



IDENTIFYING DATA

Action art projects

Subject	Action art projects			
Code	P01G010V01903			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	#EnglishFriendly Spanish Galician			
Department				
Coordinator	Tejo Veloso, Carlos			
Lecturers	Tejo Veloso, Carlos			
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Web				
General description	Analysis and practical of an artistic process that, in the majority of the cases, does not produce an object. This practice involves the employment of body, presence, time and context as a fundamental tools.			

Training and Learning Results

Code	
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B5	Independent work skills.
B11	Interpersonal skills, confidence in one's own abilities and resources.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
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.
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.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
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.
C29	Personal initiative and self-motivation skills.
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.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
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.
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.
C45	Ability to communicate and disseminate artistic projects.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.
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	
Knowledge of the history of the Live Art from the avantgarde to the present.		C1
Knowledge of the Live Art fundamental concepts		C6
		C7
Knowledge of the Live Art fundamental resources		C7
		C14
Knowledge of the body as an artistic tool.		C7
		C9
Knowledge of video-art, sculpture, land-art, installation, etc., as a complementary media in the Live Art projects.		C14
		C16
Develop competences in order to create a Live Art Project.		C19
		C29
		C31
		C32
Develop competences in order to improve the relation between body, space and viewer.		C4
		C19
		C23
		C31
Develop competences in order to integrate auxiliary media in a Live Art Project.		C28
		C33
		C34
Develop competences in order to use the basic resources in Live Art: body, space, social and political context, time and audience.	B5	C25
	B11	C49
Develop the physical and conceptual relation between body and space.		C42
		C43
Develop the capacity of using the audience as an important tool in our Live Art Projects		C35
		C47
		C48
Point out the importance of the video-documentation in the analysis of the Live Art Projects.	B2	C36
	B3	C39
		C45
		C48

Contents

Topic	
(*)Performance e performatividade	(*)Analise Evolución histórica dende as vangardas Xurdimento da práctica a partires dos anos 50 (S. XX) Performance e contemporaneidade Estudio de casos
(*)Relación entre a performatividade e outras disciplinas artísticas	(*)Performance e fotografía Performance e video As artes escénicas: desvíos e límites coa performance
Knowledge of the fundamental resources of the Live Art: body, time and space.	BODY: approximation to the presence of the body understood as a tool in the contemporary artistic practice. The body as a communicative instrument in the Live Art. The body as an agent, the body as a signal, the body as a subject. The importance of the body in other artistic projects. TIME: Feel the consciousness of the subjective time. Relation time-space. The time as a constructive element in the Live Art. Real time and subjective time in Live Art. SPACE: the social-politic context as an active agent of meaning. Fell and create the space in Live Art. The heterogeneous spaces of the art of action.

Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	30	13	43
Workshops	3	6	9
Studies excursion	3	6	9
Debate	3	12	15
Case studies	8	4	12
Essay	3	38	41
Portfolio / dossier	1	10	11
Essay questions exam	2	8	10

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

Methodologies

	Description
Mentored work	The students will work individually in the classroom with a continuous orientation by the professor. During this period, the professor also will give to the students a critical orientation of the projects, respecting the fundamental interests of the creative project of the student. In addition to these tasks, the professor will propose activities as a visualization and critical comment of videos, open comments about the evolution of the students projects, etc.
Workshops	Short length seminars with a specialist inside the area of knowledge. These seminars can include conferences and another type of practical methodologies.
Studies excursion	Visit an Art Center, artist community, artist study related with Live Art.
Debate	We will propose different debates involving live art issues. In order to prepare these debates we are going to use different information sources: basically video and theoretical articles. If it is necessary, these articles will be writing in English.
Case studies	

Personalized assistance

Methodologies	Description
Mentored work	
Tests	Description
Essay	
Portfolio / dossier	

