



Facultade de Belas Artes

Localización y contacto

(*)

Facultade de Belas Artes de Pontevedra

R/ Maestranza, 2
36002 Pontevedra

986 80 18 00

bbaa@uvigo.es

belasartes.uvigo.es

Equipo decanal

(*)

Decano

Xosé Manuel Buxán Bran
xmbuxanbran@yahoo.es

Vicedecano de relacións internacionais

José Antonio Castro Muñiz
internacional.bbaa@uvigo.es

Vicedecana de Organización Académica

Araceli Liste Fernández

Vicedecano de Cultura e Estudantado

Ignacio Pérez-Jofre Santesmases

Secretaría académica

María José Fariña Busto

Secretaría do Decanato

Maximino Villaverde Rodríguez
sdfba@uvigo.es

Secretaría de alumnado

(*)

Xefa de área académica

Clara Pérez Quiñones

Xefa de negociado da área académica

Ángeles Santiago Dopazo

Teléfono: 986801805

Fax: 986801883

secfba@uvigo.es

Horario de atención ó público: de 9:00 a 14:00 h

Biblioteca

(*)

Biblioteca da Facultade de Belas Artes

A Biblioteca de Belas Artes forma parte do conxunto da Biblioteca Universitaria de Vigo (BUV) polo que se rexerá polo Regulamento da BUV aprobado en Xunta de Goberno o 27 de febreiro de 2002 e pola Normativa de Préstamo.

Fondos

A Biblioteca de Belas Artes conta con trinta e oito títulos de publicacións periódicas e dezanove mil títulos de monografías, a maioría de acceso directo na sala.

Servizos

Lectura en sala.

Préstamo a domicilio de fondos bibliográficos de tódala Biblioteca Universitaria.

O usuario terá á súa disposición na sala unha fotocopiadora de tarxeta dependente do servizo de reprografía da facultade. Os servizos máis especializados (como o acceso a internet para buscas bibliográficas, consulta asistida en bases de datos, etc...) así como a dirección, xestión e coordinación de tódalas bibliotecas do Campus de Pontevedra atópanse na Biblioteca Central do Campus.

Técnicos especialistas

Berta Gosende Vidal (quenda de mañá)

Antonio José Rodríguez Fernández (quenda de tarde)

Dirección

Facultade de Belas Artes

Rúa Maestranza, 2

36002 Pontevedra

España

Teléfono

986 801 836

Correo electrónico

presbel@uvigo.es

Horario

Luns a venres de 8.30 h a 20.45 h

Catálogo

O catálogo recolle tódolos fondos da Biblioteca da Universidade de Vigo e pódese consultar a través de internet.



http://biblio.cesga.es/search*gag

Redes sociais



<https://twitter.com/bibbelas>



<https://www.pinterest.com/bibbelas/>

Biblioteca Central do Campus de Pontevedra

Dirección

Faultade de Ciencias Sociais
Campus Universitario
36005 Pontevedra
España

Teléfono

986 802 006

Correo electrónico

dirbcp@uvigo.es

Subdirección

986 801 996

subdibcp@uvigo.es

Hemeroteca

986 801 996

hembcp@uvigo.es

Referencia

986 802 001

refbcp@uvigo.es

Catalogación

986 802 001

cata1bcp@uvigo.es

Préstamo

986 802 002

presbcp@uvigo.es

Laboratorios e obradoiros

(*)

Obradoiros multiusos

Técnicos especialistas responsables

Fernando Portasany Fernández

Eduardo Calzado Díaz

Horario

Luns a venres de 10.00 h a 17.00 h



Estes obradoiros están a cargo de técnicos especialistas que supervisan e apoian o traballo de investigadores e estudantes, proporcionando o asesoramento técnico necesario. Os obradoiros están dotados de ferramenta de man e maquinaria específicas.

Obradoiro de metal

Maquinaria e ferramenta para o traballo en metal: ferramenta de corte, pregado, soldadura, taladro, etc.

Obradoiro de madeira

Maquinaria e ferramenta para o traballo da madeira: escuadradoras, serras de disco e cinta, cepilladora, traladros de columna, etc.

Obradoiro de cerámica

Fornos cerámicos, tornos e outros medios para o traballo en barro e a cerámica.

Obradoiro de plástico

Espazo adecuado para aplicar procesos con plásticos e resinas. Maquinaria e ferramenta para manipulación de plásticos.

Obradoiro de baleirado e outros procedimentos

Espazo axeitado para a manipulación de escaiola e materiais similares.

Obradoiro de microfusión

Espazo para técnicas de moldeo especiais, dotado de instalacións de microfusión.

Obradoiro de serigrafía

Infraestrutura e maquinaria para a serigrafía: realización de pantallas por medios fotomecánicos, sistemas informáticos, distintos medios de estampación. Cabina de pintura a pistola. Instalación para aplicar pinturas e vernices con técnicas aerográficas.

Aula de internet

A aula de internet está asistida por un bolseiro da Universidade de Vigo. Nela os estudantes dispoñen de equipamentos informáticos para a realización de traballos e de acceso a Internet para consultas relacionadas cos seus estudos.

**Laboratorio de audiovisuais**

O laboratorio de Audiovisuais está destinado á investigación e á docencia. Dispón de vinte postos dotados con equipamentos de edición dixital.

**Laboratorio de informática**

O laboratorio de Informática está destinado á investigación e á docencia. Dispón de vinte postos dotados con equipamentos informáticos para edición de imaxe dixital, 3D, deseño de páxinas Web e tratamento fotográfico dixital.

Laboratorio de técnicas gráficas**Técnico especialista responsable**

José Angel Zabala Maté

O laboratorio de Técnicas gráficas está destinado á docencia e investigación. Dispón de instalacións para gravado calcográfico.

**Laboratorio de fotografía e vídeo****Técnico especialista responsable**

Andrés Pinal Rodríguez

Espazo de capacidade media. Dotado de diferentes medios de iluminación continua e de flash, tanto cenital coma de chan, móbiles e regulables de forma centralizada. Dispón de paredes con illamento acústico e de paneis móbiles para a elaboración de cromas.



Subjects			
Year 2nd			
Code	Name	Quadmester	Total Cr.
P01G010V01301	Graphic expression: Systems of representation	1st	6
P01G010V01302	Psychology: Psychology of art	1st	6
P01G010V01303	Art, language and representation	1st	6
P01G010V01304	Sculpture	1st	6
P01G010V01305	Graphic techniques	1st	6
P01G010V01401	Art: Art and modernity	2nd	6
P01G010V01402	Drawing	2nd	6
P01G010V01403	Images in motion	2nd	6
P01G010V01404	Painting	2nd	6
P01G010V01405	Time and space processes	2nd	6

IDENTIFYING DATA				
Graphic expression: Systems of representation				
Subject	Graphic expression: Systems of representation			
Code	P01G010V01301			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	2nd	1st
Teaching language	Galician			
Department				
Coordinator	Hermo Sánchez, Carmen			
Lecturers	Hermo Sánchez, Carmen			
E-mail	chermo.art@gmail.com			
Web				
General description	<p>The subject intends a practical approach of the systems of representation and his application so much in *desarrollo of projects (planes, quotas etc) how in the his application *maís pictorial (*bocetaxe, drawing, *ecaixe, etc) understanding the technical drawing as much as a media how join tool more of the world of the art.</p> <p>It intends to enter the student/to us basic concepts of: systems of representation, scale, methods and creative processes, observation, memory and interpretation, establishing the correspondence with the space representation in the artistic work.</p>			

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.
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.
C13	Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C26	Skills for analytical (self-)reflection and (self-)criticism in artistic work. Openness to curiosity and surprise beyond practical perception. To develop mental perception beyond the retinal.
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.
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.

Expected results from this subject		
Expected results from this subject	Training and Learning Results	
The student *sera able to develop the distinct *tecnicas of graphic representation	C6 C9 C13 C38	
The student *desarrollará the basic knowledges of the methods of representation used in art.	C9	
The student *conocera the basic principles of perspective.	C9 C14	
The student *tendrá the basic knowledges of the representation to scale.	C9 C14	
The student *adquiere the basic capacity to comprise processes of representation.	C6 C26	
The student has to achieve the capacity stop the space vision.	C6 C25	
The student will achieve the capacity stop the visualization and interpretation of space representations.	B1 B2	C14

The student *desarrollará the basic skills of representation.		C36 C42
The student has to achieve the skills to apply systems of representation in creative processes.	B1	C42
The student will have the skill to handle processes of representation to scale.		C36 C42
The student will develop the skill stop the interpretation of space representations		C42

Contents

Topic	
SUBJECT 1. Perception. Observation	-Methods of representation in the world of the art
SUBJECT 2 . The systems of representation. Bases and bases	- *Diédrico. - *Axonométrico. - *Cónico.
SUBJECT 3. The system *diédrico.	- *Operatividad Basic. - *Operatividad Advanced.
SUBJECT 4 . Systems of perspective.	- System *axonométrico. Types. - System *cónico. Types.
SUBJECT 5. The project. The drawing how communicative formula.	- Methodology. - Normative.

Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	2	0	2
Lecturing	22	22	44
Problem solving	0	28	28
Mentored work	10	10	20
Previous studies	0	13	13
Autonomous problem solving	0	37	37
Essay questions exam	3	0	3
Essay questions exam	3	0	3

*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	It takes of contact with the students and presentation of the subject, enumerating the objectives that pursue , specifying the contents, explaining the methodology that will employ and clearing the criteria and forms of evaluation.
Lecturing	Explanation of the contained of the subject of theoretical form, with support of graphic information stop his correct understanding.
Problem solving	Developments of exercises that help to @asentar the knowledges purchased in the theoretical kinds, with support of the bibliography specified.
Mentored work	Development of practical exercises from the theoretical knowledges of the subject object of study, low the supervision of the professor, with attention *individualizada and put in common global.
Previous studies	Preparation of exercises and practical with the reading of bibliography and with the study of graphic documentation of reference.
Autonomous problem solving	Development of practical exercises of autonomous form splitting of the guidelines given pole professor and supervision gave exercises to *sua delivery.

Personalized assistance

Methodologies	Description
Autonomous problem solving	-Exhibition, tracking, **correcciones of the exercises risen
Mentored work	It Will have in consideration the rhythm and **metodologias employees in the **realización of the exercises

Assessment

Description	Qualification	Training and Learning Results

Mentored work	Resolution of exercises linked directly to the contained theoretical of the subject. Specific practical proofs that developed in the classroom and that *engloban the knowledges purchased so much in the lessons *maxistrais how us exercises and in the dominance of the graphic representation it they linked.	10	B2	C6 C9 C13 C14 C25 C26 C36 C38 C42
Autonomous problem solving	Realization of exercises was of the classroom that reflect, in accordance with the contained of the subject, the knowledges purchased in the space representation envelope one bear *bidimensional.	10	B1	C6 C9 C13 C14 C25 C26 C36 C38 C42
Essay questions exam (*)Primeiro parcial dos contidos da materia.		40	B1 B2	C6 C9 C13 C14 C25 C26 C36 C38 C42
Essay questions exam (*)Segundo parcial dos contidos da materia.		40	B1 B2	C6 C9 C13 C14 C25 C26 C36 C38 C42

Other comments on the Evaluation

The common proof of evaluation will realize inside the academic calendar of the course.Proofs of evaluation of extraordinary announcements

Sources of information

Basic Bibliography

IZQUIERDO ASENSI, Fernando, **Geometría descriptiva**, Paraninfo,
 NAVARRO DE ZUVILLAGA,Javier, **Forma y representación**, Editorial Akal, 2008
 FLORENSKY, Pável, **La perspectiva invertida**, Ediciones Siruela S.A., 2005

Complementary Bibliography

BERGER, John, **Sobre el dibujo**, Gustavo Gili, 2011
 BERGER, John, **Modos de ver**, Gustavo Gili, 2007
 KANDINSKY, V.V., **Punto y linea sobre el plano**, Barral Editores, 1971
 CHING, Francis D. K., **Manual de Dibujo Arquitectónico**, Gustavo Gili, 2005
 CHING, Francis D. K., **Dibujo y proyecto**, Gustavo Gili, 2011
 GÓMEZ MOLINA, J.J.(Coord.), **Máquinas y herramientas de dibujo**, Ediciones Cátedra, 2002
 DONDIS, D.A., **La sintaxis de la imagen**, Gustavo Gili, 1976
 PANOFKY, Erwin, **La perspectiva como forma simbólica**, Tusquets Editor, 1973
 NAVARRO DE ZUVILLAGA, Javier, **Imágenes de la perspectiva**, Editorial Siruela, 1996
 GOMBRICH, Ernst H., **La imagen y el ojo**, Alianza Editorial, S.A., 1991
 EDWARDS, Betty, **Aprender a dibujar con el lado derecho del cerebro**, Ediciones Urano, S.A., 1994
 FRANCO TABOADA,José Antonio, **Geometría Descriptiva para la representación arquitectónica**, Andavira Editorial, 2011

Recommendations

Subjects that it is recommended to have taken before

Artistic expression: Drawing-Shape/P01G010V01102

IDENTIFYING DATA				
Psychology: Psychology of art				
Subject	Psychology: Psychology of art			
Code	P01G010V01302			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	2nd	1st
Teaching language	#EnglishFriendly Spanish Galician			
Department				
Coordinator	Pérez Fabello, María José			
Lecturers	Pérez Fabello, María José			
E-mail	fabello@uvigo.es			
Web				
General description	English Friendly subject: International students may request from the teachers: a) resources and bibliographic references in English, b) tutoring sessions in English, c) exams and assessments in English.			
	This subject provides to the students a theoretical frame-practical in the study of the perception, the memory and the creative process that serve them of instrument for reflect in the artistic world.			

