour Theory

6 ECTS BES Expression and Representation II

4 ECTS BES Representation Techniques I

6 ECTS BES History of Arts and Design

6 ECTS SCS Typography

4 ECTS SCS Projects II

#### 2nd YEAR

6 ECTS BES Communication and Audiovisual Media 4 ECTS BES Management of Creative Industries

6 ECTS SCS Projects III

4 ECTS SCS Visual Composition

6 ECTS SCS Graphic Production

4 ECTS SCS History of Image and Design

4 ECTS BES Representation Techniques II 4 ECTS SCS Management of Graphic Design and Visual Arts

6 ECTS SCS Projects IV

4 ECTS SCS Communication and Visualisation

6 ECTS SCS Audiovisual Languages

6 ECTS SCS Digital Technology

#### **3rd YEAR**

- 6 ECTS RCS Visual Studies I
- 4 ECTS RCS Graphic Reports
- 4 ECTS RCS Advertising Photography
- 4 ECTS RCS Digital Creation I (2D, 3D, CGI)
- 6 ECTS RCS Photographic Projects I

3 ECTS RCS in-Company internships

ECTS RCS Art Direction

- 4 ECTS RCS Fashion Photography
- 4 ECTS RCS Printing Lab
- 4 ECTS RCS Digital Creation II (2D, 3D, CGI)
- 6 ECTS RCS Photography Projects I
- 4 ECTS RCS Experimental Visual Languages
- 3 ECTS RCS In-Company Internships

#### 4th YEAR

6 ECTS RCS Aesthetics and Trends in Contemporary Photography 6 ECTS RCS Digital Marketing Strategies and Transmedia Narratives 6 ECTS RCS Visual Studies II 4 ECTS RCS Colour Management 4 ECTS RCS Web Design

12 ECTS RCS Final Design Project

4 ECTS RCS Editorial Design6 ECTS RCS Cultural Management and Curatorship12 ECTS RCS Final Degree Project

BES Basic Education Subject

SCS Specialization Compulsory Subject

RCS Route Compulsory Subject

### **1st YEAR**

#### FUNDAMENTALS OF DESIGN

The course provides essential knowledge for a theoretical understanding and practical mastery of visual grammar. It covers the study of communication and visual perception, principles of image composition, and structural elements of visual language, as well as communicative intentions and image analysis models.

#### EXPRESSION AND REPRESENTATION I

This course aims to equip students with the tools needed to observe, analyse, and manipulate the visual environment. Its core focus is drawing, considered a fundamental medium for acquiring information, generating ideas, and communication. Throughout the course, students will delve into graphic techniques applied to photography, essential for creative development, addressing aspects related to analysis, expression, and visual representation.

#### DIGITAL LANGUAGE AND TECHNIQUES

This course provides students with theoretical and practical knowledge of the processes and digital applications involved in the photographic post-production workflow. Topics include digital file management, colour spaces, resolution, and export formats. It also explores tools for image processing, customized workspaces, smart objects, layer editing techniques, selection and path tools, as well as selective corrections and blending modes.

#### APPLIED SCIENCE AND TECHNOLOGY

This course focuses on mastering and controlling basic photographic techniques using the camera. It dives into technical and scientific knowledge and explores cameras, lenses, and optical effects such as reflection, absorption, transmission, dispersion, diffraction, and refraction. Topics also include concepts related to light, time, sensitivity, and the nature of light, including the electromagnetic spectrum and visible light, along with its phenomena and applications. Additional subjects include the exposure triangle, colour temperature, circles of confusion, and depth of field.

#### CULTURE AND SOCIETY

This course explores the relationship between visual arts and cultural changes, utilizing philosophical theory and various disciplines such as anthropology, sociology, semiotics, and history. It focuses on analysing how images and iconography convey meanings, ideologies, and social values, as well as the impact of photography on shaping and reflecting cultural values and identities. The course addresses diverse cultural expressions such as art, advertising, media, fashion, design, and architecture, and examines contemporary issues. Through creative exercises, it promotes the integration of practice and theory via artistic research, fostering a fresh perspective on photography and design in the contemporary context.

