



ELÍAS
QUEREJETA
ZINE
ESKOLA



Master in Film
Curating Studies

Film curating

The geography
of screens



MASTER IN FILM CURATING STUDIES

The Master in Film Curating Studies focuses on the large body of theoretical knowledge (partly inherited from the plastic arts) and explores different programming traditions and schools. In addition to the study and critical review of these movements, the course also encourages students to rethink the film distribution and access conditions and formulas in a new (and uncertain) turning point for the traditional exhibition model, which has been called into question by the rise of streaming platforms and the gradual disappearance of movie theatres.

As well as cultivating each participant's unique criterion and outlook, the course also provides the tools necessary for the complete development of film projects, from initial conception to final execution. The specialist course also strives to encourage budding curators to engage in research work, to explore the worlds of film criticism and essay writing and to engage in various academic activities.

One of the fundamental traits of this course is that it maintains constant professional and teaching contact

with the institutions that support and generate it. Students can work on a wide range of different curatorial projects, including those proposed by Tabakalera International Centre for Contemporary Culture and the San Sebastián Festival.

More information about the school's pedagogical model



THE GEOGRAPHY OF SCREENS

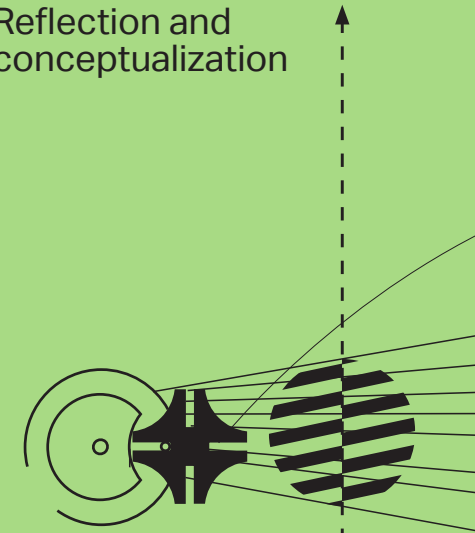
To invent a territory as you pass through it. The Master in Film Curating Studies is a journey through a country with no borders or free-trade zones. What sort of training should we be providing to those aspiring to a profession that (almost) does not yet exist? This Master is one possible answer. It proposes an initial period of intense reflection and conceptualisation, designed to provide a philosophical and aesthetic foundation, identify key questions and allow students to become more rigorous in their use of language.

During this initial period, which coincides with the two first modules, the intuition of cinematographic programming is combined with the more structured tradition of artistic curatorial thought. The arc of light that emanates from the meeting of these two extremes illuminates the next steps, which are focused on acquiring practical skills and abilities, since film curators make thought and history with their hands, giving