Training and Learning Results	
Code	
B6	Teamwork skills.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C22	Ability to produce and link ideas within the creative process.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C26	Skills for analytical (self-)reflection and (self-)criticism in artistic work. Openness to curiosity and surprise beyond practical perception. To develop mental perception beyond the retinal.
C27	Ability to work independently. To develop the ability to plan, develop and complete one's personal artistic work.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
C29	Personal initiative and self-motivation skills.
C30	Perseverance skills. To develop the necessary perseverance to overcome the difficulties attached to artistic creation.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
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.
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.

Expected results from this subject	
Expected results from this subject	Training and Learning Results
The students will purchase basic knowledges of the processes of perception and memory by means of the realisation of the distinct activities that propose along the *cuatrimestre and the sessions *magistrales.	C22 C25 C27 C30
The students will purchase basic knowledges about the creative process, the mental imagery and the cognitive maps by means of the realisation of the distinct activities that propose along the *cuatrimestre and the sessions *magistrales..	C27 C30 C33
The students will be able to relate the processes of perception and memory in the process artistic through proposals of works of artist and exercises of classroom.	C26 C27
The students/ace will be able to relate the creative process, the mental imagery and the cognitive maps in the artistic creation through proposals of works of artist and exercises of classroom.	C26 C27
The students will be able to contemplate distinct possibilities in the resolution of a problem in reflections in the realisation of exercises so much for theoretical content like practices of experimentation.	C26 C29 C37
The students/ace will be able to comprise and value distinct speeches in the sessions *magistrales and through presentation of works and exercises of classroom.	C29 C34

The students will know distinct ways to perceive and interpret events through readings.		C22 C34 C37
The students will know distinct criteria of evaluation and will apply them to processes of perception and memory by means of the realisation of distinct practise of classroom.		C22 C33 C34
The students/ace will know proofs for the creation of mental images by means of the resolution of distinct tests of image.		C22 C33
The students will develop the skill to have a conversation and arrive to agreements in works in group by means of the preparation and defence of a practice of laboratory.	B6	C23 C28
The students will be able to defend publicly a previously elaborated work of clear form, with language and correct attitude.		C23 C29
The students will be able to make a work written that it involve a reflexive trial, respecting the ways and forms academically established		C4 C27 C29

Contents

Topic

Introduction	Interests in Psychology. 1. Object of study. 2. Distinct visions. 3. Distinct methods.
The world of the perception	1. The eye and the photographic camera. 2. The perception as a mental construct. 3. The science of the perception. 4. Main theories on the perception.
Perceptual Constancy	1. Constancy of the colour. 2. Constancy of the luminosity. 3. Constancy of the form. 4. Constancy of the size.
Perceiving objects and scenes	1. Perceptual organization. The Gestalt. 2. Neural processing. 3. Perceptual Processing. 4. Knowledge, experience and processing.
Perceiving depth	1. Oculomotor cues. 2. Pictorial cues. 3. Motion-produced cues. 4. Binocular disparity.
Visual Illusions	1. Types of illusions. 2. The Horizontal illusion-vertical. 3. The Moon Illusion. 4. The Müller-Lyer Illusion. 5. Ponzo Illusion 6. Ambiguous and impossible figures.
Memory. The approach of the processing of information.	1. Sensory register. 2. Short term memory. 3. Long-term memory. 4. Levels of processing: an alternative to the stage model.
Memory. Forgetting.	1. Theories. 2. Disorders of memory.
Problem solving and creative thinking	1. Convergent and divergent thinking 2. Mental imagery. 3. Tests of creativity. 4. Stages of the creative thinking. 5. The creative personality.
Mental representation of the space: Cognitive maps	1. Cognitive maps. 2. Environmental knowledge. 3. Notion of cognitive map. 4. Empirical researches.

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	30	45	75
Laboratory practical	15	34	49
Mentored work	3	4	7
ICT supported practices (Repeated, Dont Use)	3	4	7

Presentation	3	0	3
Objective questions exam	1	0	1
Portfolio / dossier	0	7	7
Self-assessment	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	
	Description
Lecturing	It is an exhibition of the basic contents of each subject. It boosts the participation of the *alumnado by means of the presentation of questions and exercises to resolve during the exhibitions. The exhibition of contents is supported by presentations *PowerPoint that will go up to the virtual Platform Subject.
Laboratory practical	The practices of laboratory pose so that the students/ace have a direct contact with the experimentation of where arise the contents developed in the sessions *magistrales. In these practical it is necessary to signal two types of implication by part of the students/ace: collaboration in practices and assistance to practices. The collaboration in the practices involves that the/the student/to turns into experimentalist/to and holds responsible to develop the experiment in the class. The assistance to practices involves that the/the student/to turns into subject experimental and participates in a group of control or experimental. They pose a total of 13 classical experiments related with the contents of the *temario (perception, memory and creativity). Each experiment is designed to be carried out by a maximum group of two students that will commission to develop it in the practical class (under the supervision of the professor). The rest of the students participate in the experiment like experimental subjects forming part of a group of control or experimental. For the collaboration in experiments will create groups of, at most, two students/ace, and so many groups like experiments propose for each one of the five groups of practices. The election of the collaboration in practices will realise in the Virtual Platform, where will find a summary of each experiment, as well as the design and the necessary material to carry out them. It will not be able to collaborate in more than an experiment.
Mentored work	WORKS *TUTELADOS. 1. WORKS OF ARTISTS: it will choose an artist whose work, creative process or experience was related with the thematic proposal in the *asignatura. It treats of *reflexionar on the work of the/the artist through the psychological process. The work consists of a small introduction in which it speaks of the psychological process, a *contextualización in which it includes the historical moment and the own life of the/the artist, to finalise with the analysis of the work and his projection in the thematic that analyses . INDEX: introduction, context, analysis of the work of the artist, bibliography. The minimum extension of the work *mecanografiado is of 15 folios to double space with the type of letter *Arial 12. It has to include bibliography and be *paginado. The work will be individual. 2. GAME TO TEACH ART: create a game (of letters, a traditional game like *parchís, goose, etc.) to teach art. The aim is *reflexionar on the evolutionary stages in the infancy-adolescence and take them into account to design the game headed to approach to the boy/to to the world of the art. Can include the elements that consider adapted, but will have to justify: the use of the colour, determinate forms, elements of motivation (like them same or people linked inside the work[]), etc. Is necessary to generate the norms of the game (can take into account norms that already exist). Apart from the game and of the norms, will deliver a report in which they justify the distinct characteristics of the game in function of the evolutionary stage to the one who goes directed. INDEX: evolutionary stage, characteristics of the game, justification and bibliography. The minimum are 10 folios to double space and the type of letter, *Arial 12. 3. IMAGES GUIDED: choose a work of a/to artist and remove of the picture a character (a point, a line, a character[]) that will serve us of guide to know to the/to the artist and his work. All has to be documented and argued. Know the evolutionary stage to see what is what can interest more to the boys of this age (motivation) and take into account the cognitive development to adapt the content to the age. The work will have to contain a report with the following steps: INDEX: introduction (information on the evolutionary stage to the one who goes directed and why), present to the/to the guide, do a trip to know to the/to the artist, know his city and his historical moment. *Ej.: We go to visit to the/to the artist to his house, go to see his workshop and teaches us his works (one or two, the most representative). The report will have a minimum extension of 15 folios to double space with the type of letter *Arial 12. All the works have to include a cover with the title of the work, the name and surnames of the/of the author/to, academic year and *asignatura. Besides, they have to include bibliography and be *paginados. The presentation of works will do in *PowerPoint, previous review of the professor. The maximum time of exhibition are 20 minutes. In the Virtual Platform of the University (*FAITIC), in the PRACTICAL section, will find the information on the distinct alternative, with the possibility to enter the corresponding election.

ICT supported practices (Repeated, Dont Use)	An important part in this section is the proposal by part of the students of questions type test related with the distinct subjects of the *asignatura. The questions will have 4 alternatives of answer, of which only one will be correct. Has to include *feedback in the alternatives of answer. The questions formulated that they have the seen well of the professor can form part of tests it type test to evaluate the contents of the masterclasses. They will propose other activities to work the distinct contents of the *asignatura: questionnaires, exercises of *autoevaluación, studies of case, analysis of works, participation in forums and utilisation of the *WIKI. These exercises will develop in the Virtual Platform SUBJECT, with dates of delivery and with *feedback by part of the professor.
Presentation	The presentations and exhibitions, so much of works *tutelados as of readings, will realise by means of *PowerPoint, previous review of the professor. The time of maximum exhibition will oscillate between 15 and 20 minutes (including the time of answer to possible ask after part of the mates).

Personalized assistance

Methodologies	Description
Laboratory practical	The whole process will be supervised. The practices of laboratory it pose so that the students have a direct contact with the experimentation of where arise the contents developed in the lectures. In these practical the students can have two types of implication: collaboration in practices and assistance to practices. The collaboration in the practices involves that the student turns into experimenter and holds responsible to develop the experiment in the class. The assistance to practices involves that the student to turns into subject experimental and participates in a group of control or experimental. There are a total of 13 classical experiments related with the contents of the *temario (perception, memory and creativity). Each experiment is designed to be carried out by a maximum group of two students that will commission to develop it in the practical class (under the supervision of the professor). The rest of the students participate in the experiment like experimental subjects forming part of a group of control or experimental. For the collaboration in experiments will create groups of, at most, two students. The experiments are the same in each one of the five groups of practices. The election of the collaboration in practices will make in the faitic Virtual Platform, where will find a summary of each experiment, as well as the design and the necessary material to carry out them. It will not be able to collaborate in more than an experiment.
Mentored work	Supervised works. You can choose one of this three alternatives: 1. WORKS OF ARTISTS: it will choose an artist whose work, creative process or experience was related with the thematic proposal in the subject. It treats of reflect on the work of the artist through the psychological process. The work consists of a small introduction about the psychological process, context in which it includes the historical moment and the life of the artist, to finalise with the analysis of the work and his projection in the thematic that analyses . INDEX: introduction, context, analysis of the work of the artist, bibliography. The minimum extension of the work is of 15 folios paged (word or pdf) to double space with Arial 12. It has to include references . The work will be individual. 2. GAME TO TEACH ART: create a game (card game, a traditional game) to teach art. The aim is reflect on the evolutionary stages in the childhood-adolescence and take them into account to design the game to bring the boy/girl closer to the world of the art. Can include the elements that consider adapted, but will have to be justify: the use of the colour, determinate forms, elements of motivation. Is necessary to generate the norms of the game (can take into account rules that already exist in other games). Apart from the game and of the rules, will deliver a report in which they justify the distinct characteristics of the game in function of the evolutionary stage to the one who goes directed. INDEX: evolutionary stage, characteristics of the game, justification and bibliography. The minimum are 10 folios (word or pdf) paged to double space and Arial 12. 3. IMAGES GUIDED: choose a work of a artist and choose of the picture a character (a point, a line, a character[]) that will serve us of guide to know to the artist and his work. All has to be documented and argued. Know the evolutionary stage to see what is what can interest more to the boys of this age (motivation) and take into account the cognitive development to adapt the content to the age. The work will have to contain a report with the following steps: INDEX: introduction (information on the evolutionary stage to the one who goes directed and why), present to the guide, do a trip to know to the/to the artist, know his city and his historical moment. For example: We go to visit to the artist to his house, go to see his workshop and teaches us his works (one or two, the most representative). The report will have a minimum extension of 15 folios (word or pdf paged) to double space, Arial 12. For all aternatives: All the works have to include a cover with the title of the work, the name and surnames of the student, academic year and subject. Besides, they have to include references. The presentation of works will do with PowerPoint, previous review of the professor. The maximum time of exhibition are 20 minutes. In the Virtual Platform of the University (FAITIC), in the PRACTICAL section, will find the information on the distinct alternative.

