



## IDENTIFYING DATA

### Artistic production: Audiovisual

Subject	Artistic production: Audiovisual			
Code	P01G010V01502			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Mandatory	3rd	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Barcia Rodríguez, Ignacio Fernando Alonso Romera, María Sol			
Lecturers	Alonso Romera, María Sol Barcia Rodríguez, Ignacio Fernando Barreiro Rodríguez-Moldes, María Covadonga Dopico Rodríguez, Patricia Fernández Alonso, Roi Franco Costas, Xisela			
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Web				
General description	Configure an analytical context and of production, in the artistic practice, from the which comprise of critical form the relation between the art and the audiovisual supports in all his slopes and main genders, from his apparition in the artistic scene of the hand of the cinema *vanguardista of principles of the 20th century, until his mouth in the audible creation and in the *Video-art of the present.			

## Training and Learning Results

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
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.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
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.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C34	Ability to work with other professionals, especially with those from other fields. To identify the right professionals to develop one's artistic work successfully.

- C38 Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
- C39 Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
- 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/ace will know the own procedures of the genders and disciplines related with the *Videocreación and the audiovisual.	C7 C9 C12
The students/ace will know to apply the use of the main tools and systems involved in the audiovisual creation.	C9 C12 C14 C32
The students/ace will purchase historical and cultural knowledges related with the evolution of the image in movement.	C1 C2 C6 C7 C19
The students/ace will purchase knowledge of systems of distribution and exhibition of audiovisual contents.	C16 C31 C39
The students/ace will know basic technical systems of manipulation of the sound.	C9 C12 C14
The students/ace will be able to develop creative proposals in the audiovisual field.	C31 C32 C38
The students/ace will be able to develop a critical understanding of the relations of the art and the technology.	C1 C2 C19 C25 C38
The students/ace will develop an attitude of critical analysis of works that involve the image in movement and the sound.	B1 C1 C25
The students/ace will know handle it of methods of production in the field of the audiovisual.	C9 C14 C20 C22 C31 C32
The students/ace will comprise in his maximum intensity to experience of the workshop of production and creation.	C12 C14 C20 C22 C28 C31 C32 C42 C43
The students/ace will comprise the audiovisual like creative language and tool of experimentation.	C19 C20 C31 C32
The students/ace will comprise the audiovisual works in relation with other artistic disciplines.	C28 C31 C32 C33 C34
The students/ace will purchase skill for the creative use of the *temporalidad in the work of art.	C42 C43

The students/ace will know to handle instruments and develop methods of own creation of the image and the sound.	C31 C32 C42 C43
The students/ace will know to develop the expressive appearances of the image in movement and the sound.	C14 C42 C43
The students/ace will purchase skill for the integration of distinct disciplines in the artistic production.	C22 C33 C34 C43
The students/ace will know to develop audiovisual projects in all his phases.	C9 C20 C31 C42 C43

## Contents

Topic	
Evolution and consolidation of the experimental audiovisual art.	Experimental cinema (Consolidation: international Panorama)  *Video-art. Experimentation (Years 80*s. Evolution and Consolidation. International panorama)
Concept, forms and languages of the experimentation in audiovisual art.	First experimental formalisations with image in movement. Cinema without cinema. Split of the devices of the cinema. Aesthetic and ideological concepts in the audiovisual experimentation of the present.
Need of the audiovisual experimentation.	Visual and audible resources of the audiovisual artist  Resources of the setting in audiovisual art: conventional languages / experimental languages.
Origin, evolution and consolidation of the Cinema- Essay: international Cases. Cases in Spain and Galicia.	Audiovisual essay autobiographical Cinema Cinema expanded
Audible strategies and of the voice in the Documentary Modalities.	Text *enunciativo. Use and application by means of technical tools.
Strategies of filming.	Devices of camera.
Enlargement of the plastic possibilities and of composition of the plane.	Technical devices of illumination  Devices hardware and computer software.
Edition and *pos-production of the audiovisual image.	Devices of digital edition *Coversores of video Treatment of the video for his adaptation to distinct systems

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	50	0	50
Laboratory practical	20	68	88
Workshops	14	58	72
Mentored work	9.5	30	39.5
Mentored work	9.5	30	39.5
Mentored work	3	8	11

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

## Methodologies

	Description
Lecturing	Masterclass with support of documentation and multimedia systems. Exhibition of the contents of the matter. Paradigmatic examples of the history and the main modalities of the audiovisual art. Analysis of the ontology of the image in movement. Critical analysis of cultural axioms that define the distinct audiovisual devices. Taking of notes and exhibition debated of the same. Modality: guided. Reverse education. Presence of the/the educational and compulsory presence of the students. Stage: common classroom. Room of projections.

Laboratory practical	<p>Practical learning, by means of the simulation of cases, of the handle of the tools of creation (Hardware and Software) involved in the recording, capture, edition and postproduction of the image and the digital sound.</p> <p>Modality: guided. Realisation of practical exercises by part of the students. Presence of the/the educational and compulsory presence of the students.</p> <p>Stage: Laboratory of audiovisual; *Plató audiovisual.</p>
Workshops	<p>Learning and realisation of practices of illumination in study. Creation of environments. I handle direct of the *equipación technical and of the grill of focus installed. Realisation of exercises of taking of image with control of temperature of colour. Modality: specific assistance by part of the professor to the individual activities and/or of group that develop the students. Stage: *Plató Audiovisual.</p>
Mentored work	<p>MENTORED WORK 1. (Experimental video). Single-channel work based on experimental audiovisual art keys (to be carried out in the first 5 weeks of the four-month period).</p>
Mentored work	<p>MENTORED WORK 2. (Experimental Video - Personal Poetics)</p> <p>Creation of an audiovisual work in which, from the themes of space, time and/or the body, a concept is expressed by means of forms, moving images and sounds. Aesthetic coherence will be sought from personal approaches (to be carried out in the 5 central weeks of the four-month period).</p>
Mentored work	<p>MENTORED WORK 3. (Autobiographical video). Single-channel work based on the development of the forms and concepts of the audiovisual essay, specifically in its modality of autobiographical audiovisual (to be carried out in the last 5 weeks of the four-month period).</p>

