



## (\*)Facultade de Belas Artes

### Localización y contacto

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

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## **Biblioteca**

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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 ó 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 atópase na Biblioteca Central do Campus.

### **Técnicos especialistas**

Berta Gosende Vidal (quenda de mañá)

Antonio José Rodríguez Fernández (quenda de tarde)

### **Dirección**

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### **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](http://biblio.cesga.es/search*gag)

### **Redes sociais**

 <https://twitter.com/bibbelas>

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

Biblioteca Central do Campus de Pontevedra

### **Dirección**

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## Laboratorios e obradoiros

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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 1st**

Code	Name	Quadmester	Total Cr.
P01G010V01101	Anthropology: Anthropology of art	1st	6
P01G010V01102	Artistic expression: Drawing-Shape	1st	12
P01G010V01103	Computer science: Computer techniques	1st	6
P01G010V01104	Pictorial techniques	1st	6
P01G010V01201	Artistic expression: Material-Colour	2nd	12
P01G010V01202	History: History of art	2nd	6
P01G010V01203	Sculptural techniques	2nd	6
P01G010V01204	Photographic techniques	2nd	6

**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

**Year 3rd**

Code	Name	Quadmester	Total Cr.
P01G010V01501	Philosophy of art	1st	6
P01G010V01502	Artistic production: Audiovisual	1st	12
P01G010V01503	Artistic production: image 1	1st	12
P01G010V01601	Art and contemporary culture	2nd	6
P01G010V01602	Artistic production: image 2	2nd	12
P01G010V01603	Artistic production: Object and space	2nd	12

**Year 4th**

Code	Name	Quadmester	Total Cr.
P01G010V01701	Research and creation process	1st	6
P01G010V01801	Related arts	2nd	6
P01G010V01802	Transmission, mediation and artistic education	2nd	6

P01G010V01901	Art and social space	1st	6
P01G010V01902	Art, nature and the environment	1st	6
P01G010V01903	Action art projects	1st	6
P01G010V01904	Drawing and painting projects	1st	6
P01G010V01905	Design projects	1st	6
P01G010V01906	Sculpture and installations projects	1st	6
P01G010V01907	Photographic projects	1st	6
P01G010V01908	Digital graphics projects	1st	6
P01G010V01909	Videographic projects	1st	6
P01G010V01910	Management, the artistic sector and the professional world	1st	6
P01G010V01991	Final Year Dissertation	2nd	18

<b>IDENTIFYING DATA</b>				
<b>Anthropology: Anthropology of art</b>				
Subject	Anthropology: Anthropology of art			
Code	P01G010V01101			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	1st	1st
Teaching language	Spanish			
Department				
Coordinator	Moraza Pérez, Juan Luís			
Lecturers	Estarque Casas, Fernando Lage Veloso, Carmen Moraza Pérez, Juan Luís			
E-mail	julumoraza@gmail.com			
Web	<a href="http://escultura.uvigo.es/web">http://escultura.uvigo.es/web</a>			
General description	Study of the human community, of his behaviours and of the complex structure of relations in which the art develops . Approximation to the artistic experience from an anthropological perspective; approximation to the anthropological dimensions of the artistic experience.			

<b>Training and Learning Results</b>	
Code	
B13	Appreciation of diversity and multiculturalism.
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.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
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.

<b>Expected results from this subject</b>	
Expected results from this subject	Training and Learning Results

Knowledge of the art in the cultural context.

A1 B1 C1 D1  
A2 B2 C2 D2  
A3 B3 C2 D3  
A4 B4 C3 D5  
A5 B5 C4 D6  
B6 C5 D7  
B7 C6 D8  
B8 C7 D9  
B9 C8 D10  
B10 C12 D12  
B11 C13 D13  
B12 C14 D14  
C15 D15  
C17 D16  
C19 D17  
C22 D18  
C35 D19  
C37 D20  
C57 D21  
C58 D22  
C59 D23  
C60  
C61  
C62  
C63  
C65  
C67  
C69

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Knowledge of the art in the current cultural context.

C1  
C4  
C37

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Knowledge of the symbolic systems and of meanings of the culture.

C2 D6  
C8 D9  
C40 D12  
C66

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Knowledge of the art in relation the others ways to do, believe, know and know.

A5 B6 C4 D1  
B8 C8 D2  
B9 C9 D3  
B10 C18 D7  
B12 C26 D8  
B13 C37 D15  
C64 D18  
C66

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Knowledge of the functions of the art in the cultural context and in the social field.

