



IDENTIFYING DATA

Artistic production: image 2

Subject	Artistic production: image 2			
Code	P01G010V01602			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Mandatory	3rd	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Santiago Iglesias, José Andrés			
Lecturers	Alonso Blanco, Fruela Costas Lago, Andrea Cuba Taboada, Miguel Romani Fernández, Lucía Santiago Iglesias, José Andrés Seoane Suárez, Ana			
E-mail	jsantiago@uvigo.gal			
Web				
General description	The subject of Artistic Production: Image 2 is designed so that *conflúan in her contained common of graphic design and editorial, illustration, photograph and technical graphics applied to the contemporary art. Taking how guiding thread to work of multiple art intends to develop an own artistic work, around one project graphic *seriado.			

Training and Learning Results

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
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.
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.
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.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
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.
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 be able to know the methods of production and artistic techniques.		C7 C9 C12
The student will be able to know the procedures and own processes of the disciplines related with the manufacture of work *reproducible.		C7 C9 C12
The student will be able to know the systems of reproduction of the digital and analog image.		C9 C12 C14
The student will be able to know the vocabulary, code and inherent concepts to the fields of the design, the edition, the illustration and the multiple image.		C6 C7
The student will be able to develop creative proposals with extension.		C31 C32 C37
The student will be able to board creative problems in one joint of artistic works.		C31 C37 C38
The student will be able to comprise in the his maximum intensity to experience of the workshop of production and creation.		C20 C22 C31 C32
The student will be able to see and #analyze any image.	B1	C1 C25
The student will be able to apply with creativity processes of design, reproduction and graphic edition.		C19 C20 C31 C32
The student will be able to handle methods of specific production.		C31 C32
The student will be able to handle tools and own methods in the creation of the digital image.		C42 C43
The student will be *capacitado to experience with the image		C42 C43
The student will be able to integrate distinct disciplines in the production and reproduction of images.		C33 C42 C43
The student will be able to apply of creative way processes of design, reproduction and graphic edition.		C37 C42 C43
Contents		
Topic		

GENERAL CONTENTS

Dice the multidisciplinary character of this subject and the *transversalidad that requires, establish several blocks of work.

They Will impart theoretical contents-practical related and in continuous dialogue with the final project, around one project of multiple art *seriado.

THEMATIC CONTENT.

Characteristics of the contemporary multiple art: Multiplication - variation - repetition - transformation. IT all and the fragmentation. Uniqueness and *multiplicidad. *Seriación. *Confluencia And integration of disciplines.

Hybridization.

Disciplines related with the manufacture of work *reproducible: analog and digital Image. Technical traditional graphics, experimental, industrial, mixed. Photograph. Illustration. Graphic design.

History: of the "*suite" recorded and the recorded of illustration to the project *seriado contemporary, the book of artist or the book of photograph.

Fields of *difusión and consumption of the multiple work today: market, edition, centres of *difusión, *certames, fairs, internet,...

CONTENT OF The PROJECT. Multiple art: of the graphic project *seriado to the book of artist. The multiple project, or the book, how global artistic project.

Concept/idea: *narratividad, visual codes, communicative function, collection, archive, the concept book, ...

Format: dimensions, relation of the all and his parts, independent works or joined, number of pieces in the all, ...

Structure: fragmentation, *secuencialidad, rhythm, loop, *transversalidad, ...

Processes: Techniques of reproduction, graphic techniques (*xilografía, recorded *calcográfico, *serigrafía, additive, ...), digital processes, photograph, ...

Materials: papers, others bear.

Presentation: folder, box, book (cover, covers, covers, flaps, *contraportada, policemen, ...). Credits, signs technical.

Parallel investigation. Research of referents. Reading of texts. Presentation of the project.

*I. RECORDED And ESTAMPACI*ÓN

*I.1. PROJECT And HALF. Election of the technical process more suitable. Combination of processes. Experimentation. Evolutionary matrix. Iron lost. Resources of *estampación (colours, *rodetes, *collage, ...). Relations of *permeabilidad and *absorción between traditional and digital processes. *I.2. #GRAPHICS And SERIOUSCI*ÓN. Repetition / transformation. Of the emblazons to the page.

*I.3. It BEAR: Papers, cloths, others.

*I.4. PRESENTATION: Folders, manual or digital book.

II. PUBLISHING DESIGN And MAQUETACI*ÓN

II.1. The TIPOGRAFWENT: types, styles, sizes,%or2026

II.2. MAQUETACI*ÓN BASIC: Composition in the page: organisation, visual hierarchy, encryption, text and *imane, ...

II.3. The RET*ÍCULA. Parts of a *retícula, definition of the *retícula, margins.

II.4. PARTS OF A BOOK. The page, the double page and it everything.

*I.5. ENCADERNACION. Types of *encadernación.

