



IDENTIFYING DATA

Art, nature and the environment

Subject	Art, nature and the environment			
Code	P01G010V01902			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish			
Department				
Coordinator	Estarque Casas, Fernando			
Lecturers	Estarque Casas, Fernando Fariña Busto, María José			
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Web	http://www.fernandocasas.es			
General description	(*)Espacios intencionados de significación na relación da arte coa natureza: corpo, inconsciente e cosmos.			

Training and Learning Results

Code	
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B10	Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.
B14	Awareness of environmental issues.
B16	Professional ethical commitment.
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.
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.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
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.
C29	Personal initiative and self-motivation skills.
C30	Perseverance skills. To develop the necessary perseverance to overcome the difficulties attached to artistic creation.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
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.
C44	Ability to carry out, organize and manage innovative artistic projects.
C49	Interpersonal skills, confidence in one's own abilities and resources for the practice of artistic work.

Expected results from this subject

Expected results from this subject		Training and Learning Results
(*)O estudante estará capacitado para ter coñecemento práctico da arte en relación coa natureza.		C1 C2 C5 C6
(*)O estudante estará capacitado para un coñecemento do medio natural en relación á cultura.	B14	C2
(*)O estudante estará capacitado para usar os modos de representación, intervención e manipulación desde a cultura na natureza.		C8 C9 C19
(*)O estudante estará capacitado para o coñecemento do xénero da paisaxe e dos usos da natureza nas creacións artísticas.		C1 C6
(*)O estudante estará capacitado para o uso dos sistemas de creación e desenvolvemento da natureza.		C9 C14
(*)O estudante estará capacitado para observar, tomar datos, comprender e intervir no medio natural.		C19 C20 C33
(*)O estudante estará capacitado para a sensibilización e o respecto co medio natural.	B14 B16	
(*)O estudante estará capacitado para intervir artisticamente no medio natural.		C31
(*)O estudante estará capacitado para pasar do proxecto á construción no medio natural.		C30 C31
(*)O estudante terá habilidade para xestionar e desenvolver proxectos colectivos.	B6 B7	C33 C43 C44 C49
(*)O estudante terá habilidade para o traballo con escalas grandes.	B10	C29 C42 C43
(*)O estudante terá habilidade para establecer relacións entre a natureza e a cultura.		C19 C22

Contents

Topic	
Precursores del movimiento %*u201*CArte y Naturaleza%*u201D.	*Land *Art, *Art *Povera, *Earth *Works, Eco *Art, Manifiesto del Río Negro.
Body and its space.	The empty space. Interrelation of the body as a system of a comprehending perception. Bioenergetic of Wilhelm e Lowe.
Entryes into Nature.	Random and synchronicity. I Ching
Metamorfosis.	Dialogue between envyronment and the artwork.

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	6	0	6
Problem solving	10	15	25
Debate	20	30	50
Studies excursion	4	6	10
Report of practices, practicum and external practices	10	6.5	16.5
Essay	0	30	30
Portfolio / dossier	0	12.5	12.5

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

Methodologies

	Description
Lecturing	Presentation of materials and specific information on basic themes. Themes for getting the appropriation of knowledge.
Problem solving	Individual and group monitoring through the development of exercises in class. Oral and individual defense of each exercise requested.
Debate	Constant laboratory as idea of searching and non-conclusion: the subjectivity as an strategy for creating. Presentation of texts and audiovisual material accompanied by debates with students.
Studies excursion	Visit to the natural environment for its cultural contextualization, followed by an exhibition on the relationship between subjectivity and environment.

Personalized assistance	
Methodologies	Description
Debate	The students will be asked by the professor to solve four major problems throughout the course. This is interlaced with lectures given by the professor and also by invited professors specialized in specific themes about perception that can transcend the work of art. Chaos is sought as a debate and as the identity of another order.
Lecturing	Introduction to the proposed theme accompanied by audiovisual material or other media. Debates: for every two questions, there is a workshop of ideas, where each student presents his or her opinion in the presence of others, creating a special relationship with the whole group.
Problem solving	Individualized student care continues at every stage of every exercise. For each exercise, there is an ideas laboratory, where each student presents his or her opinion, creating a special relationship with the whole group.
Studies excursion	Visits to Sculpture and Art parks.
Tests	Description
Report of practices, practicum and external practices	The individualized care of the student is present in all phases of all exercises.
Essay	
Portfolio / dossier	All projects are accompanied by a complete dossier with texts, photos or videos presented through a debate with the participation of all students, the debate being a fundamental condition.