A3 B1 C4 D1  
B4 C12  
C13  
C37

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Basic capacity to recognise the art in the cultural context.

C2 D3  
C8 D4  
C20 D6  
C33 D7  
C37

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Basic capacity to comprise the symbolic meanings of the artistic and cultural production.

B6 C2  
B14 C4  
C37  
C51  
C53

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Capacity for the recognition of the structures \*\*\*sociopolíticas in which they insert the artworks.

A1 B1 C1 D1  
A2 B2 C2 D2  
A3 B3 C3 D4  
A5 B5 C4 D5  
B8 C8  
C11  
C13  
C37



Basic skill to recognise the art like way of social relation.

C1 D2  
C2 D4  
C2 D5  
C4 D6  
C4  
C5  
C8  
C14  
C21  
C27  
C30  
C31

<b>Contents</b>	
Topic	
CULTURAL ANTHROPOLOGY	Introduction to the anthropology of the art. Subject and object of the cultural anthropology. / Anthropological meaning and meaning discipline of [art]. / Relations and differences between art and culture. / The differential art-culture: the *superación of the technician.
ENVIRONMENTAL ANTHROPOLOGY	The three dimensions of the anthropological space. / The cultures like environmental interactions/ The relations between humans, landscapes, plants, animal and *númenes. / Of the *antropos to the *antropoceno. / The crisis of the anthropocentrism.
COGNITIVE And SYMBOLIC ANTHROPOLOGY.	The emergency of the know human from the art. The *indiscernibilidad *gnoseológica between subject and object. / Perception, cognition and consciousness in the symbolism. / Hallucinogens in the myth. Shamanism and states altered of consciousness. The mind *holotrópica. / The cultural diversity like multiverse *perceptivo in the art.
THE ART FROM THE ANTHROPOLOGY.	The art like content of the anthropology: cultural Dimensions of the art: monumental functions / ornamental Functions / The cultural construction of the reality: reality and representation. / Anthropology and feminism. / Anthropology of the Beauty / The system of the art: field and artistic field.
THE ART LIKE ANTHROPOLOGICAL PRACTICE.	The art like agency. / Forms of *socialidad: the art like social model. / The creation like human work. / Of the myths of creation to the labour conditions. / Art and *socialidad: the function *autorial like responsibility in the art.

<b>Planning</b>			
	Class hours	Hours outside the classroom	Total hours
Seminars	15	0	15
Problem solving	0	46	46
Lecturing	30	0	30
Scientific events	0	6	6
Essay questions exam	2	21	23
Essay	0	30	30

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

<b>Methodologies</b>	
	Description
Seminars	Activities in group focused to the work on a specific subject, that allow to deepen or complement the contents of the matter. The starting points for these seminars arise of the work of field of the students, of the previous reading of texts proposed, and of the projection of films and documentary.
Problem solving	The student has to do an understanding reading of texts on Anthropology and Anthropology of the art, organise the collected of data of his personal context and present them in front of the mates. The student will have to use the own perspectives of the Anthropology for the understanding of the artistic phenomenon.
Lecturing	Exhibition by part of the professor of the basic contents of the matter object of study by means of the projection of presentations in *PowerPoint that will be the disposal of the students.
Scientific events	Assistance to conferences, talks, exhibitions, round tables, debates... Made by speakers of prestige, that allow to deepen or complement the contents of the matter.

### Personalized assistance

#### Methodologies Description

Seminars	Activity focused to the work on a specific subject, that allows to deepen or complement the contents of the matter. Can employ how I complement of the theoretical classes
Problem solving	Activity in which they formulate problems and/or exercises related with the matter. The student/has to develop it the analysis and resolution of the problems and/or exercises of autonomous form.

### Assessment

Description	Qualification	Training and Learning Results
Problem solving	40	B13 C1 C2 C4 C8
Lecturing	0	B13 C1 C2 C4 C8
Scientific events	0	B13 C1 C2 C4 C8 C35 C37
Essay questions exam	40	B13 C1 C2 C4 C8 C35 C37
Essay	20	B13 C1 C2 C4 C8 C35 C37