Assessment

Description	Qualification	Training and Learning Results

Mentored work	(*)A avaliación vai ser continua, polo que a asistencia a clase é un requisito imprescindible para aprobar esta parte da avaliación. Xunto coa asistencia, valorarase positivamente: A presenza activa do alumno na clase. A correcta progresión dos proxectos que se vaian desenvolvendo na aula. A calidade, orixinalidade e creatividade dos proxectos artísticos desenvolvidos na aula. O desenvolvemento teórico, a metodoloxía e a coherencia do traballo realizado ao longo do curso. A capacidade investigadora do alumno A capacidade de experimentación do alumno O traballo previo de reflexión e investigación teórica de cada proxecto realizado dentro da aula A ampliación dos coñecementos impartidos na clase.	40	C4 C7 C9 C14 C16 C19 C23 C25 C29 C31 C32 C35 C47 C48 C49
	RESULTADOS DE APRENDIZAXE As/os estudantes asimilarán o corpo como medio artístico. O estudantado coñecerá os medios auxiliares da arte de acción. As/os estudantes terán capacidade de desenvolvemento da acción como arte. As/os estudantes terán capacidade de interrelación corpo-espazo-espectador. As/os estudantes terán habilidade no uso dos recursos propios da arte de acción. O estudantado poderá incorporar ao espectador como participante no evento artístico.		
Workshops	(*)Demostración, mediante a entrega dun comentario teórico, da correcta asimilación dos contidos esenciais do obradoiro, conferencia, etc.	5	C1 C6 C7 C14
	RESULTADOS DE APRENDIZAXE As/os estudantes coñecerán os conceptos fundamentais das artes de acción. O estudantado coñecerá a evolución histórica da arte de acción. As/os estudantes coñecerán os recursos fundamentais da arte de acción.		
Studies excursion	(*)Demostración, mediante a entrega dun traballo teórico, da correcta asimilación dos contidos principais da exposición/evento visitado.	5	C1 C6 C7 C14
	RESULTADOS DE APRENDIZAXE As/os estudantes coñecerán os recursos fundamentais da arte de acción. As/os estudantes coñecerán os conceptos fundamentais das artes de acción. O estudantado coñecerá a evolución histórica da arte de acción.		
Essay	(*)Alén do traballo diario na clase, durante o transcurso da materia desenvolveranse, polo menos, tres proxectos de arte de acción que serán presentados na clase. Nestes traballos valorarase: A calidade, orixinalidade e creatividade dos proxectos. O desenvolvemento teórico, a metodoloxía e a coherencia do traballo. A capacidade investigadora do alumno A capacidade de experimentación do alumno O traballo previo de reflexión e investigación teórica de cada proxecto. A ampliación dos coñecementos impartidos na clase.	30	C7 C9 C14 C16 C19 C25 C29 C31 C32 C49
	RESULTADOS DE APRENDIZAXE As/os estudantes asimilarán o corpo como medio artístico. O estudantado coñecerá os medios auxiliares da arte de acción. As/os estudantes terán capacidade de desenvolvemento da acción como arte. As/os estudantes terán habilidade no uso dos recursos propios da arte de acción.		
Portfolio / dossier	(*)O dossier é o soporte teórico de cada un dos proxectos de arte de acción que periodicamente vanse presentar na aula. O dossier debe estar centrado nunha análise rigorosa dos contidos fundamentais do proxecto, recursos formais e técnicos, obxectivos que se pretenden acadar coa proposta, referentes, etc. Así mesmo, valorarase unha correcta redacción, expresión e presentación do dossier.	5	C19 C29 C31 C32 C36 C39 C45 C48
	RESULTADOS DE APRENDIZAXE As/os estudantes terán capacidade de desenvolvemento da acción como arte. As/os estudantes terán habilidade para documentar obras de arte de acción.		

Essay questions(*)A proba de resposta longa se corresponde ca proba final de avaliación. Nesta exam	15	C7
proba valorarase a demostración da asimilación dos contidos fundamentais de cada tema proposto.		C9
Xunto ca proba práctica o alumno terá que entregar un dossier onde razone os contidos fundamentais do seu traballo con un uso apropiado da terminoloxía teórico-práctica e unha correcta redacción e exposición das ideas expresadas polo alumno.		C14
RESULTADOS DE APRENDIZAXE		C25
As/os estudantes coñecerán os recursos fundamentais da arte de acción.		C35
As/os estudantes asimilarán o corpo como medio artístico.		C47
As/os estudantes terán habilidade no uso dos recursos propios da arte de acción.		C48
O estudiantado poderá incorporar ao espectador como participante no evento artístico.		C49

Other comments on the Evaluation

Final exam: January the 16th, 2015. Time: from 10:00 to 13:30

July Exam (Only for those students that didn't pass the final exam): July the 8th, 2015. Time: 16:00

Sources of information

Basic Bibliography

Glusberg, Jorge, **El arte de la performance**, Ediciones de Arte Gaglianone, 1986

Martel, Richard (ed.), **VVAA. Arte acción**, Institut Valencià d'Art Modern, 2004

Sánchez, Vallaure (dir.) ; Joan Abellán ... [et al.], **VVAA. Artes de la escena y de la acción en España : 1978-2002**, Ediciones de la Universidad de Castilla-La Mancha, 2006

Complementary Bibliography

Auslander, P, **The performativity of performance documentation**, PAJ: A Journal of Performance and Art, 28(3), 1-10,

Bazán de Huerta, Moises (coordinador), **VVAA. Happening, Fluxus y otros comportamientos artísticos de la segunda mitad del siglo XX**, Editora Regional de Extremadura, 2001

Fischer-Lichte, E., **Estética de lo performativo**, Abada, 2017

Gray, J., **Action art: a bibliography of artists performance from Futurism to Fluxus and beyond**, Greenwood Press, 1993

Jones, A., **Presence in absentia: Experiencing performance as documentation.**, Art Journal, 56(4), 11-18., 1997

Phelam, P., **The ontology of performance: representation without reproduction. En P. Phelam (Ed.). Unmarked. The politics of performance**, Routledge, 1993

Picazo, Gloria(ed.), **Estudios sobre performance**, Centro Andaluz de Teatro, 1993

Stiles, Kristine ... [et al.], **Out of actions: between performance and the object, 1949-1979**, Thames and Hudson, 1998

Recommendations

Subjects that are recommended to be taken simultaneously

Art, nature and the environment/P01G010V01902

Other comments

The contents and actions that structure and conform the practical projects that the students present during the course and during the exams never are determined by the professor. These contents and actions build a personal project and are chosen freely by the student who is the only one person responsible for his/her acts.

For these reasons, the professor is not responsible for the consequences that could derive of the process of creation/presentation of the students practical projects and exams.