#### **PROJECTS I**

This course focuses on introducing project methodologies applied to the field of photography. It explores the concept of the photographic project in both artistic and professional contexts. Essential project tools and techniques are covered, with particular emphasis on writing as a critical tool for project management.

#### COLOUR THEORY

This course enables the understanding and application of a wide range of knowledge related to colour and its significance in image creation. Students will explore aspects such as the history and classification of colours, the colour wheel, and concepts like hue, luminosity, saturation, contrast, and tonal characteristics, along with additive and subtractive colour models. The course also delves into the meanings of colour, incorporating semiotics and colour theory.

#### EXPRESSION AND REPRESENTATION II

This course focuses on optical projections and spatial representation, examining perspective as a symbolic form. It analyses both visual form and light form, emphasizing the crucial role of light in representing volume. Additionally, the course explores sketching as a fundamental working tool and focuses on creating specific volumetric spaces through empirical manipulation of various materials, such as accordion books, pop-ups, and dioramas.

#### **REPRESENTATION TECHNIQUES I**

This course centres on the study of light in photography. It examines the characteristics of natural, artificial, and mixed light, as well as the use of modifiers such as soft boxes, reflectors, umbrellas, snoots, gobos, and more. Students will analyse how materials and textures react to light and the types of reflections they produce. Lighting schemes will be developed based on the form and materiality of the objects represented, and the concept of layering in photography will be introduced.

#### HISTORY OF ARTS AND DESIGN

This course offers an introduction to art theory, exploring the histories of art and design in relation to artistic and photographic expressions. Topics include historical avant-gardes, artistic modernity and its rupture, and the postmodern condition. The history of art is examined through a dialogue between past and present, considering art and works from the perspectives of context, production, and reception. The evolution of the concept and function of the artist throughout history is also analysed.

#### TYPOGRAPHY

This course introduces the fundamental concepts of typography and its use as a tool for expression, composition, and meaning within the context of visual communication.

#### PROJECTS II

In this course, students explore the concept of a project as a central methodology for action, gaining a solid understanding of its significance and relevance in the efficient organization of work and resource optimization. They learn to identify the informational needs related to a photographic project and develop their technical and compositional skills to create images with specific purposes. Additionally, students acquire essential knowledge of the tools, processes, and methodologies applied in photography by completing a socially focused visual essay as an integral part of their learning process.

## 2nd YEAR

#### COMMUNICATION AND AUDIOVISUAL MEDIA

This course focuses on audiovisual language and equips students with the necessary skills to create an audiovisual project. It explores concepts such as time and space in audiovisual communication, as well as rhetorical and expressive elements in this medium. Narrative, scriptwriting, scenography, and art direction are analysed as key components of the audiovisual message. Additionally, specific applications such as music videos, video content for social media, and advanced concepts like expanded cinema are examined.

#### MANAGEMENT OF CREATIVE INDUSTRIES

This course delves into the economic context of the cultural and artistic industries. Students gain fundamental knowledge to understand business objectives and the essential principles of entrepreneurship in the creative industries sector. The course also includes an in-depth examination of intellectual property legislation as it relates to cultural industries.

#### PROJECTS III

This course focuses on the photographic project applied to landscapes. It explores the historical origins, evolution over time, and contemporary trends in landscape photography. Additionally, the landscape is examined in its traditional and contemporary aspects, addressing its documentation, history, culture, and traditions.

#### VISUAL COMPOSITION

This course is dedicated to photographic techniques applied to the Still Life genre. It explores the origins, evolution, and contemporary trends in this area. Visual rhetoric and the communication of messages through this type of photography are also analysed. Special emphasis is placed on composition as a fundamental element for conveying ideas. Art direction is examined in detail as it plays a critical role in creating impactful and meaningful images. Finally, as an integral part of the course, students will build a portfolio specifically dedicated to Still Life photography, allowing them to apply the skills and concepts learned to concrete projects and develop their visual voice within this photographic genre.