### Other comments on the Evaluation

The evaluation will be continuous and/or global.&\*nbsp;The CONTINUOUS EVALUATION will base in the realisation and presentation of the works requested by the different professors in the period \*lectivo, and in a final proof with base in the contents of the subject, in the schedule fixed to such effect determine the Board of Faculty. The proofs of the continuous evaluation will confirm the&\*nbsp;skills of learning of agreement to the diary of didactic development in the semester. The final proofs&\*nbsp;they will include open questions on a subject that the students have to develop, relate, organise and present of concise way.The student, to principle of course, will be able to specify his election to be described as agreement to a GLOBAL EVALUATION, consistent in the delivery of all and each one of the exercises requested during the course, beside a final proof, whose date will be fixed to such effect by the Board of Faculty.&\*nbsp;

### Sources of information

#### Basic Bibliography

Méndez, Lourdes, **Antropología de la producción artística**, Síntesis, 1995

Morris, Desmond, **El zoo humano**, Plaza y Janés, 1974

V.V.A.A., **El camino a Eleusis**, Fondo de Cultura Económica, 2003

Gell, Alfred, **Arte y Agencia**, Paradigma, 2016

#### Complementary Bibliography

Alcina Franch, José, **Arte y antropología**, Alianza, 2004

Bohannon, **Para raros, nosotros**, Akal, 1992

Clifford, James, **Dilemas de la cultura: Antropología, Literatura y Arte en la perspectiva posmoderna**, Gedisa, 1995

Harris, Marvin, **Vacas, cerdos, guerras y brujas**, Alianza, 1992

Strauss, Levi, **El pensamiento salvaje**, Fondo de Cultura Económica, 2002

Swift, Jonathan, **Viajes de Gulliver**, Cátedra, 2007

### Recommendations

**Other comments**

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The evaluation will be continuous, based so much in the realisation and presentation of works conveniently posed by the different professors; and it will be able to make a final proof. It will make a written prueba, based in the contents of the subject, for the announcements of Julio and End of Carreira, in close them determined the such effect by the Xunta of Faculty.

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**IDENTIFYING DATA****Artistic expression: Drawing-Shape**

Subject	Artistic expression: Drawing-Shape			
Code	P01G010V01102			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Basic education	1st	1st
Teaching language	Spanish			
Department				
Coordinator	Lapeña Martínez, María Elena			
Lecturers	Bermejo Arrieta, María Natividad Fernández Olivera, María Luísa Lapeña Martínez, María Elena			
E-mail	ele@uvigo.es			
Web				
General description	Inquiry in the formal and structural possibilities of the drawing. The drawing like way to see or create forms and two-dimensional and three-dimensional structures. The enlargement of the notion of drawing to a territory with precision and imprecision of borders. Experience the drawing like personal writing and untransferable stamp.			

**Training and Learning Results**

Code	
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.
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.
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
Basic knowledges of the procedures, material and useful of the drawing.		C9
Basic knowledges of methods of production of the drawing.		C9 C12 C14
Knowledge of the conceptual and formal vocabulary of the drawing.		C6 C7
Basic knowledges of the natural and artificial systems to comprise, conceive and structure forms in the space.		C9
Capacity to represent concepts and forms through the drawing.		C31 C42
Capacity to understand the drawing like instrument for the visual analysis.		C42
Capacity to understand the drawing like instrument for the creation, analysis, development and transmission of ideas.	B2	C31 C42
Capacity to attract and register images through the drawing.		C31 C36 C42
Basic capacity to generate and transform an image with technicians of drawing-form		C31 C42

Capacity to develop the analysis and the creation of artistic forms.	C25 C31
Capacity for the handle basic of useful and materials of the drawing.	C42
Capacity to develop in the two-dimensional and three-dimensional space.	C31 C42
Skill for the representation and the analysis through the drawing.	C42 C43
Skill to attract and register images through the drawing.	C42 C43
Skill for the use of the form in the creation.	C42 C43
Skill for the work in different scales.	C42 C43

## Contents

Topic	
1. Ways to see.	The drawing like instrument of perception and register of the thought. The drawing like way to see the form. Question of approach / *desenfoque, continuity / discontinuity.
2. Morphology and morphogenesis.	Creation of forms and permanent or ephemeral structures. Representation / presentation of forms and real or imaginary spaces. Spaces of *figuración and abstraction.
3. The drawing like idea and form *originaria in the works of art.	Balance and dynamic tension in compositions and structures. Sense of the rhythm and movement in the relation between lines, stains and spaces in white. Each part in relation to the everything. Correspondence bottom-figure. Volume and depth. The drawing like form, *garabato and vertebral column of the art.
4. The drawing like work of art	Similarities between the traditional and contemporary questions of the drawing. On the diverse ways to draw in relation to the multiplicity of *trazadores and ways to see. The drawing like shadow, limit and route. The error like portico of the discovery.

## Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	94	120	214
Debate	4	30	34
Studies excursion	4	0	4
Presentation	8	30	38
Lecturing	10	0	10

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

## Methodologies

	Description
Mentored work	Narrow relation between theory and artistic practice. Individual works or in group that improve the capacity *receptiva and imaginative.
Debate	In these debates share the readings made during the course. Oral contribution/ written by part of the student about the particular selection of books, catalogues and texts chosen. It treats to look for resources and diverse sources for the investigation of the essential questions of the drawing.
Studies excursion	Visit to the Museum *Serralves (Port wine).
Presentation	Final presentation that does the student of the works of autonomous learning. Through a brief self-evident exhibition his aims, methodology and results in front of the professor and the rest of the students.
Lecturing	Exhibition of the contents of the matter with projection of images, with an analog method that looks for similarities and points of contact in the borders of the drawing.

## Personalized assistance

Methodologies	Description
Mentored work	Personalised attention in the schedule of face-to-face learning, in the moment in which they make the artistic practices in the classroom.
Debate	Artistic critical debates like methodology of face-to-face learning. The student shares his experiences of autonomous learning, for example, his particular selection of bibliographic readings on drawing-form.

Presentation Active participation in the schedule of face-to-face learning, in the moment in which they make the presentations of works in the classroom. Through a brief exhibition the self-evident student his aims, methodology and results in front of the professor and the rest of the students.

<b>Assessment</b>			
Description	Qualification	Training and Learning Results	
Mentored work Progressive evaluation of the assimilation of contents, of the degree of resolution of the exercises that correspond to the face-to-face learning and of the active participation in the inquiries. Very important the assistance and the degree of interest of the student.	40		C6 C7 C9 C12 C14 C25 C31 C36 C42 C43
Debate Evaluation of the readings.	20	B2	C6 C7 C9 C12 C14 C25 C31 C36 C42 C43
Presentation Evaluation of the rest of the tasks made during the course in autonomous learning.	40	B2	

#### **Other comments on the Evaluation**

Extraordinary announcement of July:

The proof consists in the presentation of all the exercises of the course. Extraordinary announcement of end of career: The proof consists in the presentation of all the exercises of the course. Proofs of evaluation of extraordinary announcements <http://belasartes.uvigo.es/bbaa/index.php?id=79>

#### **Sources of information**

##### **Basic Bibliography**

ARNHEIM, Rudolf, **Arte y percepción visual**, Alianza Editorial, 1979

BELJON, J.J., **Gramática del arte**, Celeste, 1993

BERGER, John, **Sobre el dibujo**, Gustavo Gili, 2011

BERGER, John, **Algunos pasos hacia una pequeña teoría de lo visible**, Ardora, 1997

DONDIS, D. A., **La sintaxis de la imagen**, Gustavo Gili, 1992

MUNARI, Bruno, **El cuadrado: más de 300 ejemplos ilustrados sobre la forma cuadrada**, Gustavo Gili, 1990

MUNARI, Bruno, **El triángulo: más de 100 ejemplos ilustrados sobre el triángulo equilátero**, Gustavo Gili, 1999

PIRSON, Jean-François, **La estructura y el objeto: (ensayos, experiencias y aproximaciones)**, PPU, 1988

VALÉRY, Paul, **Piezas sobre arte**, Visor, 1999

VINCI, Leonardo da, **Tratado de Pintura**, Akal, 2007

VV.AA., **Repentirs**, Musée du Louvre, Editions de la Réunion des musée, 1991

WILLIAMS, Christopher, **Los orígenes de la forma**, Gustavo Gili, 1984

##### **Complementary Bibliography**

VV.AA., **Vitamin D, New Perspectives in drawing**, Phaidon, 2005

VV.AA., Gómez Molina (coord.), **Las lecciones del dibujo**, Cátedra, 1995

#### **Recommendations**

**IDENTIFYING DATA****Computer science: Computer techniques**

Subject	Computer science: Computer techniques			
Code	P01G010V01103			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	1st	1st
Teaching language	Galician			
Department				
Coordinator	Castro Muñiz, José			
Lecturers	Castro Muñiz, José Cuba Taboada, Miguel Molina Quiroga, Berio			
E-mail	koimandala@gmail.com			
Web				
General description	This subject has how objective the knowledge and utilization of technical computings stop the artistic creation. Inquest in the possibilities computings applied to the art. Fiction and reality in the ways to see.			

