



IDENTIFYING DATA

Drawing and painting projects

Subject	Drawing and painting projects			
Code	P01G010V01904			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish			
Department				
Coordinator	Fernández Fariña, María Almudena			
Lecturers	Fernández Fariña, María Almudena Lapeña Martínez, María Elena Liste Fernández, Araceli Mercedes Romani Fernández, Lucía			
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Web				
General description	Development of one project creative articulated from it practical of the painting and the drawing and insert in the contemporary cultural logic.			

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.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
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.
C27	Ability to work independently. To develop the ability to plan, develop and complete one's personal artistic work.
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.
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.
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.
C41	Ability to carry out artistic research projects.
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.
C45	Ability to communicate and disseminate artistic projects.

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	
The student will owe to have knowledge of the current situation of the drawing and the painting how half of artistic production.	C1	C5
The student will owe to know the current theoretical debate around this discipline.	C5	C6
	C6	C7
The student will owe to know the demonstrations of the drawing and the painting developed *especialmente.	C1	C7
The student will owe power develop creative projects personnel in the field of the drawing and/or the painting.	C19	C20
	C20	C27
The student will owe to develop the integration of the own resources of these disciplines with other fields of the artistic creation.	C33	C49
The student will be *capacitado stop the understanding of the creative developmental possibilities in drawing and painting.	C19	C20
	C20	C22
The student will be able to apply the technical resources of the drawing and the painting in artistic projects.	C31	C32
	C32	C38
	C38	C41
The student will owe to have skill in the handle of technical resources, visual and conceptual generated in the actuality inside these areas.	C42	C43
	C43	C44
The student will owe to have the skill to develop the technical resources, visual and conceptual adapted to the needs of the project.	C43	C44
The student will owe to develop the projects in the fields of the drawing and/or the painting.	C43	C44
	C44	C43
The student will owe power integrate distinct disciplines of creation of images.	B7	C43
The student will owe to have the necessary skills stop the presentation and documentation of projects.	B2	C36
	B3	C39
		C45
		C48

Contents

Topic	
Configuration of one project artistic in the disciplines of drawing and painting.	The painting and the drawing how project, process and result.
Openings in the project.	Spaces of creation in the drawing and painting from the relations between means, useful and bear
Review of the concepts and the traditional forms in the painting and the drawing and his relation with the present.	The painting and the drawing expanded in the time and in the space. The integration of other disciplines in the fields of the drawing and of the painting.
Development of the project of drawing and painting.	Observation, documentation, *contextualización, *ideación/materialization, analysis/synthesis, presentation.

Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	3	0	3
Lecturing	8	0	8
Presentation	9	0	9
Mentored work	60	0	60
Mentored work	60	0	60
Project based learning	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
Introductory activities	Presentation of the subject.

Lecturing	Guidelines stop the development of one project of painting/drawing. Approximation to the concepts and resources of the drawing and the painting, in the fields *fronterizos go in the tradition and the contemporary practice.
Presentation	Presentations and regular exhibitions of results for put in common in the classroom. Final presentation and defence of the project developed.
Mentored work	(*)O traballo de aula/taller desenvólvese fundamentalmente en horas presenciais e complementábase nas horas de traballo autónomo; isto require unha actitude de implicación, constancia e compromiso real do alumno.
Mentored work	(*)O traballo de aula/taller desenvólvese fundamentalmente en horas presenciais e complementábase nas horas de traballo autónomo; isto require unha actitude de implicación, constancia e compromiso real do alumno.
Project based learning	(*)O traballo de aula/taller é o eixo vertebrador da materia, é a base fundamental no desenvolvemento dun proxecto de pintura e/ou debuxo.

Personalized assistance

Methodologies	Description
Lecturing	Guidelines stop the development of one project of painting/drawing. Approximation to the concepts and resources of the drawing and the painting, in the fields *fronterizos go in the tradition and the contemporary practice.
Presentation	Presentations and regular exhibitions of results for put in common in the classroom. Initial presentation of the project to develop.
Mentored work	The work of classroom/workshop develops fundamentally in hours *presenciais and supplements in the hours of autonomous work; this requires an attitude of implication, *constancia and real commitment of the student.
Mentored work	The work of classroom/workshop develops fundamentally in hours *presenciais and supplements in the hours of autonomous work; this requires an attitude of implication, *constancia and real commitment of the student.
Project based learning	The work of classroom/workshop is the backbone axis of the subject, is the fundamental base in the development of one project of painting and/or drawing.