ICT supported practices (Repeated, Dont Use)	An important part in this section is the proposal by part of the students of questions type test related with the different themes of the subject. The questions will have 4 alternatives of answer, of which only one will be correct. Has to include feedback in the alternatives of answer. The questions formulated that have the seen well of the professor can form part of tests for final evaluation. It will propose other activities to work the distinct contents of the subject: questionnaires, exercises of *autoevaluación, studies of case, analysis of works, participation in forums. These exercises will develop in the Virtual Platform (fatic), with dates of delivery and with feedback by part of the professor.
--	--

Assessment			
	Description	Qualification	Training and Learning Results
Laboratory practical	Continuous formative, summative evaluation: it values the assistance, the preparation-documentation, the clarity, the organisation of contents, the work in group and the attitude. RESULTS OF LEARNING 1-The students will be able to contemplate distinct possibilities in the resolution of a problem. 2-The students will be able to comprise and value distinct speeches. 3- The students will know distinct criteria of evaluation and will apply them to processes of perception and memory. 4- The students will know proofs for the creation of mental images. 5- The students developed the skill to have a conversation and arrive to agreements in works in group.	20	B6 C22 C23 C26 C28 C29 C33 C34
Mentored work	Continuous formative evaluation It values the process of preparing the work RESULTS OF LEARNING 1- The students will be able to relate the processes of perception and memory in the process artistic. 2- The students will be able to relate the creative process, the mental imagery and the cognitive maps in the artistic creation. 3- The students will be able to comprise and value distinct speeches.	5	C26 C27 C29 C34
ICT supported practices (Repeated, Dont Use)	Formative and continuous evaluation. summative evaluation: it values the utilisation of distinct tools, the implication, the argumentations and reflections, and the attitude. RESULTS OF LEARNING 1- The students will purchase basic knowledges of the processes of perception and memory. 2- The students will purchase basic knowledges about the creative process, the mental imagery and the cognitive maps.	5	C22 C25 C27 C30 C33
Presentation	Formative and continuous evaluation. Summative evaluation: it values the clarity and the simplicity in the exhibition, the composure and the attitude in the exhibition. RESULTS OF LEARNING 1- The students will be able to defend publicly a previously elaborated work of clear form, with language and correct attitude.	5	C23 C29
Objective questions exam	Summative and final evaluation : it will consist in an objective proof on the contents that conform the matter. The test will consist of 30 questions with four alternatives, of which only one is correct. This exam will be done the end of the course, in the classroom. RESULTS OF LEARNING 1- The students will purchase basic knowledges of the processes of perception and memory. 2- The students will purchase basic knowledges about the creative process, the mental imagery and the cognitive maps. 3- The students will be able to relate the processes of perception and memory in the process artistic. 4- The students will be able to relate the creative process, the mental imagery and the cognitive maps in the artistic creation. 5- The students will be able to contemplate distinct possibilities in the resolution of a problem. 6The students/ace will be able to comprise and value distinct speeches.	40	C22 C25 C26 C27 C29 C30 C33 C34 C37

Portfolio / dossier	Final evaluation of the supervised work: it values the adaptation to the norms establishes, the preparation, the clarity, the means used and the level of deepening.	5	C4 C27 C29
RESULTS OF LEARNING			
1- The students is able to make a work written that it involve a reflexive trial, respecting the ways and forms academically established.			
Self-assessment	(*)Evaluación *sumativa y final: consistirá en una prueba objetiva sobre los contenidos que conforman la materia. La prueba constará de 30 preguntas con cuatro alternativas, de las que solo una es correcta. Esta evaluación *fará en el período de evaluación el final del *cuatrimestre, en horario de teoría. RESULTADOS DE APRENDIZAJE 1- El alumnado adquirirá conocimientos básicos de los procesos de percepción y memoria. 2- El alumnado adquirirá conocimientos básicos acerca del proceso creativo, la imaginación mental y los mapas cognitivos. 3- El alumnado será capaz de relacionar los procesos de percepción y memoria en el proceso artístico. 4- Los alumnos/as serán capaces de relacionar el proceso creativo, la imaginación mental y los mapas cognitivos en la creación artística. 5- El alumnado será capaz de contemplar distintas posibilidades en la resolución de un problema. 6 Los alumnos/as serán capaces de comprender y valorar distintos discursos.	20	C22 C25 C26 C27 C29 C30 C33 C34 C37

Other comments on the Evaluation

In this subject will do one test at the end of this course, the date will be decided the first days of course. In the exam of July is only for the students that don't pass the february exam and will be able to opt to the proof of objective questions, although will take into account the punctuation reached in distinct activities during the cuatrimestre. For Dates of extra evaluations should consult: <http://belasartes.uvigo.es/bbaa/index.php?id=31>

Sources of information

Basic Bibliography

CAMPOS, A., **Manual de prácticas de psicología básica**, 1988,
COON, D., **Psicología**, 1999,
GOLDSTEIN, E.B., **Sensación y percepción**, 1999,
LAHEY, B.B., **Introducción a la psicología**, 1999,
MYER, D. G., **Psicología**, 1999,
ROCK, I., **La percepción**, 1985,
SCHIFFMAN, H. R., **La percepción sensorial**, 1981,
VEGA DE M., **Introducción a la psicología cognitiva**, 1984,
COON, D., MITTERER, J. O., **Introduction to Psychology**, 2007,
GOLDSTEIN, E. B., **Sensation and perception**, 2010,
LAHEY, B. B., **Psychology: an introduction**, 2012,

Complementary Bibliography

Recommendations

Other comments

COMPLEMENTARY BIBLIOGRAPHY

*ARAGONES., *J.I. And *AMÉRIGO, M. (2000). Environmental psychology. Madrid: Pyramid.
*ARNHEIM, *R. (1995). Art and visual perception. Madrid: Alliance.
*ARNHEIM, *R. (1995). To a psychology of the art. Art and entropy. Madrid: Alliance.
*BALLESTEROS, *S. (2000). General psychology: a cognitive approach for the 21st century. Madrid: *Universitas.
*BALLESTEROS, *S. And GARCÍA, *B. (1995). Basic psychological processes. Madrid: *Universitas.
*BEST, *J.*B. (2001). Cognitive psychology. Madrid: *Paraninfo.
COHEN, D. And *MACKETH, S.A. (1993). The development of the imagination. Barcelona: *Paidós.
LÓPEZ-OTÍN, C. (2019). The life in four letters. Barcelona: *Paidós.
GARDNER, *H. (1997). Art mind and brain. Barcelona: *Paidós.
*GOMBRICH, And. *H. (1993). The image and the eye. Madrid: Alliance Forms.
*GOMBRICH, And. *H., *HOCHBERG, *J., and BLACK, M. (1993). Art, perception and reality. Barcelona: *Paidós.
*GOMBRICH, And. *H. (1998). Meditations on a horse of toy and other essays on the theory of the art. Madrid: Debate.
JOHNSON-*LAIRD, *Ph.*N. (2000). The computer and the mind. Barcelona: *Paidós.

LÁZARO, V. (2000). The mental representation of the space along the life. Saragossa: *Egido.*RATEY, *J. *J. (2003). The brain: manual of instructions. Barcelona: *Debolsillo.

*SCHACTER, D. L. (1999). In search of the memory: the brain, the mind and the past. Barcelona: Editions Group Zeta.

SOLOMON, M. *R. (1997). Behaviour of the consumer. Mexico: *Prentice *Hall

*VIGOUROUX, *R. (1996). The factory of the beautiful. Barcelona: Iberian Press.

READINGS

PERCEPTION

- *Crary, *J. (2008). Suspensions of the perception. Attention, show and modern culture. Madrid: *AKAL.
- *Heller, And. (2004). Psychology of the colour. Barcelona: Publisher Gustavo *Gili.
- *Gombrich, And. *H.; *Hochberg, *J., and Black, M. (1993). Art, perception and reality. Barcelona: *Paidós.
- *Sacks, Or. An anthropologist in *marte.
- *Sacks, Or. The man that confused to his woman with a hat.
- *Sacks, Or. The island of the blind to the colour.
- *Sacks, Or. With an alone leg.

MEMORY

- *Schacter, D. L. (2003). The seven sins of the memory. Barcelona: Ariel (chapters *do 1 to the 4, *pp. 23-140).
- *Schacter, D. L. (2003). The seven sins of the memory. Barcelona: Ariel (chapters of the 4 to the 8, *pp. 141-253).

COGNITION And CREATIVITY

- *Sternberg, *R. *J. And *Lubart, *T. I. (1997). The creativity in a culture *conformista. Barcelona: *Paidós (chapters of the 1 to the 5, *pp. 17-162).
- *Sternberg, *R. *J. And *Lubart, *T. I. (1997). The creativity in a culture *conformista. Barcelona: *Paidós (chapters of the 6 to the 11, *pp. 163-308).
- Gardner, *H. (1999). Extraordinary minds. Barcelona: *Kairós.
- *Weisberg, *R. *W. (1989). The creativity the genius and other myths. Barcelona: Work.
- García Thin-*Segues, C. (2022). The I creative. Harp.
- Montero, *R.*w. (2022). The danger to be rope. *Seix *Barral.
- García-Thin, C. (2022). The I creative. Harp.

INDIVIDUAL And SOCIETY

- *Ariely, D. (2008). The cheats of the wish. Barcelona: Ariel.
- López-*Oín, C. (2019). The life in four letters. Keys for *enterder the diversity the illness and the happiness. Barcelona: Planet.
- Torres, And., Conde, And. And Ruiz, C. (2002). Human development in the audiovisual society. Madrid: Alliance. (Chapters of the 1 to the 5, *pp. 17-140).
- Torres, And., Conde, And. And Ruiz, C. (2002). Human development in the audiovisual society. Madrid: Alliance. (Chapters of the 6 to the 10, *pp. 141-286).
- *Crary, *J. (2015). 24/7. The capitalism to the round of the dream. Barcelona: Planet.

RECOMMENDATIONS TO PREPARE THE CONTENTS OF THE MATTER

For the subject I recommends *LAHEY, *B.*B. (1999). Introduction to the psychology. Madrid: *McGaw-*Hill (chapter 1, *pp. 1-17; chapter 5, *pp. 214-260; chapter 11, *pp. 507-515).

For the subject II recommends ROCK, I. (1985). The perception. Barcelona: Work (chapter 1, *pp. 1-13). FERNÁNDEZ *BALLESTEROS, *J. L. (2000). Basic processes of general psychology I. Madrid: Sanz and Torres (Chapter 25, *pp. 405-410).

For the subject III recommends *GOLDSTEIN, And.*B. (1999). Feeling and perception. Madrid: Thomson (chapter 6, *pp. 157-174).

For the subject IV recommends *GOLDSTEIN, And.*B. (1999). Feeling and perception. Madrid: Thomson (chapter 7, *pp. 177-213).

For the subject SAW recommends *GOLDSTEIN, And.*B. (1999). Feeling and perception. Madrid: Thomson (chapter 8, *pp. 214-244).

For the subject SAW recommends FIELDS, To. (1988). Manual of practices of basic psychology. Barcelona: Group University Editor (chapter 5, *pp. 63-76); *SCHIFFMAN, *H. *R. (1981). The sensory perception. Mexico: *Limusa (chapter 17, *pp. 337-358).

For the subjects VII and VIII recommends *LAHEY, *B.*B. (1999). Introduction to the psychology. Madrid: *McGraw-*Hill (chapter 6, *páx. 261-302).