III. DIBUJIT And ILLUSTRATION

III.1. The DRAWING HOW TRANSVERSAL MEANS IT ALL The DISCIPLINES.

III.2. RECORDED And ILLUSTRATION.

III.3. FASCICLES And FASCICLES OF FIELD.

III.4. *FANZINE. COMIC.

IV. PHOTOGRAPH

IV.1. The PHOTOGRAPH HOW TOOL IV.1. The PHOTOGRAPH HOW EXPRESSIVE TOOL And OF COMMUNICATION. Concepts, creativity and ways of expression.

IV.2. The ANALOG And DIGITAL IMAGE. Resources of manipulation and transformation.

IV.3. INPUT OF The DIGITAL IMAGE. Scanned. Resolutions of entrance in relation with the formats and the final dimensions.

*V.4. PRODUCTION. Digital printers. You bear.

*V. INTERDISCIPLINIAREDA

*V.1. COMBINATION OF PROCESSES, MESTIZAXE: Justification. *Adecuación Between language and concept.

*V.2. DESDIBUJAMIENTO OF The DISCIPLINES: Art and communication. Design and art. The book of artist how mixed project, ...

*V.3. DIGITAL IMAGE. Scanned. Resolutions of entrance in relation with the formats and the final dimensions.

*V.4. PRODUCTION. Digital printers. You bear.

Planning

Class hours

Hours outside the
classroom

Total hours

Laboratory practical	18	40	58
Project based learning	18	40	58
Seminars	6	6	12
Lecturing	15	0	15
Studies excursion	3	0	3
Project	20	40	60
Essay	15	30	45
Essay	3	15	18
Portfolio / dossier	6	24	30
Essay questions exam	1	0	1

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

Methodologies	
Methodologies	Description
Laboratory practical	The students work individually or in group under supervision of the professor. Practical exercises of learning of *subtemas. *Tutorías And corrections. -Progressive election: #prpers offered to the student to possibility to choose different options of work in function of the his interests, preferences, capacities, etc. -Consideration of rhythm and methodology of personal work. -Critical orientation of the work that was to realize respecting the creative development personnel.
Project based learning	The student, of individual way or in group, works in the development of the project and presents the result of the his work in front of the professor and a group of students. Development of the project: definition; concretion of the conceptual frame of the project of book of artist; review and qualification of the theoretical project that goes develop during it *cuadrimestre; outlines, diagrams, sequence, presentation of structure, parts of the book and *retícula; presentation and defence of the project in public employing a model of audiovisual presentation or *informático; exhibition of the theoretical and practical works of kind; approval and put in action of the projected; production and physical manufacture; manufacture by heart *xustificativa theoretical; final defence and delivery of the project.
Seminars	*Cursiño Of short length with a system of work with a strong practical cargo to charge of a professor or a specialist invited *ad-hoc.: It takes of contact with professionals of the field, invited national or foreign to see in that and as if it is working of a practical way in the field of the creations of publishing multiple work. Talks-colloquium, glimpsed to artists, conferences, seminars, etc.
Lecturing	Kind *maxistral with possible support *multimedia. Concatenation of the theory with the practical: theoretical subjects and practical exercises. Lesson *maxistral, exhibition of contents and practical demonstrations by part of the professor. Resources of visualization of images and processes. Direct observation of works realized by students of previous courses. Analysis of images reproduced so much in books or magazines how in different audiovisual means.
Studies excursion	(*Visitas a instituciones, talleres o centros especializados en los contenidos de la materia. Observación directa del procedimientos uso de procesos gráficos para la creación de obra artística.

Personalized assistance	
Methodologies	Description
Lecturing	
Project based learning	*Tutorías, follow-up and corrections of exercises of classroom and practical personal projects and theorists. Progressive election: offer to the student to possibility to choose different options of work in function of his interests, preferences, capacities, etc. Consideration of rhythm and methodology of personal work. Critical orientation of the work that was realising respecting the creative development personnel.
Seminars	*Tutorías, follow-up and analysis of the seminars proposed. Adaptation of the contents given in the seminars proposed to the personal project of each student. Consideration of the personal rhythm of work and methodology employed by each student.
Laboratory practical	*Tutorías, follow-up and corrections of practices of workshop. *Tutorías And corrections *individualizadas and/or in group of the exercises posed. Offer to the student to possibility to choose different options of work for his Final Project in function of his interests, preferences, capacities, etc. Consideration of the personal rhythm of work and methodology employed by the student. Critical orientation and reasoned of the Final Project that was realising respecting the creative development personnel.
Tests	Description
Essay	*Tutorías, follow-up and corrections of problems and exercises of workshop. *Tutorías, follow-up and corrections of problems of *índole conceptual. Consideration of personal approaches in the resolution of exercises. Consideration of the rhythm of personal work and methodology employed by the student. Critical orientation of the exercises realised by the students.
Portfolio / dossier	