Assessment				
	Description	Qualification	Training and Learning Results	
Problem solving	Ability to use the ways of representation, intervention and manipulation from culture to nature, to use the systems of creation and development of nature and to go from a project to construction in the natural environment.	5	B10 B16	C1 C2 C5 C6 C9 C14 C20 C22
Debate	Skills for: practical knowledge of art in relation to nature, for a knowledge of the natural environment in relation to culture, for the use of modes of representation, intervention and manipulation from culture in nature, to intervene artistically in the natural environment and to move from project to construction in the natural environment. Ability to manage and develop collective projects and to work on large scales. Translated with www.DeepL.com/Translator (free version)	45	B6 B7 B10 B14 B16	C1 C2 C5 C6 C8 C9 C14 C19 C20 C22 C29 C30 C31 C33 C42 C43 C44 C49
Studies excursion	Ability to understand the genre of landscape and the uses of nature in artistic creations, to use systems of creation and development of nature, to observe, understand, take data and intervene in the natural environment, to raise awareness of and respect for the natural environment, and to intervene artistically in the natural environment.	5	B10 B14 B16	C2 C5 C8 C9 C14 C33 C42 C43

Report of practices, practicum and external practices	Ability to understand the environment in relation to culture, to use methods of representation, intervention and manipulation of culture in nature, to use systems of creation and development of nature, to observe, take data, understand and intervene in the natural environment, to move from design to construction in the natural environment.	40	B10 B16	C1 C2 C5 C6 C8 C9 C14 C19 C30 C31 C42 C43 C44
Portfolio / dossier	Capacity for practical knowledge of art in relation to nature, for knowledge of the natural environment in relation to culture, for the use of modes of representation, intervention, and manipulation from culture in nature, and develop collective projects, and ability to work with large scales.	5	B16	C1 C2 C5 C6 C9 C22 C31 C43 C49

Other comments on the Evaluation

The evaluation will be continuous according to:

- The attendance of the student to the classes and participation in the debates.
- The presentation of exercises / proposals / projects.

In case the student does not attend the classes, does not participate in the debates, does not present the exercises and does not rent, he will have to take the written evaluation exam in the extraordinary convocation of July.

Sources of information

Basic Bibliography

Coccia, Emanuele, **Metamorfosis. La fascinante continuidad de la vida.**, Siruela Biblioteca de Ensayo,

Marilene Patou.Mathis, **El hombre prehistórico es también una mujer.**, Lumen,

AAVV, **Cienciafricción. Vida entre especies compañeras.**, CCCB Centre Cultura Contemporànea Barcelona.,

Stephan Harding, **Tierra viviente.**, Atalanta,

Complementary Bibliography

AAVV, **Actas de Arte y Naturaleza.vol 1.**, Diputación de Huesca,

AAVV, **Actas de Arte y Naturaleza. vol.2**, Diputación de Huesca,

AAVV, **Actas de Arte y Naturaleza.vol.3**, Diputación de Huesca,

AAVV, **Actas de Arte y Naturaleza. vol.4**, Diputación de Huesca,

AAVV, **Actas de Arte y Naturaleza. vol.5**, Diputación de Huesca,

AAVV, **Arquitectura del siglo XXI: más allá de Kioto.**, IAU+S.ETSAM.UPM,

Audouze, Jean, et al., **Conversaciones sobre lo invisible.**, Seix Barral,

Blázquez, Jimena et al, **Guía de Europa: Parques de Esculturas.**, Fundación NMAC,