### Personalized assistance

#### Methodologies Description

Mentored work	<p>Realisation of 2 projects of audiovisual creation, like final work: a work *monocanal based in the keys of the experimental audiovisual art (will be finalised and delivered in the temporary equator of the *cuatrimestre). Another, work *monocanal based in the keys of the audiovisual Essay (will be finalised and delivered at the end of the *cuatrimestre.) His evaluation will be continuous. The personalised attention in this field develops , by part of the-educational ace, directly in the classroom (audiovisual Laboratory; audiovisual Workshops) during the time of *presencialidad of the student programmed for this work and, therefore, during the realisation of the projects (audiovisual works) that the student was carrying out. Has theoretical and practical character.</p>
Mentored work	
Mentored work	

### Assessment

Description	Qualification	Training and Learning Results	
Mentored work MENTORED WORK 1 Experimental video	40	B1	C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43

Mentored work	MENTORED WORK 2	40	B1	C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43
	Experimental video - personal poetics			
Mentored work	MENTORED WORK 3	20	B1	C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43
	Autobiographical video			

### Other comments on the Evaluation

1ST EVALUATION OPPORTUNITY (JANUARY)

Final Delivery - Tuesday 16 January 2024

2ND EVALUATION OPPORTUNITY (JULY)

Consult dates at: <http://belasartes.uvigo.es/gl/docencia/exames/>

Students must present the same number of projects according to the same parameters that were transmitted during the course of the course. It must be based on the same type of thematic content, objectives to be achieved and development methodology, stipulated during the teaching of the subject.

The three projects will be carried out again and delivered individually by each student, regardless of whether during the teaching of the subject, in the 1st term and until the call (January), any of them were carried out in a group. That is to say, they must consist of a completely different work from the one carried out and handed in at the 1st Call (January).

It will not be possible, therefore, to re-submit any work already assessed (either positively or negatively) in the 1st call (January), being obligatory to re-submit all the work required for the July call.

This work must be done, until the date of the July exam, under the supervision of some or all of the teachers of the subject and, therefore, the teachers must know the process of carrying out this work and know that it will be presented as a result to be assessed in the July exam. Students must maintain contact with the teachers involved during the stipulated tutorial timetables.

Assessment tests for the extraordinary exams

<http://belasartes.uvigo.es/gl/docencia/exames/>

### Sources of information

#### Basic Bibliography

ATTALI, J., **Ruidos. Ensayo sobre economía política de la música**, Siglo XXI, 1995

AUMONT,A; BERGALA, A; MARIE, M; VERNET, M., **Estética del Cine**, Paidós Comunicación, 2005

BAIGORRI; L., **Video: Primera Etapa (El Vídeo en el contexto social y artístico de los años 60/70)**, Brumaria, 2005

CHION, M., **El arte de los sonidos fijados**, Centro de Creación Experimental, 2001

CHION, M., **La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido.**, Paidós, 1998

DANCYGER; K., **Técnicas de edición en cine y vídeo**, Gedisa, 1999

DROPRESS (Ed.), **Moving graphics: New Directions in Motion Design**, Ed. Promopress, 2014

KRAUSE, B., **La gran orquesta animal**, Kalandraka, 2021

MURRAY SCHAFER, M., **El paisaje sonoro y la afinación del mundo**, Intermedio, 2013

ROMAGUERA I RAMIO; J. ALSINA THEVENET; H. (ED.), **Textos y Manifiestos del Cine**, Cátedra. Signo e imagen, 2003

SOLANA; Genma / SOLEU; Antonio, **Uncredited**, IndexBook, 2008

TORREIRO; C. CERDÁN; J. (ED.), **Documental y Vanguardia**, Cátedra. Signo e imagen, 2005

#### **Complementary Bibliography**

ANDRES, R., **El mundo en el oído. El nacimiento de la música en la cultura**, Acantilado, 2008

BARBER, LL., **La mosca tras la oreja. De la música experimental al arte sonoro en España**, Autor, 2009

MARTIN; S. GROSENICK; U. (ED.), **Videoarte**, Taschen, 2006

MARTÍN GUTIÉRREZ; G., **Cineastas frente al espejo**, T&B Editores. Festival Internacional d, 2008

SANTAMARÍA FERNÁNDEZ, A., **Paradojas de lo Cool. Arte, literatura, política**, Textos (in)surgentes. ALTOPARLANTE, 2016

SANTAMARÍA FERNÁNDEZ, A., **Narración o barbarie**, Sans Soleil Ediciones, 2017

SANTAMARÍA FERNÁNDEZ, A., **En los límites de lo posible: Política, cultura y capitalismo afectivo**, AKAL, 2018

SCHAEFFER, P., **¿Qué es la música concreta?**, Nueva visión, 1959

SCHAEFFER, P., **Tratado de los objetos musicales**, Alianza, 1988

**Señales de video: aspectos de la videocreación española de los últimos años**, MNCARS, 1995

VVAA, **Lume na periferia. Para unha historia do cinema en lingua galega**, Galaxia, 2021

#### **Recommendations**

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

Related arts/P01G010V01801

Videographic projects/P01G010V01909

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

Images in motion/P01G010V01403

Time and space processes/P01G010V01405

##### **Other comments**

The MOOVI telelearning platform will be used to maintain communication with students, provide documents related to the contents of the subject, etc.