UniversidadeVigo

IDENTIFYING DATA
Art, language and representation

Subject	Art, language and representation			
Code	P01G010V01303			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	1st
Teaching language	Spanish			
Department				
Coordinator	Núñez Jiménez, Marina			
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General description	Interdisciplinar subject that address a semiotic approach to visual culture and the practice of the art. To understand how signs work and the concrete signification strategies of the images surrounding us. So that we can read them with knowledge and learn how to produce works with the proper method for our communicational purposes.			

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.
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.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
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.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.

Expected results from this subject

Expected results from this subject	Training and Learning Results	
The students will be able to understand the representative, expressive and poetic functions of an artistic work		C6 C9
The students will know the syntax and rhetorical figures employees by an artistic work		C6
The students will know the codes of representation involved in an artistic work		C6
The students will be able to read and analyze images	B2	C25
The students will be able to understand the relation of the images, and specifically of the artistic works, with their social context	B1	C4
The students will be able to create artistic works paying attention to his representative, expressive and poetic functions.		C25 C31 C36 C42
The students will be able to employ in the his artistic works the procedures and codes of representation more suitable for his communicative purposes		C25 C31 C36 C42

Contents

Topic	
Introduction to semiotics.	De Saussure defined semiotics as a science that studies the life of the signs in the breast of the social life. The emphasis in the relation of the sign with the his social context will be fundamental in this approximation. The sign erects in place of something by consensus and common use, no by need. Understanding the arbitrariness of the signs is the starting point to understand that the representation is never natural, neither objective, neither innocent: independently of the his pretensions, it is always impregnated of ideology.
The functions of language. Factors of communication in the work of art.	The ranking of Roman Jakobson of the functions of the language (referencial, expressive, conative, phatic, poetic and metalingual) is the starting point to stimulate the critical faculty when reading. Our position as readers is conditioned by unspoken assumptions of which we are unaware . The knowledge of how language works helps to understand that significant processes are not simple transmission of meanings already established , but the place in which reality is constructed.
Codes of representation. Syntax of the image.	The question of how meaning works is not merely formal, but formal is essential to meaning. It is the fundamental substrate on which the meanings are based. So we have to understand that each code of representation is based on certain formal and technical choices and that each formal election presupposes, in our relatively stable culture, specific meanings. What the work of art tells us is not only determined by the iconographic or narrative choices; the technique employed (for example, the stroke length, the size of an element in relation to the total image size, the use of a concrete perspective, which focuses or blurs ...) are involved in many of his statements .
Relations between reality, perception and representation.	Perception is not a strictly physiological process, a direct recording, but a mental construct based on the sensations, a codification of the world in iconic signs that represent it within our mind. That codification implies a concrete perspective of learned schemes, that is, the world is not experienced without mediation, it is comprehensible only inside speechs, which are historically specific structures of institutions, categories and beliefs. If there is not a perception of the world that is not mediated, there is not either a "natural" representation, since we are talking about an encoding of second grade. Despite all the romantic conceptions of art as a personal, direct and free expression, artistic creation involves a system based on a concrete languaje that we inherit through education in the parameters and conventions of a society. And the question is not only at what extent can a representation reflects reality, we must also understand that those concepts we call reality are forged, in part, through representations. Representations are not just a passive reflection of meanings and values, but active constructions of those meanings and values. Through them we grasp the world and, therefore, to a large extent they construct our idea of the world.
Transtextual relations.	All texts relate, in their writing and their reading, with the joint of texts that preceded them or surround them, so that we can speak of the existence of a transtextual context. As Barthes said, the text is entirely interwoven with appointments, references and echos. Every work of art is a palimpsesto, a text that superimposes to another, that covers it. Following the ranking of Gerard Genette, we will study five transtextual relations: paratextuality, metatextuality, architextuality, intertextuality and hipertextuality. The two last of them are employed in the appropriationist artistic practices, in an era in which the game of images has less and less to do with a (hypothetical) external reality.
Construction and deconstruction of images.	In the era of simulacra, representations are our nature. According to Baudrillard metaphor, the map of hiperreality substitutes the territory of the real. If we accept that representations are determinant in building our concept of reality, we will understand that their power is enormous. Deconstructive practices intend to put in crisis to idea of representation as a natural fact, analyzing and disassembling the ideological codes infiltrated in every dominant representation.

