



## IDENTIFYING DATA

### Graphic techniques

Subject	Graphic techniques			
Code	P01G010V01305			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Salamanca Mota, Manuel Dimas			
Lecturers	Covelo Pérez, Marcos Alberto Salamanca Mota, Manuel Dimas			
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General description	<p>The Graphic [Technical matter] centres his teaching in the reasoning and production of images *multiplicables by traditional methods, from matrices and of his stamping.</p> <p>With the ideation and the realisation of graphic images through an evolutionary project, pretends that the student approach to the own concepts of the graphic work, that know the different procedures and basic resources of recorded and stamping and that develop his capacity of experimentation, in addition to promoting him to formulate his artistic interests and to develop his own language in relation with the others matters of the course.</p>			

## Training and Learning Results

Code	
B8	Personal initiative and self-motivation.
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.
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.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
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.
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.
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.

## Expected results from this subject

Expected results from this subject	Training and Learning Results	
The student will develop the capacity of own initiative and of *automotivación	B8	C5 C6 C7

Basic knowledges of the materials, useful and devices of the recorded and the stamping.	C6 C7 C9 C12
Basic knowledges of the processes, procedures and technicians of the recorded.	C9 C12
Basic knowledges of the processes of edition.	C9 C12
Basic knowledges of the vocabulary and codes of the discipline.	C6 C7
The student will have knowledge of the theoretical and historical foundations of the work of the recorded and of the technicians of stamping.	C5
The student will develop the capacity of understanding of the processes associated to the recorded and the stamping.	C9 C12
The student will have the capacity to apply creatively processes, technical and systems of the recorded and the stamping.	C31 C32
Capacity to comprise the implications of the multiplicity in the artistic creation.	C2 C17 C19
The student will develop the Skill in the use of tools and resources of the surroundings in a basic level.	C42 C43
Skill to generate systems of production of the recorded.	C42 C43
Skill in the creative integration of the different technical processes.	C42 C43

## Contents

### Topic

I. Recorded and image. Principles referents to the graphic work.	<ul style="list-style-type: none"> <li>- Introduction to the procedures and own thoughts of the graphic technicians for the creation of multiple image and *seriada. Notion of multiple original work.</li> <li>- Approximation to the concepts to record, *incidir, remember, write, draw, leave footprint, etc.</li> <li>- History, vocation and evolution of the graphic technicians.</li> <li>- Terminology, nomenclature, etc.</li> <li>- Explanation of the different manual procedures and of his languages.</li> <li>- The experimentation and the multiplication like base of an evolutionary graphic project. Repetition, transformation, *seriación, evolution, etc.</li> </ul>
II. Ideation and preparation of a graphic project.	<ul style="list-style-type: none"> <li>- Approach of a theoretical project-practical taking into account the conceptual characteristics of the graphic art.</li> <li>- ¿Why a patterned work, reproducible or no-, multiple, *seriada?</li> <li>- Conceive an evolutionary project through the preparation and transformation of the/*s matrices and of the different resources in the stamping, with a minimum of ten images.</li> <li>- Preparation of a theoretical memory. Preparation of the project:</li> <li>- Approach and previous outlines</li> <li>- theoretical Investigation and research of references</li> <li>- Planning of the production.</li> <li>- Preparation of a theoretical project.</li> </ul>

### III. PRODUCTION - EXPERIMENTATION

For the production of the projects will value different appropriate resources to each language and conceptual project, from a matrix to stray iron or with the combination of several matrices and his stamping with multiple resources. Realisation of a group or series of images in the idea of evolutionary project (multiplication-transformation).

Production (preparation of the/\*s matrices and his stamping):

- Xylography on plywood, \*dm or linoleum.
- Project to an alone colour
- Several colours to stray iron.
- Black way□
- Recorded \*calcográfico or direct processes on metal, \*PVC, methacrylate...
- Dry tip (line and stain).
- Black way
- Additive. \*Carborundo. Varnishes or indirect processes (by means of acids).
- Etching (line and values with halftones)
- Technical of raised and \*aguatinta (stain) or direct processes on metal, \*PVC, methacrylate or technical with additives, \*collagraph, on cardboard, wood... - Agglutinative, adhesive and materials of load. - Effects and textures with collage.
- Resources of stamping (in black and colours) - \*Entintado and cleaning of the matrices according to the results looked for (contrasted, \*entrapado, tone of plate, \*à the \*poupée □).
- \*Re-Stamping
- \*Entintado in gap and relief, method \*Hayter. - \*Entintado Of staff, cuts, reservations, \*chine \*collé□.
- Stamping on different papers.
- Election and preparation of the papers.
- Dried and pressing.
- Final presentation in a folder. Each image with his technical index card.

#### Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	10	15	25
Project based learning	10	20	30
Laboratory practical	40	55	95