Project

Essay

Assessment

Description		Qualification	Training and Learning Results
Laboratory practical	□ The evaluation will be continuous, pole that will realize a tracking *individualizado of the students, as well as of the his evolution. □ The assistance to kind is very important, since it will effect a @constante observation of the process of work in the *obradoiro. □ The student will have to deliver a series of exercises and works of classroom related with the *temario of the subject. These works will be reviewed when finalizing the corresponding exercises it each thematic unit, taking into account the following: the understanding, assimilation and application of the proposal of work, together with the degree of complexity, creativity, experimentation and evolution □ The dialogue student-professor and an interactive dynamics of the collective of the kind will facilitate a better assessment of all the aspects pointed out.	2	C1 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43

Project based learning	The system of evaluation will be continuous and *rexeraxe in base to the following criteria: GENERAL CRITERIA OF EVALUATION. The artistic interest of the exercises and of the final project. Fulfilment of the objective proposed and capacity of culmination of the work. Evolution and progression in the process of learning. The quality, originality, creativity and the developmental degree of the deliveries and of the project proposed. The investigating capacity of the student. The capacity of experimentation of the student. The methodology, planning and coherence of the work along the course. The work of reflection and previous study to the process of manufacture of each project. The enlargement of the knowledges imparted in kind. Capacity of analysis and of **interrelación go in the different contents of the subject in regard to the *confluencia in the final global project. Correct use of the theoretical terminology-practical. Assistance to kind: positive and active attitude in the specialized workshops. The same. Participation in the dynamics of kind (cleaning and good use of collective materials, etc.). Understanding and correct utilization of the technical processes and the *adecuación to the own language of the procedure that use , is to say, that the conception of the image or exercise carry out from an understanding in depth of the own expressive possibilities of the procedure that employ . Correlation go in his formulations contrive-aesthetic and his technical solution-formal SPECIFIC CRITERIA OF EVALUATION. IT. PARTIAL PRACTICAL EXERCISES: IT.1. #Graphics. The *adecuación of the technique to the image and to the global project *seriado. It Will value the technical complexity of the **estampación and the correct utilization of the technical processes (adjustments of registers, **superposiciones of inks, adjustment of the fluency-*viscosidade of the inks, suitable presentation, cleaning, etc.). IT.2. Illustration. Conceptual weight of the artwork realized, correct election of the technique and of the half employees. Execution, development of the process of illustration (sketches to final production) and suitable presentation. IT.3. Design: Phases of the project (idea, application/materialization of the idea, application computing, production to scale, final production). Correct use of the *tipografía, of the **retícula. Understanding and correct distribution and use of the parts of document edited. **Legibilidad Applied to the creative project. IT.4. Photograph. Correct and creative use of photographic images. Resolutions and **pixelado. **B. FINAL PERSONAL PROJECT: graphic project *seriado or book of artist. **B.1. *Formalización Of the project. Idea and process. **B.2. Progression and enlargement of the knowledges imparted in kind. **B.3. Capacity of analysis and investigation in the subject chosen. **B.4. Originality and creativity in the formulation of the subject. **B.5. The aspect and the presentation: selection of images, texts, materials (papers), colour, linear and transversal composition, individual and global, *secuenciación, etc. **B.6. The presentation.	3	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
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Project	(*)CRITERIOS DE AVALIACIÓN APLICABLES Ao PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS:	40	B1	C1
				C6
				C7
	1. Contidos Xerais:			C9
	- Capacidade de análise e de *interrelación entre os diferentes contidos da materia en relación a a confluencia en proxéctoo global final.			C12
	- Pericia técnica e correcta *estampación/impresión das imaxes.			C14
	- Interese conceptual da obra proposta.			C19
	- A calidade, orixinalidade, creatividade e o grao de desenvolvemento das entregas e de proxéctoo final.			C20
	- Adecuación da imaxe gráfica á *temátia proposta.			C22
	- Grao de finalización (acabado profesional e acomodado para unha contorna expositiva).			C25
				C31
				C32
				C33
				C37
	2. Gráfica. A adecuación da técnica a a imaxe e a o proxecto global seriado. Valorarase a complexidade técnica da *estampación e o correcto emprego dos procesos técnicos (axustes de rexistros, *superposiciones de tintas, axuste da fluidez-*viscosidad das tintas, presentación adecuada, limpeza, etc.).			C38
				C42
				C43
	3. Ilustración. Peso conceptual das ilustracións realizadas, correcta elección da técnica e dos medios empregados. Execución, desenvolvemento de procesoo de ilustración (esbozo a produción final) e adecuada presentación. Planificación e disposición de páxina.			
	4. Deseño: Fases de proxéctoo (idea, aplicación/materialización da idea, aplicación informática, produción a escala, produción final). Uso correcto da *tipografía, da *retícula. Comprensión e correcta distribución e uso das partes de documento editado. *Legibilidade aplicada a o proxecto creativo.			
	5. Fotografía. Uso correcto e creativo de imaxes fotográficas. Resolucións e *pixelado.			
	CRITERIOS ESPECÍFICOS DO PROXECTO PERSOAL FINAL: proxecto gráfico seriado, instalación gráfica ou libro de artista.			
	1. Formalización de proxéctoo. Idea e proceso.			
	2. Progresión e ampliación dos coñecementos impartidos en clase.			
	3. Capacidade de análise e investigación en témao elixido.			
	4. Orixinalidade e creatividade na formulación de témao.			
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.			
	6. A presentación.			