#### GRAPHIC PRODUCTION

This course focuses on the study of digital systems and methods for image processing, with a particular emphasis on the use of specialized software.

#### HISTORY OF IMAGE AND DESIGN

This course explores the origins of photography, including pre-photographic instruments and optical, chemical, and ideological influences. It examines the emergence of photography, highlighting its initial processes and the key figures involved. The diffusion and internationalization of professional photography, which led to the birth of a new industry, are analysed. Artistic movements such as Pictorialism, technological advancements, and the rise of social documentary photography are also addressed. The course explores the intersections between photography and artistic avantgardes, the post-World War II period focusing on reportage and documentary photography, as well as humanist and subjective photography. Lastly, it examines new photographic trends from the 1960s onwards and the relationship between contemporary photography and visual arts today.

#### **REPRESENTATION TECHNIQUES II**

This course focuses on photographic techniques applied to portraiture. It examines the origins and evolution of these techniques, as well as current trends in portrait photography. Students conduct editorial portrait sessions based on a briefing, exploring the necessary lighting techniques and workflows.

#### MANAGEMENT OF GRAPHIC DESIGN AND VISUAL ARTS

This course explores contractual agreements used in the professional photography sphere. It also examines the role of associations and communication platforms within the photographic and audiovisual industries. Financial aspects are analysed, including project cost assessments for photographic and audiovisual productions, as well as processes for determining their value. Additionally, the course evaluates the feasibility of projects in the photographic and audiovisual fields.

#### PROJECTS IV

This course covers the various types of audiovisual productions, and the different phases involved in a project. It explores the stages of pre-production, shooting, and post-production, with a particular focus on cinematography, including the treatment of light and colour in cinematic and television genres. The specifics of lighting in digital environments are also analysed. The course examines renowned cinematographers and their contributions to key cinematic works, as well as the relationship between photography and different cinematic genres.

#### COMMUNICATION AND VISUALISATION

This course provides a brief history of photo editing and content publishing. It explores the concept of visual narratives, photographic materials, and image collections. Additionally, in-depth analysis is conducted on photo editing and editorial design.

#### AUDIOVISUAL LANGUAGES

This course examines the definition, origins, history, evolution, and current trends in audiovisual editing. It delves into the fundamental principles and components of editing, as well as exploring the methods and technologies used in audiovisual post-production.

#### DIGITAL TECHNOLOGY

This course provides students with specific knowledge of digital image processing and editing using specialized software.

### **3rd YEAR**

#### VISUAL STUDIES I

This subject introduces students to the field of visual studies. Topics include power and politics in imagery, the role of the viewer in interpreting meaning, visual technologies in the digital era, popular culture, advertising and consumerism, orientalist aesthetics in relation to art and colonialism, as well as new media and the society of the spectacle.

#### **GRAPHIC REPORTAGE**

This subject focuses on the study of documentary photography, examining its history and evolution over time. Students will analyse photographic production from various perspectives, including portfolio creation, commissioned work, and independent projects. The course also explores the documentary photography market, covering applications in editorial, corporate, agency, and personal projects. Photographic genres such as press photography, travel photography, and sports photography are studied, alongside an analysis of classic reportage and its contemporary interpretations.

#### ANALOGUE DARKROOM TECHNIQUES

This workshop places the analogue laboratory at the core of training, emphasizing its importance as a space for photographic creation. Students will explore the darkroom in depth, addressing materials and chemical processes involved in developing and printing images. Advanced techniques are also studied, including frame manipulation, deformations, toning, emulsions, and experimental formats, with particular attention to sustainable chemical processes.

#### ADVERTISING PHOTOGRAPHY

This subject delves into advertising photography and examines its evolution over time. Students will study the relationship between photography and the advertising industry, alongside the specific characteristics of the photographic process in this context. The course explores the various specialties within advertising photography, examines lighting techniques, and addresses topics such as interpreting and preparing a brief, understanding brand value, and creating a distinctive style in advertising imagery.