Assessment

	Description	Qualification	Training and Learning Results
Presentation	Initial presentation of the Project: *mprescindible assistance. Realization of all the exercises proposed. Tracking *individualizado of the work, reviews continued. Development and coherence of the personal project. Technical resolution of the works. Level of *autocrítica and analysis. *Profundización And implication in the project. Investigating and experimental disposal. Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography). Assistance and participation to the presentations of works and put in common in the classroom	20	B3 C31 C32 C33 C36 C38 C39 C41 C42 C43 C44 C45 C48 C49
Mentored work	WORK OF CLASSROOM (Realization of the exercises proposed + participation in *presentaciones and debates) Indispensable assistance. Realization of all the exercises proposed. Tracking *individualizado of the work, reviews continued. Development and coherence of the personal project. Technical resolution of the works. Level of *autocrítica and analysis. *Profundización And implication in the project. Investigating and experimental disposal. Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography). Assistance and participation to the presentations of works and put in common in the classroom.	20	B3 C31 C32 C33 C36 C38 C39 C41 C42 C43 C44 C45 C48 C49

Mentored work	DEVELOPMENT OF The PROJECT:	40	B3	C31 C32 C33 C36 C38 C39 C41 C42 C43 C44 C45 C48 C49
	Indispensable assistance.			
	Realization of all the exercises proposed.			
	Tracking *individualizado of the work, reviews continued.			
	Development and coherence of the personal project.			
	Technical resolution of the works.			
	Level of *autocrítica and analysis.			
	*Profundización And implication in the project.			
	Investigating and experimental disposal.			
	Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography).			
	Assistance and participation to the presentations of works and put in common in the classroom.			
Project based learning	FINAL PRESENTATION OF The PROJECT:	20	B3	C31 C32 C33 C36 C38 C39 C41 C42 C43 C44 C45 C48 C49
	Indispensable assistance.			
	Realization of all the exercises proposed.			
	Tracking *individualizado of the work, reviews continued.			
	Development and coherence of the personal project.			
	Technical resolution of the works.			
	Level of *autocrítica and analysis.			
	*Profundización And implication in the project.			
	Investigating and experimental disposal.			
	Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography).			
	Assistance and participation to the presentations of works and put in common in the classroom.			

Other comments on the Evaluation

The AVALIACION *A* CONTINUOUS. The students *far* periodically in the classroom *presentaci*ns of the project and *exposici*ns of the resulted during it *transcurso of the *cuadrimestre. The *realizaci*ns of all the works proposed and the assistance to kind *A indispensable to opt to the approved.

PRESENTACI*N And FINAL DEFENCE OF The PROJECT: *A*Itima week *lectiva of the *cuadrimestre, in the time of kind.

The students of the ANNOUNCEMENT OF SECOND OPPORTUNITY (JULY) *presentar* the project, the results and all the works/exercises demanded during it *cuadrimestre.

Date and hour of the proof of *avaliaci*ns of second opportunity (JULY): consult calendar published in the *pA*xina WEB of the Faculty of Beautiful Arts (Degree in Beautiful Arts - proofs of *avaliaci*ns)

Sources of information

Basic Bibliography

Complementary Bibliography

Beers, Kurt, **100 painters of tomorrow**, Thames & Hudson, 2014

Berger, John, **Sobre el Dibujo**, Gustavo Gili, 2011

BLAS, Susana, **Conexiones. Dibujo español contemporáneo**, METRÓPOLIS RTVE, 2016

BLAS, Susana, **Pintura otra**, METRÓPOLIS RTVE, 2013

Fernández Fariña, Almudena, **Lo que la pintura no es**, Ed. Deputación Provincial de Pontevedra, 2011

Godfrey, Tony, **La pintura hoy**, Phaidon, 2010

Gómez Molina, Juan José (coordinador), **Estrategias de dibujo en el arte contemporáneo**, Cátedra, 2002

Hudson, Suzanne, **Painting now**, Thames & Hudson, 2015

Picazo, Gloria (comisaria), **Pintar sense pintar**, Centre d'Art la Panera, 2005

Marina, José Antonio, **Teoría de la inteligencia creadora**, Anagrama, 1993

Ministerio de Cultura, **ORAL MEMORIES**, <https://oralmemories.com/>, 2012-2018

Valli, Marc & Dessanay, Margherita, **A Brush with the real: figurative painting today**, Laurence King, 2014

VVAA, **Vitamine D, new perspectives in drawing**, Phaidon, 2005

VVAA, **Vitamin D2, new perspectives in drawing**, Phaidon, 2013

VVAA, **Vitamin D3, new perspectives in Drawing**, Phaidon, 2021

VVAA, **Vitamine P, New Perspectives in Painting**, Phaidon, 2002

VVAA, **Vitamine P2, New Perspectives in Painting**, Phaidon, 2011

VVAA, **Vitamin P3, new perspectives in painting**, Phaidon, 2016

VVAA, **On painting : prácticas pictóricas actuales... más allá de la pintura o más acá**, Centro Atlántico de Arte Moderno, 2013

VVAA, **Remote viewing : invented worlds in recent painting and drawing**, Whitney Museum of American Art, 2005

VVAA, **The Forever now: contemporary painting in an atemporal world**, The Museum of Modern Art, 2014

Recommendations

Subjects that are recommended to be taken simultaneously

Research and creation process/P01G010V01701

Subjects that it is recommended to have taken before

Artistic expression: Drawing-Shape/P01G010V01102

Artistic expression: Material-Colour/P01G010V01201

Pictorial techniques/P01G010V01104

Art, language and representation/P01G010V01303

Art: Art and modernity/P01G010V01401

Painting/P01G010V01404

Art and contemporary culture/P01G010V01601

Artistic production: image 1/P01G010V01503
