



## IDENTIFYING DATA

### Videographic projects

Subject	Videographic projects			
Code	P01G010V01909			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Alonso Romera, María Sol			
Lecturers	Alonso Romera, María Sol Fernández Alonso, Roi			
E-mail	alonso@uvigo.es			
Web	http://alonso@uvigo.es			
General description	They develop artistic projects based in the use of the image and the languages of the audiovisual art in his distinct supports and genders. From the formats of the *Video-Art to the new ways of apparition of the *Video-installation.			

## Training and Learning Results

Code	
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B10	Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.
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.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C17	Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.
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.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
C22	Ability to produce and link ideas within the creative process.
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.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.

## Expected results from this subject

Expected results from this subject	Training and Learning Results
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The students will know the current aesthetic tendencies of the art in the technical means.		C1 C2 C5
The students will purchase theoretical and practical knowledges on the interactive capacity of the multimedia supports.		C5 C7 C8 C44
The students will purchase knowledges of the means of exhibition and diffusion of the audiovisual work.		C16 C17 C43 C44 C48
The students will know the aesthetic implications of the digital support in the artistic production.		C5 C7 C8 C19
The students will be qualified to apply the own resources of the digital field to the development of a personalised artistic work.		C19 C20 C21 C22 C42 C43 C44
The students will develop a critical understanding of the application of the new technologies to the artistic speech.		C1 C2 C19 C20
The students will purchase capacities to comprise the concept of authorship in the context of the systems of telematic communication.		C2 C8 C17 C48
The students will know the handle of computer resources in the artistic creation.		C7 C42 C43 C44
The students will know to develop multimedia artistic projects.	B10	C42 C43 C44
The students will purchase skill in the research and/or utilisation of new specific computer applications for the solution of concrete artistic problems.	B1 B2	C7 C43 C44

## Contents

Topic	
Movements and artists of the audiovisual creation applied to the art.	International panorama Panorama in Spain and Galicia.
Study of the devices of the *Video-installation.	Integrated devices in the architecture. Interventions in the space. Projection on objects, or bodies. Devices of Luz. Only screen / multiple Screens.
Relation of the image video with objects and material	video Sculpture video Painting
The configuration of the Look.	The screen and the paper of the viewer The process of the Looked Experiences immersive
Devices of interaction of the image.	The space dimension of the device The temporary dimension of the device. The technical dimension, the subjective and the ideological.
Aesthetic researches of the audiovisual art *S. XXI	Processes of creation of audiovisual artistic projects live. Design of staff of control *midi for image and sound. Control of lights.
Contents and power of the image.	Ways of expression of ideas in video art

Tools of audiovisual creation.	Study and research of technologies of capture and reproduction of image and sound. Digital treatment of the image video. Editors of adjust of projection. Resources of illumination.
Put in practice of solutions *expositivas of the audiovisual work.	Research and application of devices for the exhibition in rooms of the audiovisual work of art.

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	20	0	20
Laboratory practical	10	15	25
Workshops	20	53.5	73.5
Mentored work	0	10.5	10.5
Mentored work	0	10.5	10.5
Mentored work	0	10.5	10.5

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

## Methodologies

	Description
Lecturing	Masterclass with support of documentation and multimedia systems. Exhibition of the contents of the matter. Analysis of cases. Contribution of referents. Paradigmatic examples of strategies *expositivas and devices of multimedia installation. Resolution of practical problems. Taking of aim and exhibition debated of the same. Modality: guided. Reverse education. Presence of the educational and compulsory presence of the students. Stage: ordinary classroom. Room of projections.
Laboratory practical	Description: practical learning, by means of the simulation of cases, of the handle of the tools of creation involved in the creation of audiovisual devices of multimedia installation. Modality: guided. Presence of the educational and compulsory presence of the students. Stage: Laboratory of audiovisual; *Plató Audiovisual.
Workshops	Learning and realisation of practices of illumination in study. Creation of environments. Audible creation. Control of lights and live image. Devices of projection of image. Direct management of the installed technical teams. Realisation of exercises of image with control *sincrónica of the sound. Modality: specific assistance by part of the professor to the individual activities and/or *grupales developed by the students. Stage: Audiovisual Laboratory. *Plató Audiovisual. Cabins of Sound.
Mentored work	The students, individually or in groups (maximum 5 people), develops in the laboratories and audiovisual workshops the realisation of diverse practices of audiovisual creation, related with the *temario and the problematic analysed during the teaching of the matter, conducentes to the formulation of a personal project of audiovisual art. Likewise it will make a work of documentation of the process of creation carried out during the development of the personal project of audiovisual art achieved.  1º Practice. (Video-Installation): Realisation of a work based in the interaction of the audiovisual image video and the use of objects and physical materials. (It will be made in the 4 first weeks of the cuatrimestre)
Mentored work	2º Practice. (Video-Installation): Realisation of a work based in creating, by means of the resources of the audiovisual image video, an intervention in a physical space, transforming it in mental space, oriented to be the form of an idea. (It will be made in the 4 central weeks of the cuatrimestre)
Mentored work	3º Practice. Realisation of a personal project of audiovisual art. (Video Monocanal or Video-installation): Realisation of a work of personal approach where apply and show the knowledges learnt until the moment in the matter; it will be presented like final work and designed to be exposed according to the needs of an event expositivo. It accompanies of a work of documentation of the process of creation carried out. (It will be made in the 7 final weeks of the cuatrimestre)