#### DIGITAL CREATION I (2D, 3D, CGI)

This subject provides students with foundational knowledge in creating synthetic images (CGI—computer-generated imagery), a skill that broadens the photographer's creative potential in both advertising and artistic contexts. The course covers geometric shapes, splines, lighting, cameras, HDRI environments, deformers, modelling tools, rendering, and the integration of synthetic images with photographs. It also includes materials, textures, and UV mapping.

#### PHOTOGRAPHIC PROJECTS I

This subject addresses the foundational and methodological aspects of creative processes in signature photographic projects. Students will explore the concept of the author in photography, its historical evolution, and contemporary trends. The course also examines the relationship between scientific and artistic methods within the context of author photography.

#### ART DIRECTION

This course focuses on art direction as applied to photography. Students will explore the visualization of creative concepts and delve into advanced tools and techniques in visual design. The creation of an art director's portfolio is also emphasized as a fundamental part of the learning process.

#### FASHION PHOTOGRAPHY

This course focuses on fashion photography, exploring its history and its relationship with the fashion industry. Students will examine the specific characteristics of the photographic process applied to fashion, including advanced lighting techniques. The course covers various aspects of fashion photography such as editorial work, beauty photography, cover shoots, accessory photography, portfolio and composition creation, as well as managing productions that involve models, agencies, hairdressers, makeup artists, and stylists. In addition, location and outdoor photography are addressed as essential elements of the discipline.

#### PRINTING LAB

This course covers image processing techniques and colour management in the context of prepress and printing. It also analyses printing devices such as plotters, offset printers, and digital offset machines. The course explores scanning and digitizing processes for opaque materials, transparencies, and historical archives.

#### DIGITAL CREATION II (2D, 3D, CGI)

This course focuses on generative AI technologies (GenAI) that are revolutionizing image production. Students will learn about generative algorithms, tools, and how to write commands necessary to create images aligned with communication objectives.

#### PHOTOGRAPHIC PROJECTS II

This course offers a multidisciplinary exploration of photographic trends, works, and both classic and contemporary authors, with an emphasis on developing a personal project. It also covers the dissemination of projects through various media and at festivals.

#### EXPERIMENTAL VISUAL LANGUAGES

A workshop focused on free creation and experimentation in developing new visual languages.

#### **IN-COMPANY INTERNSHIPS**

Professional internships at companies or institutions where students will undertake tasks typical of a photographer, gaining real-world experience in the professional environment.

### 4th YEAR

#### AESTHETICS AND TRENDS IN CONTEMPORARY PHOTOGRAPHY

This course focuses on contemporary aesthetics and trends in photography through the exploration of current visual production. The phenomena of hybridization and intermediality are analysed, examining how photography interacts with other forms of artistic expression and media. Additionally, the course addresses the question of identity and image in a constantly connected world, where images are widely shared. It examines the role of technology in photography, from the capture process to the use and dissemination of images in the digital age.

#### DIGITAL MARKETING STRATEGIES AND TRANSMEDIA NARRATIVES

This subject introduces the world of marketing. The program covers fundamental concepts related to brand creation and management, along with the various communication tools used in the field. It also explores the concept of transmedia narrative and its relationship with transmedia environments, including key players in transmedia content production and the growing role of transmedia producers. The course thoroughly analyses the production process of transmedia projects, giving students a solid understanding of this increasingly relevant practice in the visual communication industry.

#### VISUAL STUDIES

This subject continues the exploration of visual studies, focusing on topics related to feminism, gender theories, and queer approaches. Key concepts such as post-photography and its relationship with everyday life, photography as a tool for documentation and testimony, as well as the impact of mobility, screens, and apps on contemporary photographic practice, are discussed. The concept of co-creation and the importance of reciprocity in visual production are also examined.

#### COLOUR MANAGEMENT

This course focuses on workflows designed to achieve colour consistency across all elements of the graphic chain. It covers concepts related to colour modes, workspaces, and colour profiles. Additionally, calibration techniques are explored to ensure consistency and repeatability in colour reproduction across different media and graphic processes.