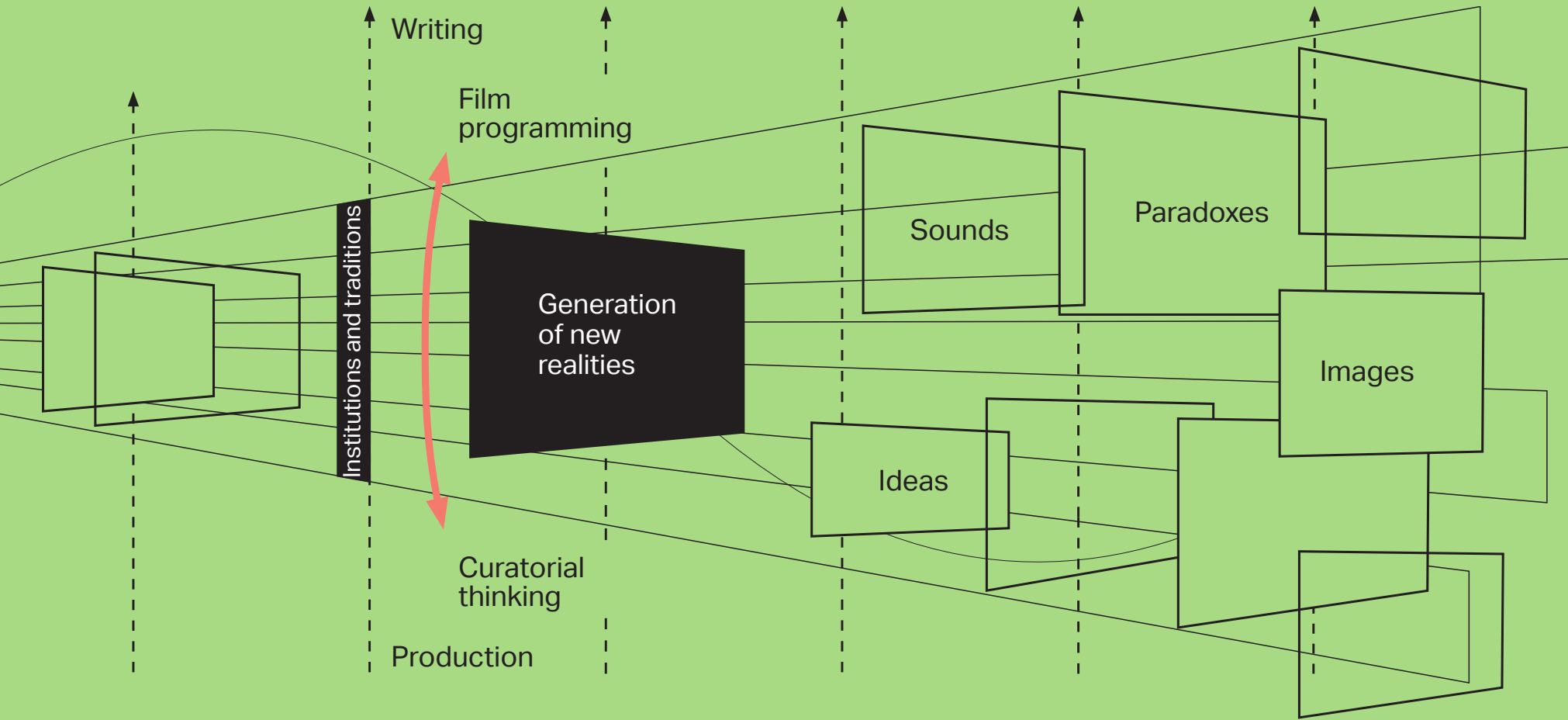
shape to the present through their practice. During this second phase, The Master in Film Curating Studies pays special attention to writing (using both words and images) and to the practice of programming, understood as an exercise in ideation, although also in budgetary, management and communicative materialisation. The final stage of the teaching period goes one step further in the formalisation of the profession, proposing an approach to curating as the true driver behind cinematographic production. In other words, it views curating as the generator of new cultural realities (from research and production to pedagogy).

From its initial theoretical combustion onwards, the Master constitutes a tapered beam of light that gradually projects an ever clearer picture of its images and sounds, and the ideas and paradoxes stemming from them, onto the surfaces of the present. A journey to the geography of screens.

Reflection and
conceptualization



Philosophy
Aesthetics
Rigor



ACADEMIC PROGRAMME

Core subject

This subject provides a general introduction to cinematic thought and the history of cinema.

The Art of Aberrations: Histories and Aesthetics of Cinema

This is an introductory course on the aesthetics and history of cinema, approached from the crossroads of the present, in which, beyond the crisis being experienced by the very concept of history as a totalising narrative, real suspicion is spreading about the ordering of diachronic time and the idea of progress. The subject questions whether it is possible to chart the history of cinema from our own time: a history that is paradoxical and plural, open and rhizomatic, nonlinear, carnivalesque and metamorphic.

Speciality subjects

This set of subjects addresses specific knowledge and provides a gradual immersion into the issues of each of the three specializations.

The Poetics and Politics of Film Curating

The subject presents film curating as a critical, situated and constantly evolving practice that is determined by historical, institutional and cultural forces. Through seminars, case studies and sessions with guest speakers, the subject views curating as a relational and transformative act capable of re-imagining films, questioning dominant narratives and generating shared spaces for reflection and experience.

The Cataloguing, Documentation and Curating of Archives

This subject adopts a theoretical-practical approach to the cataloguing of audiovisual works, analysing the evolution of media from photochemical to digital formats and the challenges posed by changes in technology for the preservation and classification of our heritage.