## Personalized assistance

Methodologies	Description
Workshops	The personalised attention in this field carries out of face-to-face form; it develops directly in the workshop, the *plató or the laboratory of audiovisual during the schedule programmed for the practices of learning given by the educational. Has theoretical and practical character.

Mentored work	The personalised attention during the process of realisation of the exercises programmed and during the process of realisation of the personal project of audiovisual art that the students has to carry out, manages by part of the educational directly in the classroom (Audiovisual Laboratory; Audiovisual Workshop; *Plató Audiovisual) and during the time of assistance of the students programmed for this work. Has a theoretical and practical character. 1º PRACTICE. (Video-installation): Realisation of a work based in the interaction of the audiovisual image *videográfica and the use of objects of physical materials. (It will be made in the 4 first weeks of the *cuatrimestre)
Mentored work	The personalised attention during the process of realisation of the exercises programmed and during the process of realisation of the personal project of audiovisual art that the students has to carry out, manages by part of the educational directly in the classroom (Audiovisual Laboratory; Audiovisual Workshop; *Plató Audiovisual) and during the time of assistance of the students programmed for this work. Has a theoretical and practical character. 2º PRACTICE. (Video-installation): Realisation of a work based in creating, by means of the resources of the audiovisual image *videográfica, an intervention in a physical space, transforming it in mental space, oriented to be the form of an idea. (It will be made in the 4 central weeks of the *cuadrimestre).
Mentored work	The personalised attention during the process of realisation of the exercises programmed and during the process of realisation of the personal project of audiovisual art that the students has to carry out, manages by part of the educational directly in the classroom (Audiovisual Laboratory; Audiovisual Workshop; *Plató Audiovisual) and during the time of assistance of the students programmed for this work. Has a theoretical and practical character. 3º *PRÁTICA. Realisation of a personal project of audiovisual art. (Video *Monocanal *ou Video- installation): Realisation of a work of personal approach where apply and show the knowledges learnt until the moment of the matter; it will be presented like final work and designed to be exposed according to the needs of an event *expositivo. It will accompany of a work of documentation of the process of creation carried out. (It will be made in the 7 final weeks of the *cuatrimestre)

## Assessment

Description		Qualification Training and Learning Results		
Workshops	The evaluation is continuous during the course of the distinct practices given like workshop. The *profesorado observes and orients of continuous form and constant on the development of the distinct exercises and audiovisual projects, like works of evaluation of the matter. And, likewise, during the development of the workshops the students will have to show his level of personal development and the contents of the project to make; participating actively in own methodologies of a reverse teaching; as well as an initiative and responsible use in the workshops and the assistance to these.	5	B1 B10	C5 C7 C8 C16 C17 C19 C20 C21 C22 C42 C43 C44 C48
Mentored work	The evaluation is continuous, stipulating the realisation of two practical exercises (works of video-installation) with the following partial values of evaluation:  1º Practice. (Video-installation) audiovisual Image video + Objects and physical materials. 30%  2º Practice. (Video-Installation) audiovisual Devices and resources video + Intervention in the physical space -expression of an idea-. 30%  they will be announced final dates of delivery of each exercise.  Besides, it stipulates the realisation of: 3º Practice. Personal project of audiovisual art (Video monocanal or Video-installation) + Documentation of the process of creation. 35%  it will be announced final date of delivery of the personal project.	30	B1 B2	C1 C2 C5 C7 C8 C19 C20
Mentored work	The evaluation is continuous, stipulating the realisation of two practical exercises (works of *videoinstalación) with the following partial values of evaluation:  2º Practice. (*Video-Installation) audiovisual Devices and resources *videográficos + Intervention in the physical space -expression of an idea. It will be announced final date of delivery of the personal project.	30	B1 B2	C1 C2 C5 C7 C8 C19 C20

