UniversidadeVigo

Subject Guide 2020 / 2021

IDENTIFYING DATA
Art, language and representation

Subject	Art, language and representation			
Code	P01G010V01303			
Study programme	(*)Grao en Belas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	1st
Teaching language	Spanish			
Department				
Coordinator	Núñez Jiménez, Marina			
Lecturers	Blanco Salgueiro, Loreto Núñez Jiménez, Marina			
E-mail	netmarina@gmail.com			
Web				
General description	Interdisciplinar subject that address a semiotic approach to visual culture and the practice of the art. To understand how signs work and the concrete signification strategies of the images surrounding us. So that we can read them with knowledge and learn how to produce works with the proper method for our communicational purposes.			

Competencies

Code	
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C36	Ability to document artistic production. To use the necessary tools and resources to provide a context for and explain one's own artistic work.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.

Learning outcomes

Expected results from this subject		Training and Learning Results
The students will be able to understand the representative, expressive and poetic functions of an artistic work		C6 C9
The students will know the syntax and rhetorical figures employees by an artistic work		C6
The students will know the codes of representation involved in an artistic work		C6
The students will be able to read and analyze images	B2	C25
The students will be able to understand the relation of the images, and specifically of the artistic works, with their social context	B1	C4
The students will be able to create artistic works paying attention to his representative, expressive and poetic functions.		C25 C31 C36 C42
The students will be able to employ in the his artistic works the procedures and codes of representation more suitable for his communicative purposes		C25 C31 C36 C42

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Contents

Topic	
Introduction to semiotics.	De Saussure defined semiotics as a science that studies the life of the signs in the breast of the social life. The emphasis in the relation of the sign with the his social context will be fundamental in this approximation. The sign erects in place of something by consensus and common use, no by need. Understanding the arbitrariness of the signs is the starting point to understand that the representation is never natural, neither objective, neither innocent: independently of the his pretensions, it is always impregnated of ideology.
The functions of language. Factors of communication in the work of art.	The ranking of Roman Jakobson of the functions of the language (referencial, expressive, conative, phatic, poetic and metalingual) is the starting point to stimulate the critical faculty when reading. Our position as readers is conditioned by unspoken assumptions of which we are unaware . The knowledge of how language works helps to understand that significant processes are not simple transmission of meanings already established , but the place in which reality is constructed.
Codes of representation. Syntax of the image.	The question of how meaning works is not merely formal, but formal is essential to meaning. It is the fundamental substrate on which the meanings are based. So we have to understand that each code of representation is based on certain formal and technical choices and that each formal election presupposes, in our relatively stable culture, specific meanings. What the work of art tells us is not only determined by the iconographic or narrative choices; the technique employed (for example, the stroke length, the size of an element in relation to the total image size, the use of a concrete perspective, which focuses or blurs ...) are involved in many of his statements .
Relations between reality, perception and representation.	Perception is not a strictly physiological process, a direct recording, but a mental construct based on the sensations, a codification of the world in iconic signs that represent it within our mind. That codification implies a concrete perspective of learned schemes, that is, the world is not experienced without mediation, it is comprehensible only inside speechs, which are historically specific structures of institutions, categories and beliefs. If there is not a perception of the world that is not mediated, there is not either a "natural" representation, since we are talking about an encoding of second grade. Despite all the romantic conceptions of art as a personal, direct and free expression, artistic creation involves a system based on a concrete languaje that we inherit through education in the parameters and conventions of a society. And the question is not only at what extent can a representation reflects reality, we must also understand that those concepts we call reality are forged, in part, through representations. Representations are not just a passive reflection of meanings and values, but active constructions of those meanings and values. Through them we grasp the world and, therefore, to a large extent they construct our idea of the world.
Transtextual relations.	All texts relate, in their writing and their reading, with the joint of texts that preceded them or surround them, so that we can speak of the existence of a transtextual context. As Barthes said, the text is entirely interwoven with appointments, references and echos. Every work of art is a palimpsesto, a text that superimposes to another, that covers it. Following the ranking of Gerard Genette, we will study five transtextual relations: paratextuality, metatextuality, architextuality, intertextuality and hipertextuality. The two last of them are employed in the appropriationist artistic practices, in an era in which the game of images has less and less to do with a (hypothetical) external reality.
Construction and deconstruction of images.	In the era of simulacra, representations are our nature. According to Baudrillard metaphor, the map of hiperreality substitutes the territory of the real. If we accept that representations are determinant in building our concept of reality, we will understand that their power is enormous. Deconstructive practices intend to put in crisis to idea of representation as a natural fact, analyzing and disassembling the ideological codes infiltrated in every dominant representation.

Modes of interpretation of the work of art.	Historical, formalist, iconogical, sociological, structuralist, psychoanalytic critical methods☐ Along the history of the western art several ways to see and study the works of art have succeeded, based in diverse disciplines that analyze some of the more relevants aspects of art according to different periods and geographies. The diversity of approximations is an indicator that we are treating with open works, expanded by each viewer, that attracts them to his own speculative orbit. Aesthetics of the reception insists in the postestructuralist idea that the images mean only in contact with the speeches that circulate in a society.