For the subjects IX recommends *FELDMAN, *R. *S. (1998). Psychology. Mexico: *McGraw-*Hill (chapter 7, *pp. 233-252); *COON, D. (1999). Psychology. Madrid: Thomson. (Chapter 11, *pp. 347-369).

For the subject X recommends VEGA OF M. (1984). Introduction to the psychology. Madrid: Alliance (point 5.6, *pp. 247-259).

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			
Lecturers	Fernández Prada, María Elena Núñez Jiménez, Marina			
E-mail	netmarina@gmail.com			
Web				
General description	Interdisciplinary 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 speeches, 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 language 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 poststructuralist 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 B2	C4 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 failed 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

IDENTIFYING DATA				
Sculpture				
Subject	Sculpture			
Code	P01G010V01304			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Tudela Sáenz de Pipaón, Francisco Javier			
Lecturers	Novegil González-Anleo, Xoán Manuel Ortuzar González, Mónica Tudela Sáenz de Pipaón, Francisco Javier			
E-mail	tudela@uvigo.es			
Web				
General description	Study of the conceptual nature, formal and material of the sculpture. Developments in the sculptural preparation of the appearances tied the: the sculpture like object and like representation; the organisation and composition; and the sculptural vocabulary.			

Training and Learning Results

Code	
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.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
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.
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 understand the sculpture in the group of the arts by means of the realisation of an exercise related with the thought and works of the contemporary artists recognised	C5 C6 C7
The student will achieve a knowledge of the genders and tendencies of the current panorama of the art from a sculptural perspective through the realisation of concrete pieces, readings and films.	C5 C6 C7
The student will develop basic knowledges of the materials and useful own of the sculptural practice through the use of appropriate technology applied to each proposal	C12 C14
The student will develop basic knowledges of methods of sculptural production by means of devices to purpose commented by the professors.	C9 C12
The students will purchase a knowledge of the vocabulary and of the sculptural code by means of specific exercises for this.	C6 C7
The student will be able of the handle basic of useful and sculptural materials through all and each one of the exercises of the *cuatrimestre.	C31 C32
The student will purchase the basic capacity to integrate distinct disciplines in the production of each one of the sculptures realised for each one of the exercises.	C31 C33
The student will work about his own capacity to generate and manage of basic way a sculptural work by means of comments with the mates and with the professors.	C31
The student will develop the skill to build a sculpture in his different technical from a basic level and increasing it progressively.	C42 C43

The student will develop the skill to generate systems sculptural production in a basic level by means of the preparation of specific proposals of the professors.	C42 C43
The student will be able to exercise the basic skill to integrate different materials in the production of sculptures by means of diverse exercises of replacement.	C42 C43
The student will purchase the basic skill to integrate different disciplines in the production of sculptures realised specifically inside a transversal concept of the concept of the sculpture.	C42 C43

Contents

Topic	
(*)NATUREZA CONCEPTUAL, FORMAL E MATERIAL (*)Escultura e obxecto. Desenvolvemento e derivas do campo escultórico. DA ESCULTURA.	
(*)MATERIA/MATERIAL	(*)Connotacións dos materiais: factura, tactilidade e superficie.
(*)ESTRUTURA, ORGANIZACIÓN E COMPOSICIÓN ESCULTÓRICA	(*)A escultura e a representación da figura humana.
(*)DIMENSIÓN	(*)Masa, volume e peso. Tamaño, xerarquía e escala.
(*)O ESPAZO: MATERIAL ESCULTÓRICO	(*)Espazo como baleiro e oco. Introdución ao Espazo como lugar e contexto.

Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	1	0	1
Lecturing	5	0	5
Mentored work	22	40	62
Mentored work	22	45	67
Presentation	10	5	15

*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	(*)Presentación da materia, dos seus obxectivos e das actividades a realizar ao longo do cuadrimestre.
Lecturing	That the student can ascertain from a panoramic *vision as they have become the future of the sculpture until arriving to the actuality.
Mentored work	That the student work individually or in group under the supervision of the professor.
Mentored work	(*)TRABALLO TUTELADO II. Introducción á creación na escultura contemporánea. Actividade nuclear da materia. Cada estudante resolverá os diferentes traballos e exercicios propostos polo profesorado. Os traballos, que terán un carácter práctico e/ou creativo, deberán realizarse e presentarse na aula; do mesmo xeito que os traballos externos e complementarios a cada un dos exercicios para o desenvolvemento da escultura: -Escala, Espazo. -Introdución á creación na escultura contemporánea -exercicio libre-.
Presentation	(*)Presentación oral individual dos traballos realizados por cada estudante.

Personalized assistance

Methodologies	Description
Mentored work	
Mentored work	

Assessment

Description	Qualification	Training and Learning Results
Lecturing (*)Valorase a asistencia a participación nas sesións	10	
Mentored work Assessment of the assistance like active participation and like dedication to the matter.	40	C5 C6 C7

Mentored work(*)	TRABALLO TUTELADO II. Introducción á creación na escultura contemporánea. Exercicios para o desenvolvemento da escultura: -Escala, Espazo. -Introdución á creación na escultura contemporánea -exercicio libre-. Valorarase a dedicación e o nivel de implicación en cada traballo e a capacidade de adaptación do resultado final á *formulación inicial proposta apreciaranse as habilidades adquiridas no manexo formal e conceptual dos materiais e experimentación técnica. Nesta fase valorarase particularmente a capacidade de achegar solucións creativas.	40
Presentation	(*)Valorarase as capacidades de expresión oral e de transmisión da proposta. A preparación previa por parte do estudante para cada exposición é esencial.	10

Other comments on the Evaluation

The extraordinary announcement of Julio is the day 6 the 10**h.

Sources of information

Basic Bibliography

Arnheim, Rudolf, **Arte y percepción visual**, Alianza Forma, 1997
 Bachelard, Gaston, **La poética del espacio**, Fondo de Cultura Económica, 1965
 Barañano, Kosme, **Tucker. masa y figura**, Museo de BB AA, Bilbao, 2015
 Baudillard, J., **El sistema de los objetos**, s. XXI, 1995
 Focillon, H., **La vida de las formas y elogio de la mano**, Xarait, 1993
 Hildebrand, Adolf von, **El problema de la forma en la obra de arte**, Visor, Madrid, 1989
 Levi Strauss, Claude, **El pensamiento salvaje**, FCE, México, 2014
 Maderuelo, Javier, **El espacio raptado**, Mandadori, 1990
 Marchán, Simón, **Del arte objetual al arte del concepto**, Akal, 1990
 Pardo, José Luis, **Nunca fue tan hermosa la basura**, Círculo de lectores Barcelona, 2016
 Pirson, Jean François, **La estructura y el objeto**, PPU, 1988
 Tucker, Willian, **The language of sculpture**, Thames and Hudson, 1974
 Williams, Christopher, **Los orígenes de las formas**, Gustavo Gili, 1981

Complementary Bibliography

Guasch, Ana María, **El arte último del siglo XX: del postminimalismo a lo multicultural**, Alianza, 2005
 Barañano, Kosme M. de, **Chillida, Heidegger, Husserl: el concepto de espacio en la filosofía y la plástica del siglo XX**, Universidad del País Vasco, 1992
 Barañano, Kosme M. de, **La obra artística de Eduardo Chillida**, Caja de ahorros Vizcaíña, 1988
 Celant, Germano, **Anish Kapoor**, Charta, cop., 1998
 Chillida Eduardo, **Los espacios de Chillida**, Polígrafa, 1974
 Kapoor, Anish, **Anish Kapoor exposición**, Turner, DL, 2010
 López Bahut, María Enma, **Jorge Oteiza y lo arquitectónico: de la estatua-masa al espacio urbano (1948-1960)**, Fundación Museo Jorge Oteiza, D.L., 2016
 Merkert, Jörn, **Julio González: el inventor de la escultura en Hierro**, IVAM Centre Julio González, 1995
 Merkert, Jörn, **Julio González: catalogue raisonné des sculptures**, Electa, 1987
 Moore, Henry, **Henry Moore: escultura**, Polígrafa, 1981
 Moore, Henry, **Henry Moore: from the inside out: plasters, carvings and drawings**, Prestel, 1996
 Oteiza, Jorge, **Quousque tandem! ensayo de interpretación estético del alma vasca**, Pamiela, 1993
 Tatarkiewicz, Wladyslaw, **Historia de seis ideas**, Tecnos, 1987

Recommendations

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			
E-mail	sr.dimas@yahoo.es			
Web				
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"> - Introduction to the procedures and own thoughts of the graphic technicians for the creation of multiple image and *seriada. Notion of multiple original work. - Approximation to the concepts to record, *incidir, remember, write, draw, leave footprint, etc. - History, vocation and evolution of the graphic technicians. - Terminology, nomenclature, etc. - Explanation of the different manual procedures and of his languages. - The experimentation and the multiplication like base of an evolutionary graphic project. Repetition, transformation, *seriación, evolution, etc.
II. Ideation and preparation of a graphic project.	<ul style="list-style-type: none"> - Approach of a theoretical project-practical taking into account the conceptual characteristics of the graphic art. - ¿Why a patterned work, reproducible or no-, multiple, *seriada? - Contrive 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. - Preparation of a theoretical memory. Preparation of the project: - Approach and previous outlines - theoretical Investigation and research of references - Planning of the production. - Preparation of a theoretical project.
III. PRODUCTION - EXPERIMENTATION	<p>Production (preparation of the/*s matrices and his stamping):</p> <ul style="list-style-type: none"> □ 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"> - Theoretical exhibitions about the principles referents to the graphic work -thoughts and procedures -. - 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. - Audiovisual support: technical procedures and visualisation of works - history of the art and contemporary creation -. Contribution of the educational but also of the students. - Visualisation of works of previous students.
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"> - 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	<ul style="list-style-type: none"> - 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.

Personalized assistance

Methodologies	Description
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"> - 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	<ul style="list-style-type: none"> - 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	<p>It will value :</p> <ul style="list-style-type: none"> - 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	<p>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).</p> <ul style="list-style-type: none"> - System of continuous evaluation until the delivery of the memory. <p>Criteria of evaluation:</p> <ul style="list-style-type: none"> - 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	<p>Delivery of a folder with the images made, following the idea of evolutionary project (multiplication-transformation).</p> <p>It will value the production of the project, his planning, realisation and presentation according to the following criteria:</p> <p>Criteria of general evaluation:</p> <ul style="list-style-type: none"> - 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. Alcantó, 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

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

IDENTIFYING DATA				
Art: Art and modernity				
Subject	Art: Art and modernity			
Code	P01G010V01401			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	2nd	2nd
Teaching language	Galician			
Department				
Coordinator	Cendán Caaveiro, Marina Susana			
Lecturers	Cendán Caaveiro, Marina Susana			
E-mail	scendan@uvigo.es			
Web				
General description	Study of the History of the Art centered in the fundamental stage of the historical avant-gardes of beginnings of the century XX, doing a chronological route and a *labor of *interrelación with the artists and the past movements, present and future.			

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.
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.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
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.