Essay	(*)CRITERIOS DE AVALIACIÓN APLICABLES Ao PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS:	25	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	1. Contidos Xerais:		
	- Capacidade de análise e de *interrelación entre os diferentes contidos da materia en relación a a confluencia en proxéctoo global final.		
	- Pericia técnica e correcta *estampación/impresión das imaxes.		
	- Interese conceptual da obra proposta.		
	- A calidade, orixinalidade, creatividade e o grao de desenvolvemento das entregas e de proxéctoo final.		
	- Adecuación da imaxe gráfica á *temátia proposta.		
	- Grao de finalización (acabado profesional e acomodado para unha contorna expositiva).		
	2. Gráfica. A adecuación da técnica a a imaxe e a o proxecto global seriado. Valorarase a complexidade técnica da *estampación e o correcto emprego dos procesos técnicos (axustes de rexistros, *superposiciones de tintas, axuste da fluidez-*viscosidad das tintas, presentación adecuada, limpeza, etc.).		
	3. Ilustración. Peso conceptual das ilustracións realizadas, correcta elección da técnica e dos medios empregados. Execución, desenvolvemento de procesoo de ilustración (esbozo a produción final) e adecuada presentación. Planificación e disposición de páxina.		
	4. Deseño: Fases de proxéctoo (idea, aplicación/materialización da idea, aplicación informática, produción a escala, produción final). Uso correcto da *tipografía, da *retícula. Comprensión e correcta distribución e uso das partes de documento editado. *Legibilidade aplicada a o proxecto creativo.		
	5. Fotografía. Uso correcto e creativo de imaxes fotográficas. Resolucións e *pixelado.		
	CRITERIOS ESPECÍFICOS DO TRABALLO:		
	1. Adecuación ao enunciado e requisitos do exercicio. Idea e proceso.		
	2. Experimentación técnica e formal.		
	3. Capacidade de análise e investigación no tema/referente elixido.		
	4. Orixinalidade e creatividade na formulación de témao.		
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.		
Essay	(*)Aplicanse os mesmos CRITERIOS DE AVALIACIÓN do PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS descritos nos *ítems anteriores.	10	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	Adicionalmente, téñense en contas os seguintes CRITERIOS ESPECÍFICOS DO TRABALLO (vinculado ao seminario/*workshop temático):		
	1. Adecuación aos contidos do seminario. Idea e proceso.		
	2. Experimentación técnica e formal.		
	3. Capacidade de análise e investigación no tema/referente elixido.		
	4. Orixinalidade e creatividade na formulación de témao.		
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.		

Portfolio / dossier	(*)Aplicanse os mesmos CRITERIOS DE AVALIACIÓN do PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS descritos nos *ítems anteriores. Adicionalmente, téñense en contas os seguintes CRITERIOS ESPECÍFICOS DO *PORTAFOLIO (memoria académica e artística deseñada, vinculada ao proxecto final da materia): 1. Adecuación aos contidos do proxecto. 2. Correcto uso de familias *tipográficas. 3. Xerarquía visual. 4. Estrutura. *Retícula. Comprensión e uso correcto de páxinas mestras no deseño. 5. Capacidade de análise e investigación no tema/referente elixido. 6. Solidez e correcto uso de fontes artísticas e académicas. Adecuación da bibliografía e sistemas de citación empregados. 6. O aspecto e a presentación.	15	B1	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
Essay questions exam	(*)Exame escrito sobre os contidos da materia impartidos nas leccións maxistras, seminarios e sesións no taller de gráfica. Este exame escrito só se realiza na convocatoria extraordinaria de XULLO.	5	B1	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43

Other comments on the Evaluation

Sources of information

Basic Bibliography

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Complementary Bibliography

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Recommendations

Subjects that continue the syllabus

Design projects/P01G010V01905

Photographic projects/P01G010V01907

Digital graphics projects/P01G010V01908

Subjects that it is recommended to have taken before

Computer science: Computer techniques/P01G010V01103

Photographic techniques/P01G010V01204

Graphic techniques/P01G010V01305

Other comments