#### WEB DESIGN

This course provides an overview of the process of designing and conceptualizing a website or online platform. The objective is to equip students with the skills necessary to create content and develop layouts for the web using essential tools and programming languages.

#### EDITORIAL DESIGN

This subject addresses the conceptualization of editorial design and its various types of projects. The photobook stands out as a powerful narrative tool. Key aspects such as layout, grids, modules, hierarchy, composition, balance, and rhythm in editorial design are explored. Elements of narrative, sequencing, and structure in editorial projects are also examined. In addition, the process of exporting and preparing files is analysed, along with aspects of prepress and finishing in editorial production.

#### CULTURAL MANAGEMENT AND CURATORSHIP

This subject introduces cultural policies and management. Topics related to the management of collections and cultural heritage are explored, and the practices of conservation and preservation of photographic documents are analysed. Additionally, communication planning for cultural events is examined, alongside crucial aspects of photographic exhibitions, such as curation, exhibition models, museography, assembly, and exhibition management.

#### FINAL DEGREE PROJECT

The final project consists of three key elements: first, a conceptual and justificatory report of an original and autonomous photographic project. Second, a photobook that reflects the essence and narrative of the project. Finally, an exhibition dossier, which serves as a guide and comprehensive presentation of the work.

### FACULTY

#### Luca Pagliari

Visual artist specializing in photography. His activities include visual creation, theoretical research, exhibition curating and teaching. His work has been exhibited internationally in numerous galleries and museums, it belongs to public and private collections, and it has been published in books and magazines in several countries. He is co-founder of Pheed, a multidisciplinary research group based in Barcelona, and member of the associations Leonardo – The International Society for the Arts, Sciences and Technology and Recursos de la Fotografía Artística en España (Ministry of Culture).

#### **Max Pinckers**

A Doctor in the Arts and guest lecturer at the School of Arts/KASK in Ghent, he has received prestigious awards, including the Edward Steichen Award Luxembourg (2015) and the Leica Oskar Barnack Award (2018). He founded the independent publishing house Lyre Press in 2015 and The School of Speculative Documentary in 2017. His work challenges documentary photography by incorporating theatricality, performativity, and collaboration, using cinematic lighting and staging. For him, photography is a speculative gesture, blending research, teamwork, and improvisation to create images that are poetic, critical, and documentary, offering a plural approach to reality and truth.

https://www.maxpinckers.be/

#### **Thibault Brunet**

He explores codified genres of photography to challenge our relationship with virtuality in an increasingly digitized world. A pioneer in using new technologies, his work involves photographic missions employing tools like 3D scanners, databases, image banks, and Google Earth. His projects blur the lines between mediums: the cliffs of Clues de Barles evoke sculpture, while 3600 Seconds of Light, Typology of the Virtual, Hopscotch, and Territories Circonscrit merge drawing, painting, and photography. A multi-award-winning artist, his work has been featured in prestigious exhibitions and is included in renowned museum collections worldwide.

https://thibaultbrunet.fr/en

#### Moritz Neumüller

A curator, educator, and writer specializing in Photography and New Media, he has held research and management roles at institutions such as the Museum of Modern Art in New York, La Fábrica in Madrid, and Photolreland in Dublin. Currently, he is chief curator of Photobookweek Aarhus, Denmark. Recent projects include the exhibition Photobook Phenomenon at CCCB Barcelona and The Routledge Companion to Photography and Visual Culture. Since 2010, he has managed The Curator Ship, a resource platform for visual artists, and since 2009, he has led ArteConTacto, promoting accessibility in arts and museums.

#### José Luis Bravo

Visual artist, researcher, and editor specializing in photography, art, and digital media. With a degree in Graphic Communication from UAM, Mexico, and studies in photography and museology, he has worked at institutions like CNA and UNAM. A member of ICOM and AVICOM since 1995, he holds three master's degrees in interactive systems, curatorial practices, and artistic production. His work, blending analog and digital media, has been exhibited internationally and supported by Fundación Jumex. Currently, he teaches and researches art, visuality, and museums in Spain and Mexico.