Expected results from this subject		
Expected results from this subject	Training and Learning Results	
Knowledge of the different concepts of *modernidade and avant-garde.	C1	C8
Knowledge of the fundamental artistic movements of the *modernidade and the avant-garde.	C2	C8
Knowledge of the Galician art in the context of the *modernidade and the avant-garde.	C2	C8
Knowledge of the relations go in the modern period and the contemporary art.	C1	C2
Knowledge of the evolution of the thought and the methods *historiográficos.	C1	C2
Capacity to comprise the work of art in the context of the modern society.	C1	C21
Capacity to understand the evolution of the contemporary art from it *modernidade.	C1	C5
		C21
Capacity to relate the current artistic production with the his origins in the *modernidade.	C2	C5
		C21
Skill for *contextualizar the modern Galician art and underground.	C2	C8
Skill to recognize the different artistic movements modern and underground.	B1	C1
	B2	C2
Skill in the establishment of lines of influence *diacrónicas.	B1	C1
	B2	C2

Contents

Topic	
1ª WEEK. PRESENTATION OF The ASSIGN#PUT. Exhibition of the professor of the global plan of the *asignatura: Objective, contents, competitions to purchase, methodology, exercises and activities, dates of deliveries, system of evaluation and criteria. Presentation of the general bibliography of the course.	1ª WEEK. Exercise 1: The value of the multidisciplinary. Reflection envelope to contemporary creativity
2ª WEEK. SUBJECTS 1 and 2: The *Subxectividade Romantic. The starts of the contemporary art Realism and Industrial Revolution Impressionism and *Posimpresionismo.	2ª WEEK. SUBTEMAS 1 and 2: The transit of the objectivity *Neoclásica to the *subxectividade Romantic Intensification of the ideas on creativity, originality, individuality... The new situation of the art and the artist To landscape how expression of the *subxectividade and the sublime ethical Connotations and of commitment of the Realism *Novedades formal and *luminicas in the Impressionism and *Posimpesionismo.
3ª WEEK. SUBJECT 3: *Laberinto of movements in the transit of century. The *Sezession *Vienesa	3ª WEEK. SUBTEMAS 3: The start of the movements anti-art The Workshop *Vienes: the work of total art Gustav *Klimt, Emilie *Flöge and the Movements of the Reform Mariano *Fortuny *i *Madrazo
4ª WEEK. TRIP To ARCH. With reason of the trip to ARCH to Faculty puts a service of buses *gratuito stop the students. Stop the maximum *aproveitamento of the trip, since it *asignatura ART And MODERNIDAD And propose an exercise related with the visit to temporary exhibitions that coincide with the development of the Fair. The *estructuración of the exercise will depend of the offer *expositiva and will detail accurately it each group in the previous kind.	4ª WEEK. Exercise trip to ARCH (will detail in the kind of the week *anteiror)
5ª WEEK SUBJECT 4: The underground idea how ideal future The cold Movements and the revolutions in the dominance of the form: Cubism Sonia *Delaunay: art and life To futuristic provocation.	5ª WEEK SUBTEMA 4: The value of the primitive The *collague cubist New space conceptions In the margins of the *modernidade: *multidisciplinaridade and New experimentation *roles of artist and provocation (reading of futuristic texts) The value of the provocation how split of the creative process (*F.*T. *Marinetti)
6ª WEEK SUBJECT 5: The Movements *cálidos and the revolutions of the colour *Fauvismo: Salon of Autumn of 1905 *Matisse Expressionism and precursors: Munch and *Ensor *Alemania: Theoretical and centres of incidence ""He Puente"": *Kirchner and *Nolde ""He *Jinete Blue"": Kandinsky and Marc.	6ª WEEK SUBTEMA 5: The importance of the colour in the *Fauvismo Matisse: paint with the scissors To *subxectividade Expressionist *Kandinsky: theory and practical The birth of the *abstracción.
7ª WEEK. SUBJECT 6: Russian Avant-gardes and utopia *Constructivismo and *Rayonismo Art and life in the revolutionary Russia: *Rodchencko, *Popova and *Estepanova *Diaghilev and the Russian Ballets (1909-1929)	7ª WEEK SUBTEMA 6: *Malevich and the pictorial Realism *Tatlin: the artist how *constructor graphic Design, art of the *proganda and life *cotía Way of the *indiferenciación sexual: *Popova and *Estepanova The photograph how art.
8ª WEEK GONE OUT OF STUDIES. Visit of a temporary exhibition for determining. The context of a Faculty of BBAA, attentive to the that *artísticamente succeeds to the his around, forces to keep a flexible programming for no *desaproveitar the frame of reflection and analysis that provides the visit of exhibitions *fundamenais during it *periodo academic.	8ª WEEK EVALUACI*ÓN And OBJECTIVE. The exit of studies has a character *obligatorio, registering by means of one listed of signatures to assistance of the students. *Asimesmo, the professor will value the need to realize an exercise related with the visit or the *impartición of a specific kind for *profundizar in the contained of the same. All the details related will clear in the kind of the previous week.
9ª WEEK SUBJECTS 7 and 8: Utopia and aesthetic Rationalism: Holland and *Neoplasticismo *Piet *Mondrian and Theo vain *Doesburg Architecture and design how expression of the rationalism *Bauhaus: functional utopia and social transformation The pedagogical legacy of the School.	9ª WEEK SUBTEMAS 7 and 8: The total art of ""Of *Stijl"" *Abstracción radical: *Mondrian and *Doesbrug The abstract interiors: the *confluencia of the art and the architecture *Bauhaus: the fusion of the art and the craft *Johannes *Itten: utopia and *practicidad The teaching staff of the *Bauhaus Design *Bauhaus *Oskar *Schelmmmer: The Ballet *Triádico Memory and oblivion: the women in the *Bauhaus.

<p>10ª WEEK</p> <p>SUBJECTS 9 and 10: Given and the *porqués of the his importance The centres of the international Dadaism: *Suiza, *Alemania and *Nueva York Marcel Duchamp and his *inagotable *estela Surrealism: of him automatism *al *onirismo The surrealism in Galicia The return to the artistic order of *entreguerras (1919-1930)</p>	<p>10ª WEEK</p> <p>SUBTEMAS 9 and 10: The *Cabaret *Voltaire Tristan *Tzara and the *azar Hans *Arp and the painting Given Art and political: *Jonh *Heartfield and the *fotomontaxe A special case: Hannah *Höch The artist how mechanical: Raoul *Hausmann Duchamp: the art and his context *Daaalí Women artists: *Meret *Oppenheim, Leonora Carrington, *Dorothea *Tanning, Wrap *Miller, *Dora *Maar, Claude *Cahun Surrealism and fashion.</p>
<p>11ª WEEK</p> <p>SUBJECT 11: The transfer of the artistic capitalty of París the *Nueva York Abstract Expressionism American *Art *of *this *Century: *Peggy *Guggenheim The *lenguaxe of the *abstracción in Europe The Spanish case: He Spend and *Dau *al Sep.</p>	<p>11ª WEEK</p> <p>SUBTEMA 11: social Context, political and cultural of the art ""*made *in"" America Clement Greenberg and the painting *xenuina Art and fame: Jack ""*The"" *Dripper Analysis of individualities The *Informalismo European: Michael *Tapié *Dubuffet and the *Art *Brut The Italian case: Lucio *Fontana The *abstracción in Spain in the his context: analysis of the his main representatives.</p>
<p>12ª WEEK</p> <p>SUBJECT 12: Transformations in the transit of the years 50/60 The new *conciencia cultural Pop *Art: an art for it ""*mid *cult"" The British and American models The Spanish case: Team Chronicle and Eduardo *Arroyo Art *Cinético and *Op *Art.</p>	<p>12ª WEEK</p> <p>SUBTEMA 12: The *bonanza of the capitalist system: *The *American *way *of *Life (context partner-cultural) The boom of the *hiperrealidad television *Principales *novedades stylistic of the Pop *Art transitional Artists: Robert *Rauschenberg and Jasper *Jonhs Andy Warhol and the *Factory To *plenitude of the Pop: *Lichtenstein, *Wesselman, *Rosenquist, *Ruscha, *Segal *Pops peripheral.</p>
<p>13ª WEEK</p> <p>SUBJECT 13: The reconsiderations of the object and the systems of accumulation: Cease, Arm, *Tinguely Yves Klein: The New French Realism Piero *Manzoni: The birth of the irony *posmoderna.</p>	<p>13ª WEEK</p> <p>SUBTEMA 13: Pierre *Restany and manifest it of the New French Realism The waste: commitment and utopia Experiments *Neo-*dadaístas: the recovery of the bequeathed of Duchamp Klein and the pictorial sensibility *inmaterial To *reinención of the painting: *antropometrías, shots, *rasgaduras...</p>
<p>14ª WEEK</p> <p>SUBJECT 14: The Art *Povera The Conceptual Art: antecedents The Conceptual Linguistic *Conceptualismos today.</p>	<p>14ª WEEK</p> <p>SUBTEMA 14: Art *Povera: Context partner-*politico Germano *Celan: ""Art *Povera and *im *Spazo""; Models *expositivos that mark trend Analysis of the main individualities *Povera: Anselmo, *Kounellis, *Merz, *Penone, *Pistoletto... The trace *Povera in the contemporary art *Conceptualismos fundamental and peripheral.</p>
<p>15ª WEEK</p> <p>SUBJECTS 15 and 16: *Abstracción Post-pictorial ""Less is more""; Art *Mínimal and the *estructuras primary of the art The models: Carl Andre, Give *Flavin, Donald *Judd, Sun *LeWitt, Robert *Ryman *Accionismo *Vienés *Body *Art *Land *Art.</p>	<p>15ª WEEK</p> <p>SUBTEMAS 15 And 16: The revival of Clement Greenberg Other *Minimalismos in the 90 The landscape how bear artistic Robert *Smithson and them ""in the-places"" Other models *corporales-*performativos Feminism and *Body *Art The *internacionalismo of *Fluxus Joseph *Beuys: ""each man an artist"".</p>

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	45	25	70
Seminars	15	15	30
Case studies	15	15	30
Essay questions exam	10	10	20
*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.			

Methodologies

	Description
Lecturing	(*)Exposición por parte do profesor/a dos contidos sobre a materia obxecto de estudo, bases teóricas e/ou directrices dun traballo, exercicio que o/a estudante ten que desenvolver.
Seminars	(*)Actividade enfocada ao traballo sobre un tema específico, que permite afondar ou complementar os contidos da materia. Pódese empregar como complemento das clases teóricas
Case studies	(*)Análise dun feito, problema ou suceso real coa finalidade de coñecelo, interpretalo, resolvelo, xerar hipóteses, contrastar datos, reflexionar, completar coñecementos, diagnosticarlo e adestrarse en procedementos alternativos de solución.

Personalized assistance

Methodologies	Description
Lecturing	

Assessment			
	Description	Qualification	Training and Learning Results
Lecturing	(*)Exposición por parte do profesor/a dos contidos sobre a materia obxecto de estudo, bases teóricas e/ou directrices dun traballo, exercicio que o/a estudante ten que desenvolver	0	
Seminars	(*)Actividade enfocada ao traballo sobre un tema específico, que permite afondar ou complementar os contidos da materia. Pódese empregar como complemento das clases teóricas	40	
Case studies	(*)Análise dun feito, problema ou suceso real coa finalidade de coñecelo, interpretalo, resolvelo, xerar hipóteses, contrastar datos, reflexionar, completar coñecementos, diagnósticalo e adestrarse en procedementos alternativos de solución.	20	
Essay questions exam	(*)Actividade na que se formulan problemas e/ou exercicios relacionados coa materia. O alumno/a debe desenvolver a análise e resolución dos problemas e/ou exercicios de forma autónoma.	40	

Other comments on the Evaluation

Art and Modernity is a *asignatura shared between two professors: Susana *Cendán (80%) and Rebeca López *Villar (20%). The methodology of the *asignatura structures in practical theoretical/classes. The THEORETICAL CLASSES (2 hours to the week) consist in the oral exhibition of a series of contents supported in *sopor*tes audiovisual whose aim is that the student reach own points of view and *globalizadores on the contents of the matter.&*nbsp;The theoretical introductions initiate to the student in the territory of the History of the art of gradual and orderly form. The assistance to the theoretical classes is an indispensable requirement for the correct understanding of the contents of the program, supposing the same 5% of the value of the *asignatura. Prays *puntualidad. *desaconseja The access to the classroom once have passed 20 minutes from the start of the class. The PRACTICAL CLASSES structure in four groups or seminars of work (**P1, **P2, *P3 and **P4) of an hour of length.&*nbsp;The practical classes expand and deepen in the theoretical contents of the *asignatura, allowing develop analysis on problematic concrete as well as a real and effective participation of the student.&*nbsp;The contents of the practical classes are heterogeneous and vary in function of the annual update of the contents: readings and analysis of texts, cycles of cinema, practical exercises of review of the *asignatura, artistic actions, debates on problematic related with the creativity, exits of studies, etc. So that *contabilicen the practical classes, only will allow 2 FAULTS And justified.&*nbsp;Prays the maximum *puntualidad. *desaconseja The access to the class once have passed 20 minutes of the beginning of the practical class. The training of the groups of work Has a character limited in the time. The professor will indicate the term for the forming of the groups. On the hours of autonomous work of the student. The educational model of the *EEES (European Space of Upper Education) pleads for educational methodologies oriented to favour the active learning of the student, his implication and autonomy. The learning does not begin and finishes in the classroom. The student, like protagonist of his process of learning, has to assume the paper of main actor and act consistently, so much inside as it had been of the classroom: his training depends to a large extent of the work that realises had been of the classroom. Like this it contemplates it the system of transfer of credits *ECTS. In definite, the evaluation of the *asignatura Art and Modernity *conjugate the modalities that detail to continuation: 1. A evaluation continued Based in the assistance and realisation of the exercises and activities proposed to the groups of work in his corresponding seminar.&*nbsp;The belonging to a group of work is immovable. It will not value the realisation of exercises had been of the group of corresponding work. Yes the follow-up of the work is discontinuous (more than two faults) will not value .

