



## IDENTIFYING DATA

### Painting

Subject	Painting			
Code	P01G010V01404			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Perez-Jofre Santesmases, Ignacio			
Lecturers	Matesanz Pérez, María Consuelo Perez-Jofre Santesmases, Ignacio			
E-mail	ipjsan@hotmail.com			
Web				

**General description** This subject enrolls in a \*desenrolo of the knowledge envelope to pictorial discipline that begins in the \*asignaturas of Pictorial Techniques and Subject-\*color, in first course and follows in Art, Language and representation, of the \*primer \*cuatrimestre of Second. Like this, his \*objetivo is integrated the knowledges that these subjects offer to the \*estudiante, referred to the use of the \*color and the pictorial subject, the \*principales technical and to the knowledge of the language of the image to an application in the sphere of the contemporary painting. The basic question of this discipline in wool \*contemporaneidad, how the problems and ways of the representation, the \*materialidad of the painting and the \*sea relation with wool witnesses of the image in the current culture, to \*dualidad \*icónico-\*indicial in the basic elements of the painting, the interaction of the painting with the \*sea tradition how discipline \*y \*sus possible perspectives, the connection of the painting with place in with the historical context, cultural \*y social are \*algunos of the aspects that \*desenrolan. This \*desenrolo carries amen \*al entrenchment and enlargement of the own resources of the discipline: half relation-bear, composition, \*color, \*textura, \*tratamiento etc...

## Training and Learning Results

Code	
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

## Expected results from this subject

Expected results from this subject	Training and Learning Results
The students will know the genders and trends of the current panorama of the art from a pictorial perspective.	C5 C7
The students will know the materials and useful own of the pictorial practice.	C32
Knowledge of methods of pictorial production.	C42
Knowledge of the procedures applied to the pictorial creation.	C43
Knowledge of the vocabulary and of the pictorial code.	C6

Capacity to understand the painting in the joint of the arts.	C5 C7
Capacity for it handle basic of useful and pictorial materials.	C42
Basic capacity to integrate distinct disciplines in the production of images.	C14
Capacity to generate and manage of basic way a pictorial image.	C31
Skill to build a painting in the his different techniques in a basic level.	C42
Skill to generate systems of pictorial production in a basic level.	C42
Basic skill to integrate different disciplines in the production of images.	C20
Skill stop the utilization of materials no pictorial in the production of images.	C42

## Contents

Topic	
- Ways and problems of pictorial representation	Different ways of the relation between image and referent. The footprint, to description, the symbol. Levels of interpretation of the pictorial sign.
- Interaction subject - image	- Knowledge of the duality of the painting how material configuration and visual stimulus, in the context of the culture of the contemporary material Dimensions, symbolic and cultural of the bear and formats. Connotations of the material.
- Interaction between the indicial and the iconic.	- The shot, the footprint and the gesture in the painting. The index signs how signals of witnesses or action.  Relation between iconic reference and indicial, other systems and resources to discourse. Consideration of the visual signs.
- The painting in regard to its history and discipline	- Knowledge of the stylistic origins of the forms
- Connection of the work with the cultural, sociological and political context where it is produced	- Development of the consciousness of the significant implications of the painting
Development of the resources of the painting	Colour, texture, brushstroke, layers, composition

## Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	4	6	10
Presentation	8	12	20
Mentored work	40	60	100
Problem solving	4	6	10
Debate	4	6	10

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

## Methodologies

	Description
Introductory activities	Develop the sense of the subject so that the learning was a significant activity stop the student and can have a range of the program with the his objectives and contents. Space that attends to the function to give him coherence to the bases of theoretical nature directed to the artistic production critique.
Presentation	Space stop the exhibition of proposals of work that supposes to establish the intimate relation between theory and artistic production, to the time to stimulate the capacity of #ordination *argumental, as well as the *verbalización of concepts and thought. Consideration of the correction and relevance of the proposals of work received of each student, as well as to establish the *ordenamento of the processes of production.
Mentored work	Space to establish relations go in the new knowledge and what already possess the student and more the group in the consideration that the knowledge is not an individual product, but social. Material space of production by means of resources for it *comprobación that they attend to the technical resolutions that define the job. Open the process of correlation between theoretical budgets, ideological, *discursivos, etc., and the aspects of *materialidade formal.
Problem solving	During the practical session the @docente assists *los *estudiantes to resolve problems of all *índole..
Debate	Space stop the argumentation and *verbalización critical of controversial aspects, theoretical and social that give in the ideological field, conceptual or plastic, relative to the nature of the exercise and to the his artistic production. It goes directed to the collective participation.