Management of Audiovisual Archive Collections

This subject analyses the methodologies, standards and challenges of managing audiovisual archives, providing students with tools for designing strategic plans adapted to different institutional situations.

Map of the Three Archives: Archive and Research Methodologies

This subject engages in an investigative, critical and curatorial exploration of film archives, articulating memory, action and screening within a philosophical framework in order to question and subvert traditional uses.

Zine. Theoretical-practical Tools for Film Distribution, Access and Exhibition

This subject uses the school's cinema theatre as an experimental laboratory for students on the Film Curating Studies course, combining the theoretical analysis of exhibition, distribution and communication with real-life management of a film club.

El buen amor. Writing and Cinema

Theoretical and practical subject focusing on writing about film, ranging from critical pieces and essays to the act of publication.

Spaces for Curating

This subject explores the spatial, social and institutional dimensions of cinema, analysing how moving images are shaped by the environments in which they are exhibited, circulated and experienced.

Zinefabrika: Developing Curatorial Projects

ZineFabrika provides a theoretical and practical approach to film curating, with a special focus on the relationship between curators and the various

structures and institutions that make up the cultural and film ecosystem. It combines practical sessions with workshops run by professionals and aid and support for developing projects, with the aim of linking reflection with curatorial action.

Cross-cutting subjects

The cross-cutting subjects are the expansive territory of EQZE, where each student finds their specific vocation or the most diverse paths of knowledge.

EQZELab. Professional Film Laboratory

The subject introduces students to the techniques and workflows of a professional laboratory through the practical handling of specific technologies for developing (16 mm colour and black and white), colour correction and copying.

The Art of Primitive Emulsions

This workshop takes a look at the production of home-made photochemical emulsions. It is ideal for those interested in the history of materiality and film as a material that forms and distorts thoughts, images and sounds.

Tinting and Toning

This workshop explores the original colour of film and the aesthetic possibilities offered by different techniques for turning black and white works into colour films.

Zinebotanika

Based on the camera-less filmmaking techniques used by Stan Brakhage in films such as *Mothlight* and *The Garden of Earthly Delights*, this workshop explores some techniques and processes for creating a film herbarium.

Interpreting and Conserving Complex Media Artworks

Using case studies, this subject explores complex works of contemporary art with the aim of gaining insight into the principal problems of, and the emerging strategies for, conserving multimedia art.

Listening Observatory

The Observatory provides a space for sound-based training, practice and research.

Starting Points

This subject aims to bring students face to face with the nature of their film and the methodology used to make it. Each work will be explored from the starting point of the soul of the creative journey; the need to expand the field of this journey on the basis of specific stimuli and the materialisation of the project from its written form.

Video-essays and Rewritings of History

The history of cinema and its critique are constantly being rewritten, with each new work entering into dialogue with those that went before. The increase in popularity experienced by audiovisual essays over recent years embodies this critical and creative dimension. This subject explores the different forms of this genre and its links with key moments in both cinema itself and its critique.

Igniting the Word: Poetic Writing Workshop

"Igniting the Word" is about observing with open senses, searching for the precise word, the exact phrase, the necessary image. It is, in essence, a writing workshop that uses the ignited word to summon emotion.

[More information about the syllabus](#)

TEACHERS

The faculty of the Master's in Film Curating Studies at Elías Querejeta Zine Eskola comprises active film professionals with recognized prestige in the field of film curatorship and research.

Speciality subjects

Santiago Aguilar
(Researcher and filmmaker)

Asier Armental
(Cinematographer)