Modes of interpretation of the work of art.	Historical, formalist, iconogical, sociological, structuralist, psychoanalytic critical methods☐ Along the history of the western art several ways to see and study the works of art have succeeded, based in diverse disciplines that analyze some of the more relevants aspects of art according to different periods and geographies. The diversity of approximations is an indicator that we are treating with open works, expanded by each viewer, that attracts them to his own speculative orbit. Aesthetics of the reception insists in the postestructuralist idea that the images mean only in contact with the speeches that circulate in a society.

Planning

	Class hours	Hours outside the classroom	Total hours
Presentation	2	0	2
Lecturing	5	0	5
Workshops	24	40	64
Mentored work	24	45	69

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

Methodologies

	Description
Presentation	The students will explain to the professor, individually or in small groups, his formulations and solutions to the exercise proposed in the master class.
Lecturing	The professor will expose the contents of the subject with the help of audiovisual material. At the end of the class, she will propose a practical exercise related with the topics considered, that will develop during several weeks.
Workshops	The students will work on the exercises through photographic montages and painting, acquiring knowledge and skills in these artistic procedures.
Mentored work	"The students will solve the exercises formulated in the lecture mainly in the workshop classroom, with constant supervision from the teacher during in-person hours and autonomously during non-in-person hours. Emphasis will be placed on both conceptual and technical problems."

Personalized assistance

Methodologies	Description
Lecturing	In the masterclasses students will take part with doubts, questions and comments.
Presentation	Students will explain to the professor, individually or in small groups, their approaches and solutions for the exercises proposed in the master classes. The goal is to provide students with concrete indications on their work, trying that they assimilate conceptual aspects, consider properly some formal resolutions, and learn to express their aims and methodologies.
Mentored work	The point is to accompany students during all the development of the exercises proposed in the master classes, solving technical and formal problems so that they can communicate properly their discursive proposals.
Workshops	Practical resolution of the proposals, through photography, digital manipulation of images, and painting.

Assessment

	Description	Qualification	Training and Learning Results
Presentation	The capacity of the student to read the images that surround us and propose his own will be evaluated. The knowledges of semiotics, visual culture and History of the Art imparted in the master classes will be evaluated. The capacity of the student to understand the representative, expressive and poetic functions of an artistic work, the syntax and rhetorical figures employed in an artistic work, the codes of representation involved in an artistic work, the relation of the images, and specifically of the artistic works, with their social context, will be evaluated.	15	B1 C4 B2 C6 C9
Lecturing	Attendance to master classes is mandatory	5	
Workshops	The acquisition of skills in the practice of the artistic procedures employed will be evaluated.	40	

| Mentored work | The progressive ability of the student to create images that respond to a specific communicative purpose and are neither obvious nor cryptic will be evaluated. The results of the exercises developed in the workshops will be evaluated, considering both formal and discursive aspects. The student's ability to create artistic works, emphasizing their representative, expressive, and poetic functions, and to employ the most appropriate procedures and codes of representation for their communicative purposes, will also be evaluated. | 40 | C25 C31 C36 C42 |

Other comments on the Evaluation

It will be especially taken into account the assistance to classroom, that expresses with clarity the implication and the commitment of the students. The evaluation of the ordinary announcement will be according to the schedule of each group.

In the extraordinary announcements of July and End of career the students will deliver, properly made, all the falied or not presented exercises.

You can check the exams dates here:

http://belasartes.uvigo.es/gl/docencia/exames/

Sources of information

Basic Bibliography

Bryson, Norman, **Visión y pintura. La lógica de la mirada**, Alianza Forma, 1991 (1983)

Berger, John, **Modos de ver**, Gustavo Gili, 1980

Gombrich, Ernst H, **Arte e ilusión**, Gustavo Gili, 1982 (1959)

José Jiménez, **Crítica del mundo imagen**, Tecnos, 2019

Complementary Bibliography

Klein, Naomi, **No Logo**, Paidós, 2001

Foucault, Michel, **Microfísica del Poder**, La Piqueta, 1980

Calabrese, Omar, **El lenguaje del arte**, Paidós, 1987

Baudrillard, Jean, **Cultura y simulacro**, Kairós, 1987 (1978)

Aumont, Jacques, **La imagen**, Paidós Comunicación, 1992

Picó, Josep (ed.):, **Modernidad y posmodernidad**, Alianza Editorial, 1988

Barthes, Roland, **El susurro del lenguaje. Más allá de la palabra y la escritura**, Paidós, 1987 (1984)

Recommendations

Subjects that it is recommended to have taken before

History: History of art/P01G010V01202

Computer science: Computer techniques/P01G010V01103

Photographic techniques/P01G010V01204

Pictorial techniques/P01G010V01104