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

#### Methodologies

	Description
Lecturing	<ul style="list-style-type: none"> <li>- Theoretical exhibitions about the principles referents to the graphic work -thoughts and procedures -.</li> <li>- Participatory seminars, with the end that the students take part and orient the contents of the sessions to his concrete worries and that generate profitable debates for all.</li> <li>- Audiovisual support: technical procedures and visualisation of works - history of the art and contemporary creation -. Contribution of the educational but also of the students.</li> <li>- Visualisation of works of previous students.</li> </ul>
Project based learning	<p>Individual follow-up and in group of the projects from his ideation, his evolution and his concretion inside the conceptual frame of the multiple graphic creation:</p> <ul style="list-style-type: none"> <li>- of the *pre-projects and the previous outlines (aim of ideas, fascicle of field, review of previous works or of other matters).</li> <li>- Of the theoretical project (conceptual frame and references of other artists). Bibliographic orientation.</li> <li>- Of the planning and production of the project (realisation of the/*s matrices, process of stamping and final presentation).</li> </ul>
Laboratory practical	<ul style="list-style-type: none"> <li>- Practical demonstration and explanation of the different procedures for the realisation of the/*s matrix/*ces and his stamping.</li> <li>- Explanation of the procedures to transform, erase, add, elements in a matrix (to stray iron) and for the ideation and realisation of new complementary matrices, in the idea of evolutionary project □multiplication-transformation□.</li> <li>- Follow-up of the processes of stamping (Stamping of the different states of the/*s matrix/*ces. Variations with different resources.)</li> <li>- Recommendations for the final presentation.</li> </ul>

#### Personalized assistance

Methodologies	Description
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Project based learning	Individual follow-up and in group of the projects from his ideation, his evolution and his concretion inside the conceptual frame of the multiple graphic creation: - of the *pre-projects and the previous outlines (aim of ideas, fascicle of field, review of previous works or of other matters). - Of the theoretical project (conceptual frame and references of other artists). Bibliographic orientation. - Of the planning and production of the project (realisation of the/*s matrices, process of stamping and final presentation).
Laboratory practical	- Practical demonstration and explanation of the different procedures for the realisation of the/*s matrix/*ces and his stamping. - Explanation of the procedures to transform, erase, add, elements in a matrix (to stray iron) and for the ideation and realisation of new complementary matrices, in the idea of evolutionary project [multiplication-transformation]. - Follow-up of the processes of stamping (Stamping of the different states of the/*s matrix/*ces. Variations with different resources.) - Recommendations for the final presentation.

## Assessment

Description		Qualification Training and Learning Results	
Lecturing	It will value : - the assistance to class and the active attention. - The intervention at the end of the lessons with questions or comments. - The participation in the seminars and debates, as well as the contribution from the personal investigation. - The correct application of the contents of the sessions in the theoretical and practical project.	10	C2 C5 C6 C7 C9 C12 C17 C19
Project based learning	Presentation of a small memory / project theoretical: it will value , by a part, the theoretical motivation of the project and, by another, the planning and production of the same (during the practices of laboratory). - System of continuous evaluation until the delivery of the memory. Criteria of evaluation: - Understanding of the own concepts of the multiple graphic work, exposed in the masterclasses and in the participatory seminars. - Capacity of analysis and of relation between the different contents and his application for his own project. - Clarity of expression of the same. - Enlargement of the knowledges and of the artistic references. - Correct use of the own terminology and of the appointments. - Originality and rigour in the approach of the subject.	40	B8 C2 C5 C6 C7 C9 C12 C17 C19 C31 C32 C42 C43
Laboratory practical	Delivery of a folder with the images made, following the idea of evolutionary project (multiplication-transformation). It will value the production of the project, his planning, realisation and presentation according to the following criteria: Criteria of general evaluation: - System of continuous evaluation and of the works delivered (folder with a minimum of 10 images, size of matrix go in To4 and To3). - The artistic interest of the patterned images. The student will have the option to establish a debate inside the group of the class in defence of the assessment of his work. In contrary case, the professor will value this appearance unilaterally. - The understanding and correct utilisation of the technical processes, so much in the preparation and evolution of the matrices as in his correct stamping. It will value the complexity of the procedures used. - The *adecuación of the procedures that use to the project and own language. - The planning and realisation of the different stages of the evolutionary project. - The capacity of experimentation and the curiosity researcher of the student. - The coherence or incoherence of all the exercises of the student. - The assistance to class. - The participation in the dynamics of the class, so much in tasks of organisation (cleaning, acquisition and good use of collective materials, etc.) as in other possible collaborations with the group of class.	50	B8 C2 C5 C6 C7 C9 C12 C17 C19 C31 C32 C42 C43

## Other comments on the Evaluation

The ordinary proof of evaluation will make inside the academic calendar of the course. Proofs of evaluation of extraordinary announcements <http://belasartes.uvigo.es/bbaa/index.php?id=79>

## Sources of information

### Basic Bibliography

**Historia de un arte. El grabado**, Ed. Skira. Carroggio,

Martín, Judy., **Enciclopedia de técnicas de impresión**, Ed. Alcanto, 1994

Catafal Rull, Jordi y Oliva Fábregas, Clara, **El Grabado**, Parramón, 2002

Dawson, Michel, **Guía completa de Grabado e impresión**, Blume, 1982

Chamberlain, Walter, **Grabado en madera y técnicas afines**, Blume, 1988

**Premio nacional de grabado**, Calcografía nacional,

**Obra gráfica**, Fundación CIEC Betanzos,

BELLIDO Zambrano, Ana, **El grabado no tóxico en la escuela**,

RAMOS GUADIX, Juan Carlos, **Técnicas aditivas en el grabado contemporáneo**, Universidad de Granada, 1992

- **Repetición/Transformación**, Museo Nacional Centro de Arte Reina Sofía, 1992

Gilles Deleuze, **Diferencia y repetición**, 1988

- NOYCE, Richard, **Printmaking at the edge**, A&C Black, 2006

**Complementary Bibliography**

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## **Recommendations**

### **Subjects that continue the syllabus**

Artistic production: image 2/P01G010V01602

Digital graphics projects/P01G010V01908

Final Year Dissertation/P01G010V01991

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

Artistic expression: Drawing-Shape/P01G010V01102