Mentored work	The evaluation is continuous, stipulating the realisation of two practical exercises (works of *vídeoinstalación) with the following partial values of evaluation:	35	B1 B2	C1 C2 C5 C7 C8 C19 C20
	3º Practice. Personal project of audiovisual art (Video *monocanal or Video-installation) + Documentation of the process of creation.			
	It will be announced final date of delivery of the personal project.			

### Other comments on the Evaluation

1º OPPORTUNITY OF EVALUATION (January):

19 JANUARY 2024

2º OPPORTUNITY OF EVALUATION (July): Consult dates in: <http://belasartes.uvigo.es/gl/docencia/exames/>

The students will have to present a personal project of audiovisual art like final work, exposed of public form according to the needs of an event \*expositivo in art, and according to the same parameters that transmitted and gave in the matter. This project will have to make, to date of the announcement of July, under the follow-up of any or of all the educational of the matter and, therefore, the professors will have to know the process of realisation of this work and know that it will be presented like result to evaluate in the 2º Announcement of the matter (July). For this, the students will have to keep contact, in the schedules of \*tutorías that stipulate, with the professors involved.

Together with the audiovisual personal project (final work), the student will have to present the same type of documentation of the process of creation that required during the teaching of the matter. It will have to base in the same type of information and of development of contents stipulated during the educational teaching of the matter.

In this 2º Announcement of July the presentation of the personal project and of his corresponding documentation will be \*obligatoriamente individual, independently that during the teaching of the matter, in the 1º \*cuatrimestre, had made in group.

The qualification obtained, like final note of the matter, in the 2º Announcement (July) will value of the following way: audiovisual personal Project: 80%. Documentation of the process: 20%

### Sources of information

#### Basic Bibliography

AUMONT; J., **La estética hoy**, Cátedra, 2001

DARLEY; A., **Cultura Visual Digital**, Paidós Comunicación, 2002

GOMBRICH, E.H., **Los usos de las imágenes**, Debate, 2003

KUSPIT, D. B., **Arte digital y videoarte: transgrediendo los límites de la representación**, Círculo de Bellas Artes, 2006

MARTIN, Sylvia, **Videoarte**, Taschen, 2006

ORTEGA, M. L.; WEINRICHTER, A., **Mystère Marker. Pasajes en la obra de Chris Marker**, T&B Editores, 2006

PAGAN, A., **A Mirada imposible. As películas de Andy Warhol.**, Ed. Positivas, 2007

PATUEL CHUST, P., **Media art imagen y tecnología**, Universidad de Murcia, Servicio de Publicaciones, 2021

REBENTISCH; J., **Estética de la instalación**, Caja Negra Editora, 2018

TORREIRO; C. y Cerdán; J., **Documental y vanguardia**, Cátedra. Signo e imagen, 2005

VV.AA, **Radicales. Danza y otras especies**, IVAM, 2018

VV.AA, **Instalaciones y Nuevos Medios en la Col del IVAM. Espacio, Tiempo, Espectador**, IVAM, 2006

VV.AA, **Luces, cámara, acción (□) ¿Corten! VIDEOACCIÓN: EL CUERPO Y SUS FRONTERAS**, IVAM, 2000

ZUNZUNEGUI; S., **La mirada plural**, Cátedra. Signo e imagen, 2008

#### Complementary Bibliography

### Recommendations

#### Subjects that continue the syllabus

Final Year Dissertation/P01G010V01991

#### Subjects that are recommended to be taken simultaneously

Research and creation process/P01G010V01701

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

Images in motion/P01G010V01403

Artistic production: Audiovisual/P01G010V01502

### Other comments

It will use the platform of education to distance \*MOOVI to keep the communication with the students, facilitate documents related with the content of the subject, etc.