### FACULTY

#### Andrea González Maroto

Architect with a degree in Critical and Visual Arts from Pratt Institute, New York, specializing in photography. She holds a master's degree in International Affairs focusing on Media and Culture from The New School. Her work includes participatory audiovisual projects, artistic installations, and educational programs that use photography and visual media for social change. As Senior Producer at Needle and Frame, she designs storytelling workshops and leads global media projects, empowering women in agriculture and exploring the intersection of art, advocacy, and representation.

https://www.andreglezmar.com/

#### **Xavier Ribas**

A photographer and lecturer at the University of Brighton and associate lecturer at the Universitat Politècnica de València, he studied Social Anthropology at the University of Barcelona and Documentary Photography at Newport School of Art and Design. His work explores contested sites, geographies of abandonment, border territories, and extraction landscapes, often presented as large photographic grids with text, archival materials, moving image, and sound. Since 2012, he has collaborated with Ignacio Acosta and Louise Purbrick on Traces of Nitrate, a project funded by the UK Arts and Humanities Research Council.

http://www.xavierribas.com/

#### Las Coleccionistas

Las Coleccionistas is a photography studio based in Barcelona, founded in 2009 by María Revuelta and Núria del Moral. The studio specializes in still life photography, stop motion animation, art direction, and set design, emphasizing experimentation throughout the creative process. They view photography as a tool for communication and reinterpretation, striving to explore new forms of expression and creativity. They manage projects from concept to final art, maintaining a coherent body of work across personal and collaborative projects. Their clients include notable brands like Adidas, PepsiCo, Zara Home, Muji, and Pull&Bear.

https://lascoleccionistas.com/

#### Mathieu Asselin

He began his career in film production in Venezuela before developing his photography practice in the US. A graduate of the École Nationale Supérieure de la Photographie (Arles) in 2017, his work focuses on long-term investigative documentary projects, including Monsanto: A Photographic Investigation, which earned awards like the Kassel FotoBook Festival Dummy Award (2016) and Aperture Foundation First Book Award (2017). Exhibited internationally, he is a lecturer at KASK in Ghent, co-founder of DoubleDummy in Arles, and a member of Disclose, France's first investigative journalism NGO.

https://www.mathieuasselin.com/

### FACULTY

#### **Erik Kessels**

He is a Dutch artist, curator, and communication designer, and since 1996, he has been the Creative Partner of KesselsKramer. He is known for publishing over 100 books of re-appropriated images and authoring Failed It! and Complete Amateur. Kessels has curated notable exhibitions like 24HRS in Photos and Album Beauty. He has taught at leading art academies worldwide and is currently working on the Europe Archive project. Recognized with the Amsterdam Prize of the Arts and a Deutsche Börse Photography Prize nomination, Time Magazine calls him "a visual sorcerer."

#### https://www.erikkessels.com/

#### Martín Bollati

Visual artist, editor, and educator. His work explores the relationship between photography and fiction, with a specific interest in the discursive capacities found at the margins of the photographic apparatus and its structure. His work has been exhibited internationally. Founder and director of SED editorial, he coordinates the workshops Editorial Gesture and Playing Against the Machine. He has published the books A Kind of Loop, The Raw Form, To Describe a Flower, Untitled Ruins, Living Waters, Nazi Text, and Hermes/Unesco. In 2017, his editorial work was recognized with the Best Latin American Photobook award at the Latin American Photography Colloquiums.

#### https://martinbollati.com/

#### Arola Valls

A curator, researcher, and educator with a PhD in Didactics of Sciences, Languages, Arts, and Humanities from the University of Barcelona, her doctoral thesis, Intersections between Contemporary Artistic Practices, Photographic Archives, and Education, was awarded an Excellent "Cum Laude" distinction. She designs and teaches courses on photographic image reading, visual language, and photography history in Barcelona and Mexico City. Her research explores the intersection of photographic archives, contemporary art practices, and education, collaborating with research groups like "Global Art Archive" and "DHiGeCS" at the University of Barcelona.