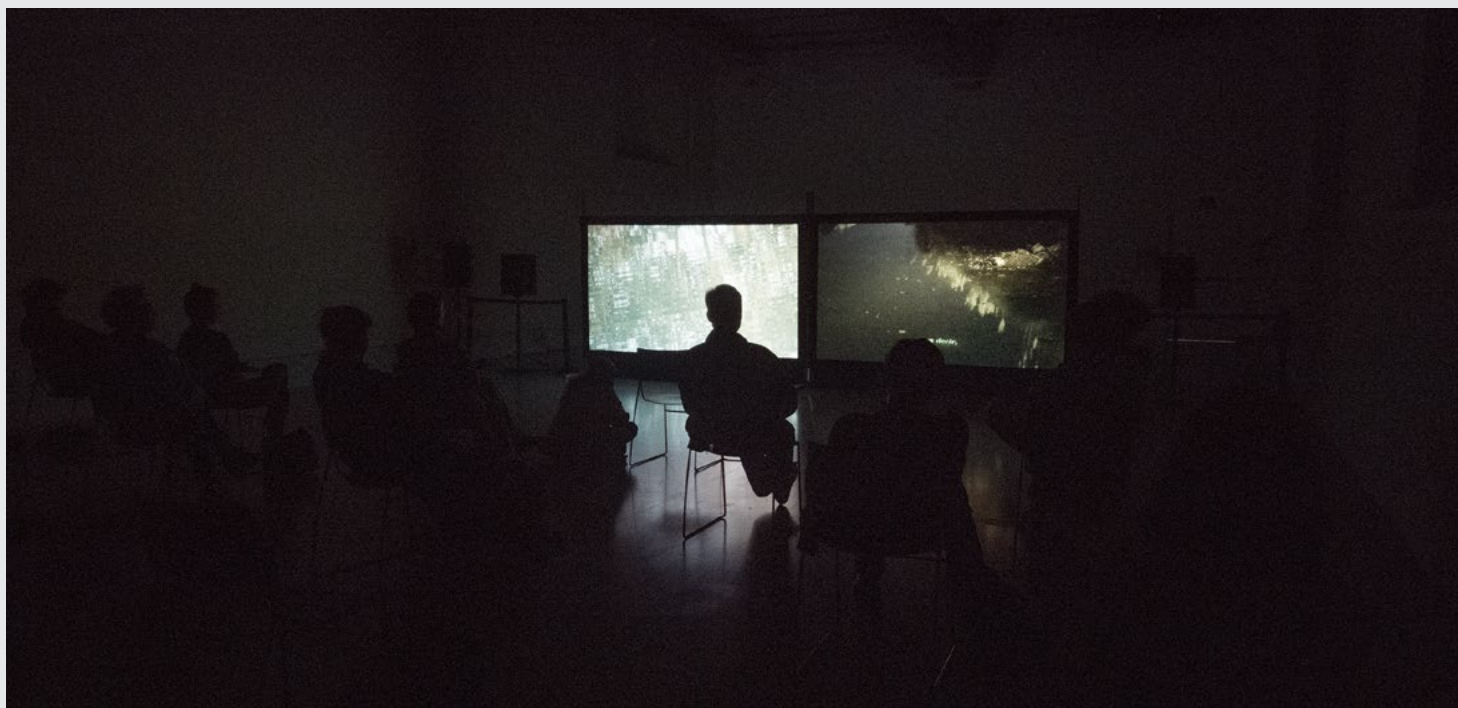
Carolina Cappa
(Researcher, coordinator of the Research department)

Joxean Fernández
(Director of the Basque Film Archive)

Sonia García López
(Researcher)

Pablo Marín
(Filmmaker)

Ricardo Matos Cabo
(Film Curating Studies Department coordinator)



Carlos Muguero
(Director of EQZE)

Garbiñe Ortega
(Curator)

Gonzalo de Pedro
(Curator)

Olimpia Pont Cháfer
(Consultant)

Ane Rodríguez Armendáriz
(Curator)

Lucía Salas
(Curator)

Arrate Velasco
(Managing Director of EQZE)

Cross-cutting subjects

Peio Aguirre
(Curator)

Cristina Álvarez López
(Essayist)

Yolanda Cáceres
(Colorist)

Xabier Erkizia
(Sound artist)

Michel Gaztambide
(Screenwriter)

Mar González de Larramendi
(Head of studies of EQZE)

Mona Jiménez
(Archivist)

Adrian Martin
(Film critic)

Cristina Neira i Aparicio
(Cinematographer)

Esther Urlus
(Visual artist)

More information about the faculty

EQUIPMENTS

The EQZE equipment and facilities provide students with access to analogue and digital film tools for both capturing images and sounds, as well as processing, post-production, restoration, preservation, and screening.

