IDENTIFYING DATA

Digital graphics projects

Subject	Digital graphics projects
Code	P01G010V01908
Study programme	Grado en Bellas Artes

Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st

Teaching language	Spanish Galician
Department	
Coordinator	Castro Muñiz, José
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General description	The subject of 〖digital graphic Projects〗, *encádrase inside the procedures of creation of artistic work generated from the electronic and numerical systems. It develops the *labor creative of him student in three slopes: contemporary aesthetics and current thought of the works of multiple art; applicable technologies to the production; *posprodución and exhibition of the works and artistic projects of the graphic field. It establishes one link with the subjects imparted in the second year of degree in 〖graphic Techniques〗 and prepares the projects of investigation that will develop in the *mestrados and doctorates of the postgraduate.

Training and Learning Results

Code	
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.
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.
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.
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.
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.
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.

Expected results from this subject

Expected results from this subject	Training and Learning Results
Knowledge of the current demonstrations inside the field of the graphic image and emblazons it digital.	C1 C5
Knowledge of the codes and inherent concepts to the field of the digital #graphics.	C7
Knowledge of the main technical resources and @visual of the *infografía.	C9

Knowledge of the been current of the artistic thought in regard to the multiplicity and to the digital image.	C1 C2 C5
Developmental capacity of creative projects in this field.	C19 C20
Capacity of creative integration of own resources of the field of the graphic image @dixital.	C31 C32
Capacity to handle devices and specific tools in creative processes.	C31 C32
Skill in the use of tools *infográficas and of digital impression.	C42 C43
Skill to develop projects within the scope of the #graphics and the digital edition.	C42 C43 C44
Skill to integrate digital graphic processes in the multidisciplinary creation.	C34 C43

Contents

Topic

SUBJECT 1
That means multiplicity today. The idea of graphic current @dixital.
IT- emblazons IT digital. The aesthetic news of the *discretización in the contemporary #graphics.

SUBTEMA 1
The notion of footprint in the field expanded of the current #graphics. The matrix *intanxible regarding the bear material. Contemporary aesthetics of the electronic #graphics.

SUBJECT 2
Machines to draw/print: record without affecting and print without pressure. *Redefinicións Of the contact by impression.
IT- *Dixitalidade and analogy in the creation of images for impression. Original and copy.
*B- Discrepancies, resolution *y *acutancia in the catchment and *escaneamento of originals.
*C- Machineries and useful applicable to the work of contemporary graphic art.
*D- Profiles *cromáticos, *espectrofotometría, plotted, analysis of colour and separations *tonais, *fotolitos,etc.
And- The work with archives, *interpolación, treatment, *compresores and digital extensions stop his impression.
*F- You bear for impression: composition and *enfebrado, *coatings, *sizings, devices. Coefficients of *absorción. Influence of the *recubrimento in the profiles *cromáticos.
*G- *Tinturas. *Dyes, *water base, *ecosolvent. *Solvent. ROM. *Ultraviolet. *H- Post-production. Reread, *cuños, preparations and final protections.

SUBTEMA 2
The derivative thought of the *maquinismo. Evolution of the tool to the machine. The impression of the light. Derivative methods of the photovoltaic action regarding the chemical impression. The systems *alfanuméricos and the *colorimetría. Analysis of the colour-light and the colour *impresa. You bear *lumínicos and bear material in the current #graphics.

SUBJECT 3
The multiple how artistic project.
IT- Reproduction, similarity, imitation, *seriación, *escalabilidade.
*B- The multiple original. *Monoprint And *Monotype.

SUBTEMA 3
*Especularidade and *direccionalidade. The only work *reproducible. Aesthetics of the multiple and the *imprimible. Originality multiplied. The sense of the complexity.

SUBJECT 4	SUBTEMA 4
aesthetic Ideas related with the concepts of emblazons digital, original and copy. *Redefinicións And *cuestionamento of the authorship (*Copy-*Left) in the multiplication and *difusión of the work of art *impresa by digital means. IT- *Infografía and graphic art. Digital and graphic maps *vectoriais. The art of the emblazons and the new means *expositivos. The art how show/consumption and the multiplicity how *difusión/*tridimensionalidade of the impression. The #graphics of the big formats. *B- The book illustrated and the book of artist in the era of the *reprodutibilidade mechanical. The edition of emblazon and artwork in bear digital. *C- *Collage And *photomontage digital/analog. Resources of *fotocomposición, *alternancia and duplication.	*Estruturalismo and thought serial. The *deconstrución how starting point of the *desauratización. Gilles *Deleuze and the aesthetics of the disseminations. Rosalind Krauss and the field expanded of the art. Main theorists of the meant of the work of current multiple art: Walter Benjamin, *Marshal *McLuhan, Alan *Sokal, Humberto *Ecco.
SUBJECT 5	SUBTEMA 5
Illustration, *collage, appropriation. Exploration of the extreme sculptural of the graphic fields. The graphic thought and his relation with the *perpetuación of the memory. IT- Installations, cutback, half stickers and *lumino-transparent. *B- The recorded @dixital on metallic materials, plastic and *pétreos. Creation of matrices no destined to the *estampaxe.	Applications of the numerical methods in the creation of works of art *impresas. The multiple original and the production. Creative procedures of the repetition, *repetibilidade and *iteración.
SUBJECT 6	SUBTEMA 6
Resources of *estampaxe mixed on distinct bear. IT- Tolerances and interactions go in bear/inks of impression. Relief and *gofrados. Indirect methods and *recubrimento and preparation of bear for *multiestampaxe and *reposicionamento.	Production and mixed systems of *estampaxe. Impression mechanized. *Reposicionamento And incompatibilities of the bear final. *Cuños And *decoupées.
SUBJECT 7	SUBTEMA 7
Formulation and put in practice of projects of investigation/*expositivos of digital impression.	*Producción artistic and *expositiva. Preparation of Projects of investigation in impression *dixitáis.

Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	2	6	8
Project based learning	15	32	47
Seminars	6	0	6
Lecturing	9	9	18
Laboratory practical	16	53	69
Portfolio / dossier	2	0	2

*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	The system of personal project opened to the needs of achievement of the objective proposed by the subject establishes how an excellent method to develop during it study. Books of artist, installations, *estampaxe digital, *collage and industrial impressions found: current methodologies that will insert in the said half. The initial project documented *bibliograficamente will be reviewed and qualified during it first month of the course until arriving the an excellent maturity that allow his put in scene in form *impresa, emblazoned or generated by any of the half and current technologies mixed/@dixital with the that elaborate the works of the arts #graphics us our days.
Project based learning	Presentation of the *preproxecto. Discussion, review and qualification of the project that will develop during it *cuadrimestre. *Pesentación And defence of the project in public using a model of audiovisual presentation or *multimedia. Approval and put in action of the projected.

Seminars	The *titorización in group is one of the strategies and methodologies that contemplate in this subject how a good vehicle of guided and *docencia, based in the interaction of the students between yes, promoting his capacity *indagadora *acompasada with the attach and suggestions *aportadas pole teaching staff. The discussion and debate of the proposals enriches, of this way, with simultaneous presentations, what allows that the processes of assimilation realize of way *sincrónica with the work *individualizado in the his personal project. It serves, besides, of orientation stop the teaching staff in regard to the level of the group of students and of the his homogeneity and dispersion of form compared. It promotes the capacity that will develop the students to elaborate a coherent speech in the presentation of the his ideas and projects generating, in turn, *sinerxías to share information that nourish the whole group. The *titorización in group caters of fundamental teaching tools in the processes of *obtención of personal security, capacity of leadership, information shared, development and motivation stop the inquest, *vehiculización and takes of decisions in the processes of learning of the student.
Lecturing	Form part of the attach generated *interactivamente in the classroom of theoretical training-practical that situate in the first period of work of the *cuadrimestre. They compose of put in scene of audiovisual character in the that the professor situates the student within the scope of the half employees in the subject of □digital graphic Projects□. Likewise, it shows works and proposals, realized by graphic artists, so much from the conceptual formulation how those technical developmental aspects, ties his *posprodución and exhibition. It does a historical review reasoned of the low graphic arts a creative point of view, that ended us new digital graphic means, the employment of the *infografía and the edition and digital illustration destined to generate works of art and *difundir the current artistic movements, main events, artists and works highlighted, technologies and half, specifications and methodologies of work. The sessions are opened to the attach of the students. They include, besides, the *incursións realized poles students in the his searches of information and enrichment of the his personal projects that are exposed and argued in group and guided pole professor.
Laboratory practical	The practices in the laboratory of □graphic Techniques□ *englobarán the formative tasks of the students around the practice and utilization of the tools, the devices and the necessary strategies stop the achievement and put in practice of the personal projects. The useful, the machinery of impression and the methods of *estampaxe and *confección of works of art *impresa different poles means and machinery from the catchment and generation of originals and multiple tie his so much physical transformation how virtual us half susceptible electronic graphics of the his advertising and *difusión. It IS, besides, a vehicle of *familiarización and of discipline of one good use of the said elements that provides and gives him *profesionalidade to the student of to the his work in group in *obradoiros of graphic art and entities devoted to the *labor of creation and *difusión *infográfica, provided of means and affine machineries with the *labor creative and *difusor of the culture and the contemporary art. It offers, besides, the *entendemento of all those constructive details of the that compose the digital graphic processes that enable the creation, so much stop the impression and *difusión of works of emblazons digital, how stop the presentation of projects destined to be *difundidos electronic half poles us our days.

Personalized assistance

Methodologies	Description
Project based learning	The subject of □digital graphic Projects□, *encádrase inside the procedures of creation of artistic work generated from the electronic and numerical systems. It develops the *labor creative of him student in three slopes: contemporary aesthetics and current thought of the works of multiple art; applicable technologies to the production; *posprodución and exhibition of the works and artistic projects of the graphic field. It establishes one link with the subjects imparted in the second year of degree in □graphic Techniques□ and prepares the projects of investigation that will develop in the *mestrados and doctorates of the postgraduate. Remote campus and email will be the vehicle of communication in the case of closing of the teaching activity. The available tool in the UVIGO and the email will be also vehicles stop the communication between professor and student.