https://lascoleccionistas.com/

#### Núria Tolós

A Barcelona-based director and writer, she specializes in fashion films and commercials, blending meticulous aesthetics with a unique sense of humor. Her passion for storytelling began early, inspired by reading, writing, and photography, and was later shaped by a love for classic cinema. A graduate in Audiovisual Media from Pompeu Fabra University, she focuses on direction and editing. Her award-winning works include fashion films like Benidorm, Sunday Roast, and The Escape. In 2023, she collaborated with Naguisa - On The Rocks, a fashion film combining adventure and style, showcasing her distinctive narrative and visual approach.

https://www.nuriatolos.com/

### FACULTY

#### Viridiana Morandini

She is a Barcelona-based photographer renowned for her evocative storytelling and exploration of themes such as sexuality, identity, and nature. Her work has been featured in publications like Acero Magazine, The Ones 2 Watch, and Client Magazine. She has collaborated with brands such as Tous, Saye, Malababa, and Sonia Carrasco.

https://www.viridianamorandini.com/

#### Lucas Pastur

He is a Barcelona-based AI Architect Manager specializing in artificial intelligence and its applications in design and data science. Lucas shares his expertise through talks such as "La revolución de la IA en el mundo del diseño," where he explores the transformative impact of AI on design. One of his notable projects, Groovify, demonstrates this potential by generating personalized visual and musical experiences using AI.



## FAQ

#### Are bachelor's degrees equivalent to university degrees?

Yes. They are classified at the same level within the Spanish Higher Education Qualifications Framework (MECES) and, therefore, they are equivalent. The bachelor's degree grants access to official master's studies and, subsequently, to the possibility of pursuing PhD studies.

#### Does the bachelor's degree at LCI Barcelona have the same didactic structure as a degree at a university?

Yes, the program spans 4 academic years (240 ECTS). It includes core curriculum, compulsory specialty subjects, electives, internships, and a final project.

#### Can I apply for public scholarships?

Yes. Students can apply for the Spanish Ministry of Education scholarships announced annually, as well as other national and international grants depending on their origin.

#### Is it possible to participate in the Erasmus+ program?

Yes. Since 2007, LCI Barcelona has been part of the Erasmus+ system and maintains agreements with numerous universities and schools throughout Europe. Students can participate in Erasmus+ during their third year of studies, and we also host international students from these partner universities.

#### When are the internships carried out?

In the third year of the degree, there is a compulsory internship subject. Additionally, students can undertake extracurricular internships starting in the second year. Our Company Service manages internship agreements and supports students' transition into the labor market.

#### Is language proficiency required to obtain a bachelor's degree?

Yes, to graduate with a bachelor's degree, students must prove proficiency in a foreign language (English, German, French, Italian, etc.) by presenting an officially recognized B2 level certificate based on the CEFR.

# Is it possible to access undergraduate studies at LCI Barcelona without having completed a baccalaureate in art or similar?

Yes. Access to undergraduate studies does not require previous specific training in design or fine arts. We value students with interest and dedication who want to develop their talent in the world of design and creativity.

#### Do I need to pass the university entrance exam to access LCI Barcelona?

No. Admission to bachelor's degrees does not require the university entrance exam (selectividad). Instead, you must pass a specific official entrance exam regulated by the Education Department. This test is conducted at our school, and incoming students can attend free preparatory training sessions.

#### What procedures are required for a student who has completed the baccalaureate in a non-Spanish educational system?

Students must have their baccalaureate studies or equivalent officially recognized and take the specific official entrance exam. This is a straightforward process that must be completed before starting studies at LCI Barcelona. Our Admissions team provides guidance to ensure students complete the necessary recognition process.

# What is the labor market insertion of LCI Barcelona graduates? Are careers related to design and visual arts in high demand?

LCI Barcelona graduates enter the job market rapidly, with 80% securing jobs within the first six months after graduation. Catalonia is a leading region in creating high-quality jobs in design and visual arts, both nationally and across Europe.



Authorized Center (Code 08058398)



Generalitat de Catalunya Departament d'Educació





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