These are some of the main spaces through which Film Curating Studies are conducted:

EQZE ZINEMA

EQZE Zinema occupies the physical and conceptual centre of the school. It is composed of two adjoining spaces (a white room and a black room), totaling 207 square meters, both designed for film exhibition in any of its technical arrangements: both in a traditional way, in the dark room, and an exhibition format, in the gallery.

Specifically, the cinema has a seating capacity of 89 people, and its booth is equipped with 35 mm, 16 mm and DCP projectors. The booth serves as a projection laboratory, and due to its size and equipment, it is designed for workshops and the daily practice of students.

CINEMA 1

Equipped with a 42 m² screen and 229 seats, this screen can be utilized for both screenings and various other activities. Students are granted free access to all public sessions held at the Tabakalera cinema.

CINEMA 2

The Basque Film Archive has a 46-seat cinema.

MEDIALAB (Tabakalera)

Medialab is EQZE's media library, containing the school's collections. The library houses a collection of nearly 30,000 books, films, catalogues and specialist journals that focus on various aspects of filmmaking and are available to students.

DOCUMENT COLLECTION AND LIBRARY OF THE BASQUE FILM ARCHIVE

The bibliographic collection of the Basque Film Archive's library contains over 7,000 documents. The collection includes reference works (dictionaries, encyclopedias, yearbooks, etc.), monographic works on filmmakers and other professionals from the film world, essays, manuals, and many issues of various film magazines.

ARTXIBOA

Since 2018, the San Sebastián International Film Festival has collaborated with EQZE to preserve and research its historical archives, making them accessible to the public.

Through the artxiboa.sansebastianfestival.com website, you can explore the festival's history, consult the research carried out, analyze digital collections, search the catalogue, and organize a visit to work with archival research materials.

[More information about the technical equipment available to students](#)

[More information about the equipment](#)

PROFESSIONAL INTERNSHIPS

Film Curating Studies students will be able to complete a minimum of 100 hours of professional internships throughout the course in various institutions, starting with those that support the project (the San Sebastian Festival, the Basque Film Archive, and Tabakalera International Centre for Contemporary Culture) and extending to other institutions with which EQZE has collaboration agreements.

Among these institutions are the following:

- Artium Museoa
- Cine Cauce
- Courtisane Festival
- Fidmarseille
- Filmoteca Española
- LightCone
- Punto de Vista
- Xcèntric / CCCB

It's also possible to formalize internships that a student secures independently with an external organization or institution through a three-party agreement. The condition is that the host organization follows the university regulations and that internships take place within the established periods.

[More information about the professional internship program](#)



MASTER'S FINAL PROJECT

EQZE is a project-based school and students from all three specialist areas must participate in a project or initiative of some kind as an end-of-course assignment. Projects may stem from students' own initiative or can form part of the different pre-existing avenues of research currently being explored by the school's Research Department.

The typology of final projects or works by the Film Curating students is as follows:

- Research project
- Publication (academic work, essay)
- Creative work (film, essay, installation)

All projects are assigned a tutor who accompanies the student right up to the final presentation.

[More information about the projects developed at the school](#)





- Organization of the "España y guadaña. Espectros de un pueblo por venir" series at Filmoteca Española (2024).
- Organization of the alternative exhibition gathering "Cine Cauce" (2022-2025).
- Organization of the seminar "Mapa del laberinto institucional y jurídico del sector audiovisual" (2024).
- Organization of the workshop "Zine izarak. Balizko film baten bila" (2025).
- Publication of the collection "Mis historias de cine" (Santos Zunzunegi, 2021-2023).
- Publication of the online research journal *ZINE. Film Research Series* (2021-2025).
- Publication of the book *The Room of Shadows* (Camilo Restrepo, 2024).
- Publication of the book *Filmmakers Thinking* (Adrian Martin, 2023).
- Publication of the book *La casa de los anfibios* (Maui Alena, 2023).



STUDENT PROFILE

The Elías Querejeta Zine Eskola syllabus is designed for students with or in the process of earning a university degree (undergraduate degree), or those who have graduated from film school.