Planning

	Class hours	Hours outside the classroom	Total hours
Presentation	2	0	2
Mentored work	48	90	138
Lecturing	10	0	10

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Presentation	The students will explain to the professor, individually or in small groups, his formulations and solutions to the exercise proposed in the master class.
Mentored work	The students will resolve the exercises formulated in the master class mainly in the workshop, with the constante tracking of the professor in the face to face workshop and with independent learning the rest of the time. Technically, the exercises will involve the practice of the painting, photograph and digital image, although also will address working with objects and his contexts.
Lecturing	The professor will expose the contents of the subject with the help of audiovisual material. At the end of the class, she will propose a practical exercise related with the topics considered, that will develop during several weeks.

The master classes will be imparted joining the two groups, this is his schedule:

September 12th, Monday: of 10,30 to 14,30, groups P2 and P3

November 7th, Monday: of 10,30 to 14,30, groups P2 and P3 |

Personalized assistance

Methodologies	Description
Presentation	Students will explain to the professor, individually or in small groups, their approaches and solutions for the exercises proposed in the master classes. The goal is to provide students with concrete indications on their work, trying that they assimilate conceptual aspects, consider properly some formal resolutions, and learn to express their aims and methodologies.
Mentored work	The point is to accompany students during all the development of the exercises proposed in the master classes, solving technical and formal problems so that they can communicate properly, by means of photography, digital manipulation of images and painting, their discursive proposals.

Assessment

	Description	Qualification	Training and Learning Results
Presentation	They will evaluate the capacity of the student to read the images that surround us and propose his own. They will evaluate the knowledges of semiotics, visual culture and History of the Art imparted in the master classes. They will evaluate the capacity of the student to understand the representative, expressive and poetic functions of an artistic work, the syntax and rhetorical figures employed in an artistic work, the codes of representation involved in an artistic work, the relation of the images, and specifically of the artistic works, with their social context.	15	B1 C4 B2 C6 C9

Mentored work	They will evaluate the progressive capacity of the student to build images that answer to a concrete communicative purpose and that are not obvious neither cryptic. They will evaluate the acquisition of crafts in the artistic procedures employed. They will evaluate the results of the exercises developed in the workshop, as much in the formal aspects as in the discursive ones. They will evaluate the capacity of the student to create artistic works considering their representative, expressive and poetic functions. They will evaluate the correct employment of the procedures and codes of representation more suitable for his communicative purposes.	85	C25 C31 C36 C42

Other comments on the Evaluation

It will be especially taken into account the assistance to classroom, that expresses with clarity the implication and the commitment of the students. The evaluation in first announcement will be on January, 9th and 10th, schedule of each group. The second announcement consist on the presentation, correctly realized, of all the failing grade or not presented exercises. EXTRAORDINARY ANNOUNCEMENT OF JULY: JULY 5th 2017 11.00 HOUR

Sources of information
Basic Bibliography
Bryson, Norman, **Visión y pintura. La lógica de la mirada**, Alianza Forma, 1991 (1983)

Berger, John, **Modos de ver**, Gustavo Gili, 1980

Gombrich, Ernst H, **Arte e ilusión**, Gustavo Gili, 1982 (1959)

José Jiménez, **Crítica del mundo imagen**, Tecnos, 2019

Complementary Bibliography
Klein, Naomi, **No Logo**, Paidós, 2001

Foucault, Michel, **Microfísica del Poder**, La Piqueta, 1980

Calabrese, Omar, **El lenguaje del arte**, Paidós, 1987

Baudrillard, Jean, **Cultura y simulacro**, Kairós, 1987 (1978)

Aumont, Jacques, **La imagen**, Paidós Comunicación, 1992

Picó, Josep (ed.):, **Modernidad y posmodernidad**, Alianza Editorial, 1988

Barthes, Roland, **El susurro del lenguaje. Más allá de la palabra y la escritura**, Paidós, 1987 (1984)

Recommendations

Subjects that it is recommended to have taken before
History: History of art/P01G010V01202

Computer science: Computer techniques/P01G010V01103

Sculptural techniques/P01G010V01203

Photographic techniques/P01G010V01204

Pictorial techniques/P01G010V01104

Other comments
Marina Núñez: Monday in the afternoon, of 16 to 20 hours. netmarina@gmail.com

Loreto Branco: Monday of 8,30 to 10,30 and Wednesday of 8,30 to 12,30 loblancosal@yahoo.es

Contingency plan

Description

=== EXCEPTIONAL PLANNING ===
Given the uncertain and unpredictable evolution of the health alert caused by COVID-19, the University of Vigo establishes an extraordinary planning that will be activated when the administrations and the institution itself determine it, considering safety, health and responsibility criteria both in distance and blended learning. These already planned measures guarantee, at the required time, the development of teaching in a more agile and effective way, as it is known in advance (or well in advance) by the students and teachers through the standardized tool.

=== ADAPTATION OF THE METHODOLOGIES ===
* Teaching methodologies maintained

* Teaching methodologies modified

* Non-attendance mechanisms for student attention (tutoring)

* Modifications (if applicable) of the contents

* Additional bibliography to facilitate self-learning

* Other modifications

=== ADAPTATION OF THE TESTS ===
* Tests already carried out
Test XX: [Previous Weight 00%] [Proposed Weight 00%]
...

* Pending tests that are maintained
Test XX: [Previous Weight 00%] [Proposed Weight 00%]
...

* Tests that are modified
[Previous test] => [New test]

* New tests

* Additional Information