Will take into account to *puntualidad of the deliveries of the exercises in the dates stipulated. The fault of *puntualidad in the deliveries will value negatively.

The evaluation continued supposes a 35% of the value of the *asignatura. 2. A final evaluation formalised in a proof of examination of character *sumatorio, And whose value supposes a 65% of the total of the *asignatura. The application of the present proof allows him to the professor analyse results and obtain individual assessments of each student at the end of the *cuatrimestre. IMPORTANT EXPLANATIONS 1. So that *contabilicen the practical (that is to say, so that these do average with the theoretical examination) it will be necessary to take out a minimum of 4 points in the theoretical proof. 2.

IMPORTANT: The announcements of June/July are two different announcements. In no case it can understand the announcement of July like an opportunity to go up note. DATE PROOFS OF EVALUATION: For concretising

Sources of information

Basic Bibliography

ARGAN, Giulio Carlo, **El arte moderno: Del iluminismo a los movimientos contemporáneos**, Akal, 1998

CIRLOT, Lourdes (ed), **Primeras vanguardias artísticas. Textos y documentos**, 3ª ed. rev., PPU, 2011

GUASCH, Anna María, **El arte último del siglo XX. Del posminimalismo a lo multicultural**, Alianza Forma, 2000

HONOUR, Hugh, **El Romanticismo**, Alianza Editorial, 1981

MARCHAN FIZ, Simón, **Del arte objetual al arte del concepto (1960-1974)**, 11ª ed., Akal, 2012

MICHEL, Mario D., **Las vanguardias artísticas del siglo XX**, Alianza, 2009

NOCHLIN, Linda, **El realismo**, Alianza D.L., 1991

POOL, Phoebe, **El Impresionismo**, Destino, 1991

RAMIREZ, Juan Antonio (ed.), **Historia del Arte, Vol. IV e V**, Alianza, 1996

RAMIREZ, Juan Antonio, **El arte de las vanguardias**, Anaya, 1991

REWALD, John, **El Postimpresionismo. De Vang Gogh a Gauguin**, Alianza, 1982

SEDLIMAYR, Hans, **La revolución del arte moderno**, Acantilado, 2008

VV.AA., **Arte desde 1900. Modernidad Antimodernidad Posmodernidad**, Akal, 2006

VV.AA., **La modernidad a debate. El arte desde 1940**, Akal, 1999

VV.AA., **Primitivismo, Cubismo y Abstracción. Los primeros años del siglo XX**, Akal, 1998

VV.AA., **Realismo, Racionalismo y Surrealismo. El arte de entreguerras (1914-1945)**, Akal, 1999

Complementary Bibliography

ASHTON, Dore, **Una fábula del arte moderno**, Turner ; Fondo de Cultura Económica, 2001

BOZAL, Valeriano (ed.), **Historia de las ideas estéticas y de las teorías artísticas contemporáneas, Vol I y II**, 1ª Ed., Historia 16, 1998

BÜRGER, Peter, **Teoría de la vanguardia**, Península, 1997

CAWS, Mary Ann (ed.), **Surrealism**, Phaidon, 2004

CREPALDI, Gabriele, **El Arte Moderno (1900-1945): La época de las vanguardias**, Electa, 2006

FAHR-BECKER, G., **El modernismo**, Könemann, 1996

FOUCAULT, Michel, **Esto no es una pipa. Ensayo sobre Magritte**, Anagrama, 2001

GOLDBERG, Roselee, **Performance Art. Desde el futurismo hasta el presente**, Destino, 2002

GUASCH, Anna María, **El arte del siglo XX en sus exposiciones (1945-1995)**, Ed del Serbal, 1999

KRAUSS, Rosalind E., **La originalidad de la vanguardia y otros mitos modernos**, Alianza D.L., 1996

LIPPARD, Lucy R., **Seis años: La desmaterialización del objeto artístico (1996-1972)**, Akal, 2004

SUBIRATS, Eduardo, **El final de las vanguardias**, Antrophos, 1989

SUREDA, Joan; GUASCH, Anna María, **La trama de lo moderno**, Akal, 1987

Recommendations

Subjects that continue the syllabus

Anthropology: Anthropology of art/P01G010V01101

History: History of art/P01G010V01202

Art and contemporary culture/P01G010V01601

Philosophy of art/P01G010V01501

Art and social space/P01G010V01901

Related arts/P01G010V01801

Subjects that are recommended to be taken simultaneously

Anthropology: Anthropology of art/P01G010V01101

History: History of art/P01G010V01202

Art and contemporary culture/P01G010V01601

Philosophy of art/P01G010V01501

Subjects that it is recommended to have taken before

History: History of art/P01G010V01202

Other comments

SCHEDULE OF *TUTORÍAS (Deanship)

Monday of 10.30 to 13.30 hours

Wednesday of 10.30 to 13.30 hours

IDENTIFYING DATA				
Drawing				
Subject	Drawing			
Code	P01G010V01402			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish			
Department				
Coordinator	Bandera Vera, Antonio María			
Lecturers	Bandera Vera, Antonio María Covelo Pérez, Marcos Alberto Cuba Taboada, Miguel			
E-mail	nono@uvigo.es			
Web				
General description	Obviously, and given the historical importance of the Drawing in the context of the Fine arts, can say that the fundamental aim of this subject would be, not only qualify to the student in skills and technical skills that allow him a transversal training in the artistic education, but also, *desvelar those instruments and concepts that allow him understand the experience of the drawing like an own and autonomous language able to generate creative projects singulars.			

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.
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.
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.
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.
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	
From direct experiences to process drawings: know procedures, material and useful to apply in the drawing like artistic language.		C12 C14
Know analyse methods of production and own technicians of the drawing.		C9 C12
Know the vocabulary of the drawing in the actuality and the codes that have gone nominating it like specific language.		C6 C7
From the form to process individual drawings and collectively: know how retain and store images that *redunden in the own personal memory and in the discovery of forms to observe and register.	B2	C7 C9
Know be methodical in the observation of the model (know see)		C7
Know apply from the artistic experience the election of useful and materials with which create a drawing.	B2	C31 C32
Learn to manage information and know transmit knowledges from the field of the drawing like instrument of observation and visual analysis.	B1 B2	C6

Know understand to the drawing like important tool to analyse, develop and know process ideas that *redunden in reaching creations inside the own artistic language of the drawing.		C6 C7 C9 C14 C22
Know associate creation and imagination in the resolution of artistic questions.	B1 B2	C20 C22
Know determine what technical or technical employ, the how apply them and schedule processes of creation to the drawing.		C31 C32
Know find fields of reference and own and extraneous attitudes of creation.		C21 C22 C25
Learn to resolve and do personal creations from the direct experience and the active practice to draw and use all its skill in the handle of diverse technicians.		C42 C43
Know produce drawings and strategies of creation from skills *incipientes.		C42 C43
Know be able to execute drawings through direct representations of observations of the natural.	B2	C42 C43
Know purchase manual and visual commands to make drawings that originate works of art.	B2	C42

Contents

Topic		
I. MIMESIS And DECONSTRUCTION	I.1. *Semblanza *postcubista	
	I.2. Introduction to the procedures, material and useful of drawing	
	I.3. Fascicle of field	
II. RHETORICAL ANATOMY	II.1. Art and Science: Relation of complex systems	
	II.2. Procedures, material and useful of drawing. Application to the creative process	
	II.3. Fascicle of field	

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	8	0	8
Mentored work	56	0	56
Autonomous problem solving	0	86	86

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

Methodologies

	Description
Lecturing	Classes of theoretical content. Know the methods of production of the drawing and vocabularies. Comprise the drawing like artistic form of creation, analysis, development and transmission of ideas. Compulsory reading with debate in classroom.
Mentored work	The students work individually under supervision of the professor. Know the procedures, material and useful own of the practice of the drawing. Boost the analytical and synthetic knowledge from the observation, retention and representation of images. Study, analyse and *sintetizar the human figure and surroundings.
Autonomous problem solving	Activity in which they formulate problems and/or exercises related with the matter. The students has to make of autonomous form the analysis and the resolution of the problems and/or exercises.

Personalized assistance

Methodologies Description

Mentored work	The professor will attend of individual and collective way to the students. It will orient to each student/to during the process of the realisation of the exercises. The autonomous works executed out of the classroom, will be corrected individually and showed inside the possible collectively.
---------------	---

Assessment

Description		Qualification	Training and Learning Results
Mentored work	Execution of drawings of alive models, aim of the natural and processing of personal drawings of creation. Criteria of evaluation: plastic and expressive interest of the work made, as well as the interest researcher and experimental that cover, level of skills and technical. In addition to implication and assistance continued.	50	C7 C9 C12 C20 C21 C22 C31 C42
Autonomous problem solving	Dedication of hours to autonomous work. Criteria of evaluation: capacity of work and progression, *receptividad showed by the student in the day in day out, volume of work. Also it will be evaluated positively the *interiorización of uses *procedimentales, the material resolution and the levels of sensitive and technical complexity.	50	B1 C6 B2 C14 C25 C32 C43

Other comments on the Evaluation

This educational guide establishes in general terms the following criteria of evaluation: to) & * Personalised *b) & * It contemplates the adaptation *curricular: Recovery on the fly *c) & * Operative control: continuous Evaluation *d) & * Evalua capacities Extraordinary Announcement of July: 8 July 10:00 to 14:00 *h & * previous compulsory Requirement to the examination: Delivery of folder that contain all the exercises posed in class Extraordinary Announcement End of Career: 25 October 16:00 to 20:00 *h previous compulsory Requirement to the examination: Delivery of folder that contain all the exercises posed in class & *;

Sources of information

Basic Bibliography

Bordes, Juan, **Historia de las teorías de la figura humana, el dibujo, la anatomía, la proporción, la fisionomía**, Ediciones Cátedra, S.A., 2003
 Cirlot, Juan Eduardo, **Diccionario de símbolos (1958)**, Editorial Labor, S.A., 1991
 Clark, Kenneth, **El desnudo. Un estudio de la forma ideal**, Alianza Forma, 1996
 Díaz Padilla, Ramón, **El dibujo del natural en la época de la postacademia, colección Bellas Artes**, Edic. Akal, 2007
 Gombrich, Ernst H., **Nuevas visiones de viejos maestros**, Alianza, 1987
 Gómez Molina, Juan José - Coord., **Los Nombres del Dibujo (autores: Juan José Gómez Molina, Lino Cabezas, Miguel Copón)**, Ediciones Cátedra, S.A., 2005
 Gómez Molina, Juan José - Coord., **Máquinas y Herramientas del Dibujo (autores: Manuel Barbero, Lino Cabezas, Miguel Copón, José Gómez Isla, Juan José Gómez Molina, Alfred Kavanagh, Juan Martín Prada, Eva Moraga, Antonio Rabazas, Edua)**, Ediciones Cátedra, S.A., 2002
 Lambert, Susan, **El Dibujo, técnica y utilidad**, Tursen/H. Blume, 1976
 Pignatti, Terisio, **El Dibujo. De Altamira a Picasso**, Ediciones Cátedra, S.A., 1981
 Stoichita, Victor I., **Breve Historia de la Sombra**, Ediciones Siruela, S.A, 2006
 Valery, Paul, **Piezas sobre arte, (Contiene el ensayo, La Balsa de la Medusa, 18, Visor Dis., S.A., 1999**

Complementary Bibliography

Berger, John, **Modos de ver**, 3ª edición, Ed. Gustavo Gili, S.A., 2016
 Berger, John, **Sobre los artistas. Vol. 1**, Ed. Gustavo Gili, S.A., 2017
 Kant, Immanuel, **Observaciones sobre el sentimiento de lo bello y sublime**, Ed. Alianza, 2008

Recommendations

Subjects that continue the syllabus

Artistic production: image 1/P01G010V01503
 Drawing and painting projects/P01G010V01904

Subjects that are recommended to be taken simultaneously

Painting/P01G010V01404
 Time and space processes/P01G010V01405

Subjects that it is recommended to have taken before

Artistic expression: Drawing-Shape/P01G010V01102
 Graphic expression: Systems of representation/P01G010V01301

Other comments

*Tutorías:

*Nono Flag nonobandera@gmail.com

Wednesday of 15:00 to 21:00 dispatch (*concertar *tutoría via mail)

IDENTIFYING DATA				
Images in motion				
Subject	Images in motion			
Code	P01G010V01403			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Dopico Aneiros, María Dolores Franco Costas, Xisela			
Lecturers	Dopico Aneiros, María Dolores Fernández Alonso, Roi Franco Costas, Xisela			
E-mail	lolado@uvigo.es xiselafranco@hotmail.com			
Web				
General description	Initiation to the audiovisual language through the analysis of the image in movement from the photography and the first experiments of animation ****precinematográfica until the cinema in his more experimental slope of the hand of the avant-gardes until the current experimentation.			