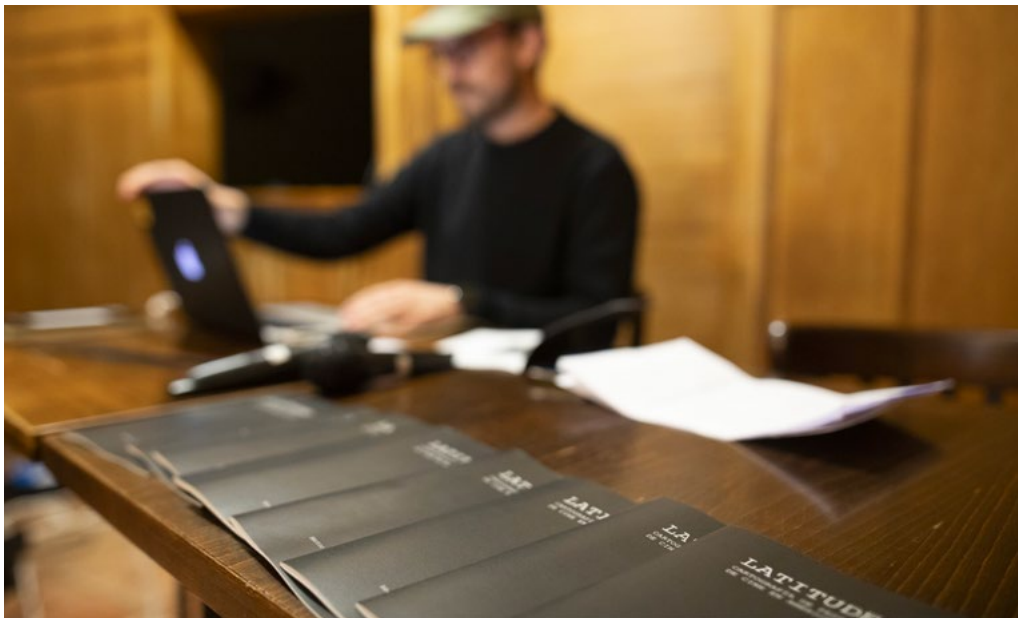
Under exceptional circumstances, the school may consider accepting candidates who, although not meeting the criteria above, can provide proof of sufficient experience in the film industry.

The Master in Film Curating Studies is aimed at: film and audiovisual professionals, historians, programmers, organizers of film festivals, series, and programs; critics and essayists, students of film, fine arts, art history, and audiovisual communication; artists and researchers.

Career opportunities

Graduates of the Master in Film Curating Studies will be qualified to perform roles in environments such as

- Research centers
- Publishing houses and specialized journals
- Online programming spaces and platforms
- Film festivals and competitions
- Museums, galleries, and art centers
- Production and distribution companies



INSCRIPTION

Submission of applications

Applications can only be made using the form on the school's website, which will be activated at the start of the application period.

Candidates must include the following attached documents with their application:

- Copy of DNI, NIE, or passport
- Short biography
- Motivation letter
- Curriculum Vitae and/or portfolio
- Degree and/or academic transcript
- A dossier in which candidates present the project they would like to develop during the course

Resolution of applications

The Admissions Board and the Academic Board of the center will evaluate applications received during the registration period. Following an initial assessment of the applications, candidates may be invited for an interview (in-person or online).

The center will communicate the decision on their application to the candidates, which could be admission, waitlist, or non-admission, along with the program they're invited to join.

Enrollment

Once acceptance is confirmed, these applicants will receive all the necessary information regarding the documentation required, payment deadlines, and methods for formalizing and settling the tuition cost.

Admission to EQZE will only become effective once the reservation fee (20% of the tuition amount) has been paid within the indicated timeframe.

[More information about the registration process and frequently asked questions](#)

Academic Director: Carlos Muguero
Coordinator: Ricardo Matos Cabo

450 hours
+ 100 hours of professional internships

Maximum number of students: 15

Number of ECTS credits: 60 credits

Start: September 2026
End: December 2027
Duration: 15 months

Price: 4.700 euros (2025-2026 Academic Year)

Language: Spanish and English

ZINEMAREN HIRU ALDIEN ESKOLA



Con la participación de:



SSIFF Donostia Zinemaldia
Festival de San Sebastián
International Film Festival



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