Assessment

	Description	Qualification	Training and Learning Results
Project based learning	Formulation of the *preproxecto, discussion, review and qualification of the project that will develop during it *cuadrimestre. □ Presentation and defence of the project in public using a model of audiovisual presentation or *multimedia. □ Approval and put in action of the projected.	50	C9 C19 C20 C31 C32 C34 C42 C43 C44

Lecturing	Session *maxistral:	50	C1
	Form part of the attach generated *interactivamente in the classroom of theoretical		C2
	training-practical that situate in the first period of work of the *cuadrimestre. They		C5
	compose of put in scene of audiovisual character in the that the professor situates the		C7
	student in the environment of the half that will employ in the subject of ⬚digital graphic		
	Projects⬚. Likewise, it shows works and proposals, developed by graphic artists, so much		
	from the conceptual formulation how those technical developmental aspects, ties his		
	*posprodución and exhibition. It does a historical review reasoned of the low graphic arts a		
	creative point of view, that have ended us new digital graphic means, the employment of		
	the *infografía and the edition and digital illustration destined to the generation of works		
	of art and *difusión of the current artistic movements, main events, artists and works		
	highlighted, technologies and half, specifications and methodologies of work. The sessions		
	are opened to the attach of the students. They include, besides, the *incursións realized		
	poles students in the his searches of information and enrichment of the his personal		
	projects that are exposed and argued in group and guided pole professor.		

Other comments on the Evaluation

EVALUATIONThe evaluation is considered in this guide how a formative process more in the tracking of the objective to the that applies a methodology adapted to the formative profiles, *coincidente with the proposals of the students, as well as the results that will obtain in the subject, that serve of orientation to the personal attainments achieved poles *discentes, so that they know to organize his task effectively, confronting the factor failure or, in the his case, the low qualification, with the correction of methodologies and attitudes of poor result or *carentes of the temporary effectiveness established pole program. The objective of the evaluation adapts to the teaching calendar and informs to the students of which is his degree of excellence regarding the subject.The process of evaluation is continuous from his beginnings and concretizes specifically in:· Formulation of the *preproxecto, discussion, review and qualification of the project that will develop during it *cuadrimestre.· Presentation and defence of the project in public using a model of audiovisual presentation or *multimedia.· Approval and put in action of the projected.The delivery will be only at the end of the period and the proposal/artistic object generated will owe to adjusted to the objective and intentionalities of the project, as well as to the specificities of the block of thematic contents and the objectives of the subject.All those students that do not achieve a sufficient note can presented to the final examination of February, that will consist in the presentation of the personal project and the back realization in form of production/post-production of the formulation/*obxectualización #graphics, chord with the aesthetic and developmental models practical presented in the subject of ⬚digital graphic Projects⬚.The corresponding examination to July of the present year will have the same requirements that the necessary stop the final examination of the subject in the *cuadrimestre and will require of the student the knowledge of the *temario of the dictate subject that figures in the teaching guide.Proofs of evaluation of extraordinary announcements#http://belasartes.uvigo.es/*bbaa/*index.*php?*id=31*Matéñense the same proofs of evaluation and the same percentages:90% Work *tutelado (50% tracking of the work developed + 40% final Presentation of the project).10% Assimilation of the contained of the kinds *maxistrais.

Sources of information
Basic Bibliography
Complementary Bibliography
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Carr, F, **A Guide to screen Process Printing**, Studio Vista,

Castro, Kako, **Mapas invisibles para una gráfica Electrónica. De la huella impresa al grabado con luz**, Ed. Comanegra,

Castro, Kako y Soler, Ana, **Impresión piezoeléctrica, la estampa inyectada. Algunas reflexiones entorno a la gráfica digital.**, Ed. Bitácora,

Esteve Botey, Francisco, **Historia del Grabado**, Clan,

Hayter, S. W., **ABOUT PRINTS**, Oxford University Press,

Ivins, William, **Imagen impresa y conocimiento: Análisis de la imágen prefotográfica.**, Gustavo Gili,

Johnson, U. E., **American Prints and Printmakers**, Doubleday & Co.,

Krauss, Rosalind, **El inconsciente óptico**, Ed. Tecnos,

Pastor Bravo, Jesus, **Electrografía y Grabado**, caja de Ahorros Vizcaína,

Vives, Rosa, **Del Cobre al Papel, la imagen multiplicada**, Icaría,

FLUSSER, VILEM, **Into the Universe of Technical Images**, Electronic Mediations,

Giovanni Sartori, **Homo Videns, La sociedad Teledirigida**, Taurus,

Dough Aitken, **Broken screen, Expanding the image Breaking the narrative**, D.A.P Dist. ARt.Pub.,

Recommendations