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.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
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/the student will purchase basic historical knowledges of the image in movement from an artistic perspective.	C1	
	C5	
The/the student will purchase basic knowledges of the audiovisual language through the preparation of small audiovisual pieces.	C6	
	C7	
The/the student will purchase basic knowledges of narrative models *act in the audiovisual through the review of the work of contemporary authors.	C6	
	C7	
The/the student will purchase the capacity basic knowledges of computer tools applied to the audiovisual.	C9	
The/the student will purchase basic knowledges of processes, devices and systems of generation, processing and edition of the image to ****traves of the preparation of exercises.	C9	
	C12	
The/the student will purchase capacity for the critical analysis of the audiovisual image like artistic creation through the review and ***viewing of singular works in the history of the image in movement.	B1	C1
	B2	
The/the student will purchase the capacity for handle it basic of the audiovisual language.	C31	
	C32	
The/the student will purchase the capacity for the understanding and the critical analysis of current audiovisual works.	B1	C1
	B2	

The/the student will purchase capacity to establish processes of creation of image in movement.	C31	C32
The/the student will develop the skill to handle basic devices of generation, processing and edition of image through the preparation of the practical exercises.	C42	C43
The/the student will purchase skill for the use of computer tools applied to the audiovisual through the practices in the audiovisual laboratory.	C42	C43
The/the student will be able to apply the resources of the image in movement to the artistic creation.	C42	C43
The/the student will purchase the precise knowledges to analyse ****criticamente audiovisual works of art.	B1 B2	C1

Contents

Topic	
The photographic device and the catchment of the instant.	Experiences **precinematográficas. You scheme *them to draw.
Approximation to the audiovisual language	Models ****fílmicos and ways of representation.
Bases of the language	Units of language: The plane, the sequence, the movement of camera.
The experimental speech	Approximation to the audiovisual language.
The ***guion, the rhythm and the setting	Experimental cinema/animation/****videoarte/****flipbooks.
Principles of the animation	Basic concepts and **tipoloxias of the animation
The digital image	Tools and systems of capture and generation of image.
Technical means for the basic animation	Season ***Photoshop or ***Gimp (basic tools to build an animation and export it). Final ***Cut, ***Davinci *Resolves, Season **Premier (basic tools of animation and edition ***videográfica and ***sonorización)

Planning

	Class hours	Hours outside the classroom	Total hours
Presentation	8	0	8
Laboratory practical	18	0	18
Mentored work	6	80	86
Case studies	8	20	28
Essay	4	0	4
Systematic observation	2	0	2
Laboratory practice	4	0	4

*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 projects carried out by the students will present in the class, exposing with clarity the sources of information and the process of development of the investigation.
Laboratory practical	The practical are works of necessary basic execution to achieve a command of the tools of work that will be, in this case, the computer applications.
Mentored work	They are practical works where will put in practice the knowledges of technical origin, theorist and aesthetic given in the matter.
Case studies	The session *magistral supposes a session **ntroductoria of each one of the sections. Each session will see complemented by the audiovisual projections.

Personalized assistance

Methodologies	Description
Presentation	The projects require personalised attention to achieve that each student evolve in the measure of his possibilities, surrendering the aims of investigation proposed.
Laboratory practical	It will do special upsetting in the learning of the audiovisual tools.
Mentored work	The works *tutelados require personalised attention to help to the student in his learning of the tool, *habida account, besides, that in this field there is big differences of level between the students in what technical command.

Assessment

Description	Qualification	Training and Learning Results
-------------	---------------	-------------------------------

Laboratory practical	They will develop two initial exercises of introduction. 1º Work of practice.5% 2º practical Work 10%	30	C9 C12 C42 C43
Mentored work	The works *tutelados *formán part of a system of evaluation *contínua. They will be two and will have a weighting on the note as follows: 1º Work *tutelado:25% 2º Work *tutelado:40% it Is of forced fulfillment deliver the total of works in the dates of planned delivery in the initial calendar that will provide him to the students to principle of course	40	C9 C12 C31 C32 C42
Case studies	Delivery of exercises or summaries of critical assessment of the revised works. These exercises will develop inside the class.	30	B1 C1 B2 C5 C6 C7 C42 C43

Other comments on the Evaluation

Is of forced fulfillment deliver the total of the works requested in all the announcements. In the extraordinary announcement of July and end of career will have to deliver all the works that during the course received a qualification of suspense or did not present . Himself The/the students has more than two exercises suspenses or no presented, in addition to the delivery of the exercises will have to make a proof of edition in the classroom. Likewise yes they did not deliver the critical comments during the course will owe to make a proof of practical theoretical/type on the cases and works analysed in the classroom. Proofs of evaluation of extraordinary announcements

Sources of information

Basic Bibliography

Complementary Bibliography

BENJAMIN, Walter, **El arte en la época de su reproductibilidad técnica**, Discursos Interrumpidos, 1982,

BURCH, Noel, **El Tragaluz del infinito**, 1991,

EINSENSTEIN, S.M, **La forma en el cine**, 1986,

SÁNCHEZ BIOSCA, V, **El montaje cinematográfico**, 1996,

WIGAN, MARK Imágenes, **Imágenes en secuencia**, 2008,

Juan Antonio Álvarez Reyes, **Fantasmagoría. Dibujo en movimiento**, 2006,

AAVV, **Daumen kino. The Flip Book Show**, 2005,

Faber, Liz y Walters, Helen, **Animación Ilimitada. Cortometrajes innovadores desde 1940**, 2004,

Recommendations

Other comments

The student tighten that involve in the **viewing of audiovisual works, since to conform a critical vision are not sufficient the hours of **viewing in the class. At present, the library of Fine arts has the loan it to me of audiovisual works, what facilitates the work for the student.

***TUTORÍAS

***Tutorías

Lola *Dopico

*First *cuatrimestre

Dispatch ***ESEMGA of 9 to 12.00 ***h *Monday and Wednesday of 9 to 12 ***h

Segundo *cuatrimestre

Dismiss ***ESEMGA of 12.30 to 14.00***h Monday Tuesday, Wednesday and Thursday

Silvia García

1º and 2º *cuatrimestre

Monday of 11 to 15***h Thursday of 12 to 14***h

Dispatch of deanship

Fernando Suárez first

Head *cuatrimestre

Tuesday of 13,30 to 14,30 Thursdays of 8,30 to 14,30

according to *cuatrimestre

Tuesday, Wednesday and Thursday: 12,30 to 14,30

Frames *Dopico

1º and 2º *cuatrimestre

Monday of 11:00 to 14:00 and of 16:30 to 19:30 ***h.

Dispatch of deanship

IDENTIFYING DATA				
Painting				
Subject	Painting			
Code	P01G010V01404			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Perez-Jofre Santesmases, Ignacio			
Lecturers	Matesanz Pérez, María Consuelo Perez-Jofre Santesmases, Ignacio			
E-mail	ipjsan@hotmail.com			
Web				
General description	<p>This subject enrolls in a *desenrolo of the knowledge envelope to pictorial discipline that begins in the *asignaturas of Pictorial Techniques and Subject-*color, in first course and follows in Art, Language and representation, of the *primer *cuatrimestre of Second. Like this, his *objetivo is integrated the knowledges that these subjects offer to the *estudiante, referred to the use of the *color and the pictorial subject, the *principales technical and to the knowledge of the language of the image to an application in the sphere of the contemporary painting. The basic question of this discipline in wool *contemporaneidad, how the problems and ways of the representation, the *materialidad of the painting and the *sea relation with wool witnesses of the image in the current culture, to *dualidad *icónico-*indicial in the basic elements of the painting, the interaction of the painting with the *sea tradition how discipline *y *sus possible perspectives, the connection of the painting with place in with the historical context, cultural *y social are *algunos of the aspects that *desenrolan. This *desenrolo carries amen *al entrenchment and enlargement of the own resources of the discipline: half relation-bear, composition, *color, *textura, *tratamiento etc...</p>			

Training and Learning Results

Code	
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.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
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.
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 students will know the genders and trends of the current panorama of the art from a pictorial perspective.	C5 C7
The students will know the materials and useful own of the pictorial practice.	C32
Knowledge of methods of pictorial production.	C42
Knowledge of the procedures applied to the pictorial creation.	C43
Knowledge of the vocabulary and of the pictorial code.	C6
Capacity to understand the painting in the joint of the arts.	C5 C7
Capacity for it handle basic of useful and pictorial materials.	C42
Basic capacity to integrate distinct disciplines in the production of images.	C14
Capacity to generate and manage of basic way a pictorial image.	C31
Skill to build a painting in the his different techniques in a basic level.	C42
Skill to generate systems of pictorial production in a basic level.	C42
Basic skill to integrate different disciplines in the production of images.	C20
Skill stop the utilization of materials no pictorial in the production of images.	C42

Contents	
Topic	
- Ways and problems of pictorial representation	Different ways of the relation between image and referent. The footprint, to description, the symbol. Levels of interpretation of the pictorial sign.
- Interaction subject - image	- Knowledge of the duality of the painting how material configuration and visual stimulus, in the context of the culture of the contemporary material Dimensions, symbolic and cultural of the bear and formats. Connotations of the material.
- Interaction between the indicial and the iconic.	- The shot, the footprint and the gesture in the painting. The index signs how signals of witnesses or action.
	Relation between iconic reference and indicial, other systems and resources to discourse. Consideration of the visual signs.
- The painting in regard to its history and discipline	- Knowledge of the stylistic origins of the forms
- Connection of the work with the cultural, sociological and political context where it is produced	- Development of the consciousness of the significant implications of the painting
Development of the resources of the painting	Colour, texture, brushstroke, layers, composition

Planning			
	Class hours	Hours outside the classroom	Total hours
Introductory activities	4	6	10
Presentation	8	12	20
Mentored work	40	60	100
Problem solving	4	6	10
Debate	4	6	10
*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	Develop the sense of the subject so that the learning was a significant activity stop the student and can have a range of the program with the his objectives and contents. Space that attends to the function to give him coherence to the bases of theoretical nature directed to the artistic production critique.
Presentation	Space stop the exhibition of proposals of work that supposes to establish the intimate relation between theory and artistic production, to the time to stimulate the capacity of #ordination *argumental, as well as the *verbalización of concepts and thought. Consideration of the correction and relevance of the proposals of work received of each student, as well as to establish the *ordenamento of the processes of production.
Mentored work	Space to establish relations go in the new knowledge and what already possess the student and more the group in the consideration that the knowledge is not an individual product, but social. Material space of production by means of resources for it *comprobación that they attend to the technical resolutions that define the job. Open the process of correlation between theoretical budgets, ideological, *discursivos, etc., and the aspects of *materialidade formal.
Problem solving	During the practical session the @docente assists *los *estudiantes to resolve problems of all *índole..
Debate	Space stop the argumentation and *verbalización critical of controversial aspects, theoretical and social that give in the ideological field, conceptual or plastic, relative to the nature of the exercise and to the his artistic production. It goes directed to the collective participation.