## Personalized assistance

### Methodologies Description

Mentored work It WILL ATTEND to the specific needs of the student and to the his previous knowledges

<b>Assessment</b>			
	Description	Qualification	Training and Learning Results
Mentored work	It Will consist in the continuous evaluation in the process of the teaching of the subject. They Will value the following aspects: the personal evolution, the coherent developmental processes of the problematic arisen from the creative meeting with the theoretical premises and more with the bear technical boarded, the active participation and the tracking of the subject, as well as the attitude in the relative workshop to the assistance, punctuality and acceptance of the rule of the processes proposed from the teaching staff. The interest is the criterion customized in the different activities of study, creation, participation and analysis of the subject. It Will realize an important part of the final qualification from the resulted reached in the delivery of the distinct works (@práctico and theoretical) stipulated to the beginning and during the subject.	50	C14 C20 C31 C32 C42 C43
Problem solving	It Will attend to the appropriate in the answers in comments, as well as to the accuracy in the lexis and in the argumental capacity.	40	C5 C6 C7
Debate	It Will consider the relevance of the participation debate, attaches it of reasoned criteria and the implication.	10	C5 C6 C7

#### **Other comments on the Evaluation**

You put eminent character @práctico of the \*asignatura, the assistance is \*obligatoria and controlled. Fouls of assistance no justified seniors of 30% and justified of 60% suppose the impossibility to be \*evaluado the student so much in the common announcement of June as in the extraordinary of July. To/\*s it tests/the common of common evaluation will realize inside the academic calendar of the course. To present to the extraordinary announcements is indispensable to attach all the works realized along the course and be in disposal to give answer it any test by writing in case that it consider necessary. The student/the one who no \*esté present fifteen minutes after the hour established stop the beginning of the examination will be considered no presented.

#### **Sources of information**

##### **Basic Bibliography**

##### **Complementary Bibliography**

Vicenc Furió, **Ideas y formas en la representación pictórica**, Anthropos, 1991

VVAA, **Relatos célebres sobre la pintura**, Áltera, 1997

CARRERE, A. y SABORIT, J., **Retórica de la pintura**, Cátedra, 2000

DUBOIS, P., **El acto fotográfico**, Paidós, 1994

ECO, U., **La estructura ausente**, Lumen, 1989

GREENBERG, C., **Arte y cultura**, Gustavo Gili, 1979

KRAUSS, R., **La originalidad de la vanguardia y otros mitos modernos**, Alianza Forma, 1996

R. M. RILKE, **Cartas sobre Cézanne**, Paidós, 1986

SONTAG, S., **Sobre la fotografía**, Edhasa, 1981

ZUNZUNEGUI, S., **Pensar la imagen**, Cátedra, 1995

VV.AA., **Nuevas Abstracciones**, Museo Nacional Reina Sofía, 1996

VVAA, **La religión de la pintura**, AKAL, 1999

Pedro Esteban, **La pintura es lo que aparece**, UPV, 2010

Sachiko Natsume-Dubé, **Giacometti y Yanaihara**, Elba, 2013

David Sylvester, **Entrevista con Francis Bacon**, Random House Modadori, 2003

E. H. Gombrich, **La imagen y el ojo**, Debate, 2000

#### **Recommendations**

##### **Subjects that continue the syllabus**

Art: Art and modernity/P01G010V01401

##### **Subjects that are recommended to be taken simultaneously**

Art: Art and modernity/P01G010V01401

##### **Subjects that it is recommended to have taken before**

Art, language and representation/P01G010V01303

#### **Other comments**

It recommends, of specific way and \*prioritaria, the assistance and \*puntualidade.

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