Garaud, Colette, **L'artiste contemporain et la Nature.**, Editions Hazan Paris,

Maderuelo, Javier (dir), **Paisaje y arte**, CDAN / Abada,

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Maderuelo, Javier (dir), **Paisaje y territorio**, CDAN/Abada,

Maderuelo, Javier (dir), **Paisaje y pensamiento**, CDAN/Abada,

Wagensberg, Jorge, **La rebelión de las formas.**, Tusquets,

David Wallace-Wells, **El planeta inhóspito**, Debate,

Max Tegmark, **Vida 3.0**, Taurus,

Kamienski, Lukasz, **Las drogas en la guerra**, Crítica, Crítica,

Alvarez, Darío, **El jardín en la arquitectura del siglo XX.**, Reverté (Barcelona, 2007),

Aníbarro, Miguel Angel, **La construcción del jardín clásico.**, Akal (Madrid, 2002),

Armengaud, Marc + Mathias, Ciancetta, Alejandra, **Paisajes nocturnos**, Gusatavo Gilli (2009).,

Baridon, Michel, **Los jardines. Paisajistas, jardineros, poetas.**, Abada Editores (2004),

Colafranceschi, Daniela, **Landscape + 100 palabras para habitarlo.**, Gusatavo Gilli (2007).,

Clark, Kenneth, **El arte del paisaje**, Seix Barral (1971),

Fariello, Francesco, **La arquitectura de los jardines**, Celeste Ediciones (Madrid, 2000),

Hansmann, Wilfred, **Jardines del Renacimiento y el Barroco**, Nerea (Madrid, 1989),

Izembart, Hélène, **Le Boudec, Bertrand, Waterscapes. El tratamiento de aguas residuales mediante sistemas vegetales.**, Gusatavo Gilli (2003).,

Kratzulesco-Quaranta, Emanuela, **Los jardines del sueño. Polifilo y la música del Renacimiento**, Siruela (1996),

Maderuelo, Javier, **El paisaje. Génesis de un concepto.**, Abada. (2005),
Nogué, Joan. (ed.), **La construcción social del paisaje.**, Bicioteca Nueva. (Madrid 2007),
Páez de la Cadena, Francisco., **Historia de los Estilos en Jardinería.**, Istmo (Madrid, 1982),
Roger, Alain, **Breve tratado el paisaje**, Bicioteca Nueva. (Madrid 2007),
Steenbergen, Clemens / REH, Wouter, **Arquitectura y paisaje La proyectación de grandes jardines europeos.**,
Gusatavo Gilli (2001).,
Walpole, Horace, **Ensayo sobre la jardinería moderna.**, José J. de Olañeta Editor. (Palma de Mallorca, 2003),
T.McKenna, **El manjar de los dioses.**, Paidós Contextos,
Schultes y Hoffmann, **Plantas de los dioses.**, Fondo de Cultura Económica,
Wallace-Wells, **El planeta Inhospito**, Debate,
Ribeiro, Sidarta., **El oráculo de la noche**, Debate,
Jünger, Ernest, **Acercamientos**, Tusquets Edit.,
Sheldrake, McKenna y Abraham, **Caos, creatividad, y consciencia cósmica**, Ellago Ediciones,
Ott, Jonathan, **Pharmacotheon**, La Liebra de Marzo,
J.M. Ferricgla, **El hongo y la genesis de las culturas**, La liebre de marzo.,
Hofmann, Ferricgla, Samorini, Escohotado, et al., **Los enteógenos en la ciencia**, La liebre de marzo,
Samorini, **Los alucinógenos en el mito.**, La liebre de marzo,
Davis, Wade, **El Río**, Pre-textos,
Salgado, Sebastiao, **Amazônia**, Taschen,
Watson, Julia, **Lo-Tec. Design by radical indigenism**, Taschen,
Tegmark, Max, **Nuestro Universo Matemático**, Antoni Bosch Editor,
Latour, Bruno, **¿Dónde estoy?**, Taurus,

Recommendations

Subjects that continue the syllabus

Philosophy of art/P01G010V01501

Subjects that it is recommended to have taken before

Anthropology: Anthropology of art/P01G010V01101