Personalized assistance	
Methodologies	Description
Mentored work	It WILL ATTEND to the specific needs of the student and to the his previous knowledges

Assessment			
	Description	Qualification	Training and Learning Results

Mentored work	It Will consist in the continuous evaluation in the process of the teaching of the subject. They Will value the following aspects: the personal evolution, the coherent developmental processes of the problematic arisen from the creative meeting with the theoretical premises and more with the bear technical boarded, the active participation and the tracking of the subject, as well as the attitude in the relative workshop to the assistance, punctuality and acceptance of the rule of the processes proposed from the teaching staff. The interest is the criterion customized in the different activities of study, creation, participation and analysis of the subject. It Will realize an important part of the final qualification from the resulted reached in the delivery of the distinct works (@práctico and theoretical) stipulated to the beginning and during the subject.	50	C14 C20 C31 C32 C42 C43
Problem solving	It Will attend to the appropriate in the answers in comments, as well as to the accuracy in the lexis and in the argumental capacity.	40	C5 C6 C7
Debate	It Will consider the relevance of the participation debate, attaches it of reasoned criteria and the implication.	10	C5 C6 C7

Other comments on the Evaluation

You put eminent character @práctico of the *asignatura, the assistance is *obligatoria and controlled. Fouls of assistance no justified seniors of 30% and justified of 60% suppose the impossibility to be *evaluado the student so much in the common announcement of June as in the extraordinary of July. To/*s it tests/the common of common evaluation will realize inside the academic calendar of the course. To present to the extraordinary announcements is indispensable to attach all the works realized along the course and be in disposal to give answer it any test by writing in case that it consider necessary. The student/the one who no *esté present fifteen minutes after the hour established stop the beginning of the examination will be considered no presented.

Sources of information

Basic Bibliography

Complementary Bibliography

Vicenc Furió, **Ideas y formas en la representación pictórica**, Anthropos, 1991

VVAA, **Relatos célebres sobre la pintura**, Áltera, 1997

CARRERE, A. y SABORIT, J., **Retórica de la pintura**, Cátedra, 2000

DUBOIS, P., **El acto fotográfico**, Paidós, 1994

ECO, U., **La estructura ausente**, Lumen, 1989

GREENBERG, C., **Arte y cultura**, Gustavo Gili, 1979

KRAUSS, R., **La originalidad de la vanguardia y otros mitos modernos**, Alianza Forma, 1996

R. M. RILKE, **Cartas sobre Cézanne**, Paidós, 1986

SONTAG, S., **Sobre la fotografía**, Edhasa, 1981

ZUNZUNEGUI, S., **Pensar la imagen**, Cátedra, 1995

VV.AA., **Nuevas Abstracciones**, Museo Nacional Reina Sofía, 1996

VVAA, **La religión de la pintura**, AKAL, 1999

Pedro Esteban, **La pintura es lo que aparece**, UPV, 2010

Sachiko Natsume-Dubé, **Giacometti y Yanaihara**, Elba, 2013

David Sylvester, **Entrevista con Francis Bacon**, Random House Modadori, 2003

E. H. Gombrich, **La imagen y el ojo**, Debate, 2000

Recommendations

Subjects that continue the syllabus

Art: Art and modernity/P01G010V01401

Subjects that are recommended to be taken simultaneously

Art: Art and modernity/P01G010V01401

Subjects that it is recommended to have taken before

Art, language and representation/P01G010V01303

Other comments

It recommends, of specific way and *prioritaria, the assistance and *puntualidade.

IDENTIFYING DATA				
Time and space processes				
Subject	Time and space processes			
Code	P01G010V01405			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish			
Department				
Coordinator	Loeck Hernández, Juan			
Lecturers	Loeck Hernández, Juan Matesanz Pérez, María Consuelo			
E-mail	jloeck@uvigo.es			
Web				
General description	(*)A materia ten como obxectivo incidir no coordenadas espazo-temporais, na imaxe e no obxecto desde a percepción visual e a práctica artística actual.			

Training and Learning Results	
Code	
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.
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.
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.
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.
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.

Expected results from this subject	
Expected results from this subject	Training and Learning Results
(*)O alumnado será capaz de identificar a obra de arte en relación ao seu contorno físico.	C6
(*)O alumnado coñecerá os modos de articular o espazo na obra de arte.	C6 C9 C12 C14
(*)O alumnado coñecerá o vocabulario artístico en relación ás súas dimensións espacial e temporal.	C6
(*)O alumnado será capaz de entender a obra de arte en relación á contorna.	C22 C25
(*)O alumnado será capaz de comprender a dimensión temporal da obra de arte.	C22 C25
(*)O alumnado será capaz de entender e desenvolver o espazo inherente á obra de arte.	C22 C25 C31
(*)O alumnado será capaz de ter visión espacial.	C25
(*)O alumnado será capaz de entender e desenvolver o tempo inherente á obra de arte.	C22 C25 C31
(*)O alumnado adquirirá habilidade traballar na ***bidimensionalidad e a ***tridimensionalidad.	C42
(*)O alumnado adquirirá habilidade para o traballo en diferentes escalas.	C36 C42
(*)O alumnado adquirirá a habilidade para utilizar as dimensións temporal e espacial da obra nun sentido creativo.	C36 C38 C42

Contents	
Topic	
The process of creation in the spacetime.	<ul style="list-style-type: none"> -Process, project and progress. -Process and procedure. -The space of the experience creator: the workshop, the place, the trip, the territory and the border.
The human construction of the time and the autonomy of the space typical of the image.	<ul style="list-style-type: none"> -Historiography of the time. -Classical iconography of the time. -Vectorial arts and static arts. -Image, narrative space and architectural space. -The autonomous space of the image.
Space-time and contemporaneity.	<ul style="list-style-type: none"> -Narration, representation and presentation of time. -The tactile space in front of the illusory space. -The empty space. -Cartographic construction in space-time
The spacetime expanded.	<ul style="list-style-type: none"> -Tautological, ephemeral and expanded object: The processual object. -Dynamic and kinetic object -Temporary language in the mass-media -The object, the body and space. -The surrounding space-time of the work, installations and actions.
The image of the time and of the space.	<ul style="list-style-type: none"> -The representation of time and space through history. -The logic of perspective and its limits. -The interior space of the subject. -The serial, sequenced and simultaneous image. -Mapping of the double image -Photographic resources and temporality. dynamics and noises. Timing documentation.

Planning			
	Class hours	Hours outside the classroom	Total hours
Lecturing	10	5	15
Problem solving	41	50	91
Autonomous problem solving	2	30	32
Portfolio / dossier	1	6	7
Problem and/or exercise solving	1	4	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	Explanation the theoretical contents of the matter, and of the practical exercises, during each face-to-face session in the classroom.
Problem solving	It is the work properly of artistic creation in the workshop where the professor will help the development and advance of the work, making corrections, comments and orientations in the different sessions of workshop.
Autonomous problem solving	It computes a time of research of information for the realisation of the work of workshop, as well as the time of essential readings that require to surpass successfully the matter.

Personalized assistance	
Methodologies	Description
Lecturing	Explanation of the theoretical contents of the matter by means of sessions of 30-40 minutes of length, that will be delivered along the semester. They will give in the classroom, complementing the weekly practices.
Problem solving	Proposal of the practical exercises explained along the semester in short sessions that will give in the space of the classroom. The exercises will be of face-to-face character, making in the classroom of the subject for the practical works, along the semester with the supervision of teachers. Each block of exercises will have a different timing; lasting between three and four weeks each.
Autonomous problem solving	Specific works to be made of autonomous form along the semester, that will present in his moment in the classroom.

Assessment

Description		Qualification	Training and Learning Results
Lecturing	Assistance, participation and commitment with the tracking of the subjects and exercises proposed.	1	C6
Problem solving	Realization, tracking and delivery of the works and/or exercises realized in him classroom. This part of wool subject features of of the blocks of *ejercicios, that combine *los different *contenidos practical of wool *asignatura.	50	C6 C9 C12 C22 C25 C31 C36 C42
Autonomous problem solving	Realisation of exercises in the time of the autonomous work. Work of Field for a cartographic document, based in the register space-temporary. The students will purchase the skill to use the temporary and space dimensions of the artistic creation.	25	C36 C38 C42
Portfolio / dossier	Realization, follow-up and delivery of the dossier memory with all the works proposed during the course. It will be done at the end of the course, through a pdf uploaded to the Moovi platform.	20	C22 C25 C31
Problem and/or exercise solving	It will be highly valued that the dossier includes texts with references to the contents proposed both in the lectures and on the block of essential readings proposed.	4	C6 C9 C12 C14 C22 C25 C31

Other comments on the Evaluation

The matter has a continuous assessment, which means that the work and proposals developed in the matter must be kept up to date, making the deliveries of said works punctually and on the dates indicated throughout the course. These dates are included in the subject's agenda, posted on the MOovi platform.

At the end of the school period, after the final deliveries of exercises, in the event that none have been delivered, do not satisfactorily pass any of the exercises or do not take the written test, or do not deliver the report, the student will appear as not presented in the June actFINAL DATE OF DELIVERIES PER COURSE: In the week after the end of the face-to-face classes: Wednesday, May 22, 2024, in the morning from 10:30 a.m. to 12:30 p.m. And Thursday, May 23, 2024, in the afternoon from 5:00 p.m. to 7:00 p.m.

EVALUATION TESTS OF THE EXTRAORDINARY CALL OF JULY 2024 It will consist of the delivery of all those exercises that remain to be delivered, or that were suspended in the ordinary call of June.

The date and time of this July call can be found on the Faculty's website, in the teaching/exams section. It will also be indicated by Moovi on the subject page.

Sources of information

Basic Bibliography

ARNHEIM,R, **Arte y Percepción visual. Psicología del ojo creador**, 3, Alianza-Forma, 1981
 CALABRESE,O & ECO,U., **El tiempo en la Pintura.**, 1, Mondadori, 1987
 CASTELO S, Luis, **Del ruido al arte**, 1, Tursen/Blume, 2006
 DIEGO,Estrella de, **Contra el mapa, disturbios en la geografía colonial de occidente.**, 1, Siruela, 2008
 STOICHITA, Victor I, **Ver y no ver**, 1, Siruela, 2005

Complementary Bibliography

BACHELARD,G, **La poética del espacio**, 3, Fondo de Cultura Económica, 1992
 BOERBOOM, Peter y PROETEL, Tim, **Dibujar el espacio**, 1, ed. G.G., 2018
 BROTON, J, **Historia del mundo en 12 mapas**, 1, Debate, 2014
 DIDI-HUBERMAN,G, **Atlas : ¿cómo llevar el mundo a cuestras?**, 1, MCARS, 2010
 GARDFIELD, Simon, **En el Mapa. De cómo el mundo adquirió su aspecto**, 1, Santillana, 2013
 GUASCH, A Mª, **Arte y Archivo, 1920-2010. Genealogías, Tipologías y Discontinuidades**, 1, Akal/arte contemporáneo, 2011
 HARZINSKI, K., **From Here to There: Hand Drawn Map Association**, 1, Princeton Architectural Press, 2010
 HARMON,K., **The Map as Art, Contemporary artists explore cartography**, 1, Princeton Architectural Press, 2009
 LOECK,J., **Lo procesual en la Creación Artística**, 1, MICAT, Univ.Santiago, 1996
 MEANA, J. Carlos, **El espacio entre las cosas**, 1, Colección Arte y Estética. Diputación, 2001
 MEANA, J.C., **La ausencia necesaria**, 1, Dauro ediciones, 2015
 PELLEGRINO, Francesca, **Geografía y viajes imaginarios**, 1, Electra, 2007

STOICHITA, V.I., **La Invención del cuadro**, 1, Del Serval, 2000

VVAA.Coordinador Daniel Soutif, **ART i TEMPs , Arte y Tiempo**, 1, Centre de Cultura Contemporània de Barcelona, 2000

VVAA, **MAPPA MUNDI. Museo Coleção Berardo**, 1, Centro Cultural Belem, 2011

Recommendations

Subjects that continue the syllabus

Artistic production: Object and space/P01G010V01603

Artistic production: Audiovisual/P01G010V01502

Artistic production: image 1/P01G010V01503

Artistic production: image 2/P01G010V01602

Subjects that are recommended to be taken simultaneously

Drawing/P01G010V01402

Images in motion/P01G010V01403

Painting/P01G010V01404

Subjects that it is recommended to have taken before

Artistic expression: Drawing-Shape/P01G010V01102

Artistic expression: Material-Colour/P01G010V01201

Sculptural techniques/P01G010V01203

Pictorial techniques/P01G010V01104

Art, language and representation/P01G010V01303

Sculpture/P01G010V01304

Graphic expression: Systems of representation/P01G010V01301

Other comments

The evaluation will be continuous and the works have to deliver in the marked date. Since it treats of a subject envelope the processes, is indispensable the weekly tracking of the development of the works proposed. The student will owe to take into account that the understanding and the excellent capacity of resolution of the exercises proposed requires the @constante presence in the practical kinds, without which no can realize the attention customized.