**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.
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.
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.
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.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.
C45	Ability to communicate and disseminate artistic projects.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results	
Knowledge of the bases of the computing.		C6 C7 C9
Basic knowledges of treatment of the digital image.		C7 C9
Basic knowledges of *ofimática.	B2	C9
Basic knowledges of internet and digital communication.	B1 B2	C6 C7
Knowledges of the vocabulary *informático basic.		C6 C7
Capacity to understand the applications of the computing to the study, the analysis and the investigation.	B1 B2	C32
Capacity of understanding of the resources *informáticos applied to the artistic creation.		C31 C32 C43
Capacity to understand the value *interdisciplinar of the computing.		C34
Basic skills in the handle of devices and resources *informáticos.		C42 C43

Skill to handle to basic level programs of *procesamiento of texts, manipulation of images, navigation web and presentation *multimedia.	B2	C36 C45
Skill to apply the computing in creative processes.		C31 C32 C42 C43
Skill to find resources in internet and applied to the study and to the creative processes.	B2	C32 C36 C42

## Contents

Topic	
Artistic digital creation.	Knowledges of the basic vocabulary *informático stop the artistic creation @dixital. Application of the plan **Photoshop in artistic processes. Learn to compose and create with technical computings.
Project, process and result.	The new technologies how underlying principle or end of route in the work of art. The technical computings how a means to develop so much projects, how processes and final results in the artistic creation.

## Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	20	45	65
Presentation	8	4	12
Laboratory practical	30	43	73

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

## Methodologies

	Description
Mentored work	Narrow relation go in the theory and the practice in processes of creation of artistic images @dixital. Individual works or in group that boost imaginative capacities in the handle of technical computings.
Presentation	Final presentation that does the student of the works of learning *presencial and autonomous. Through a brief exhibition manifests his objectives, methodology and results in front of the professor and the rest of the students.
Laboratory practical	

## Personalized assistance

Methodologies	Description
Mentored work	Narrow relation between theory and practice in the process of creation of artistic images @dixital. Individual works or in group that boost the imaginative capacities in the handle of technical computings.
Laboratory practical	

## Assessment

	Description	Qualification	Training and Learning Results
Mentored work	Progressive evaluation of the assimilation of contents, of the degree of resolution and quality of the exercises realized during it study. Fundamental to assistance, the degree of interest and active participation of the student.	40	B1 C6 C31 C32 C34 C42 C43
Presentation	Final evaluation of all the tasks realized in the learning *presencial and autonomous.	40	B2 C7 C9 C36 C45



Laboratory practical	(*)Progresiva asimilación de contidos, grao de resolución e calidade dos exercicios realizados durante o curso. Fundamental a asistencia, o grao de interese e participación activa do estudante.	20	B1	C6 C9 C31 C32 C34 C42 C43
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### Other comments on the Evaluation

The proofs of the extraordinary announcements consist in the presentation of all the exercises of the course. Proofs of evaluation of extraordinary announcements#[http://belasartes.uvigo.es/\\*bbaa/\\*index.\\*php?\\*id=31](http://belasartes.uvigo.es/*bbaa/*index.*php?*id=31)they Keep the same proofs of progressive evaluation stop all those that present the second works teaching calendar proposed pole professor. With deliveries \*mensúais the @longo of the \*cuatrimestre.

### Sources of information

#### Basic Bibliography

#### Complementary Bibliography

DELGADO, José María, **Photoshop CS6**, Anaya Multimedia, 2012

DONDIS, D. A., **La sintaxis de la imagen**, Gustavo Gili, 1992

FONTCUBERTA, Joan, **Zonas de penumbra**, Actas, 2000

FONTCUBERTA, Joan, **La cámara de Pandora. La fotografía@ después de la fotografía**, Gustavo Gili, 2010

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MOURE, Gloria, **Sigmar Polke. Pinturas, fotografías y películas**, Ediciones Polígrafa, 2005

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[http://helpx.adobe.com/es/photoshop/topics.html#dynamicpod\\_reference](http://helpx.adobe.com/es/photoshop/topics.html#dynamicpod_reference),

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Valero Sancho, José Luis, **La Infografía. técnicas, Análisis y Usos periodísticos**, Universidad Autónoma de Barcelona, 2001

Gómez Alonso, Rafael, **Análisis de la Imagen, Estética Audiovisual**, Laberinto, Comunicación, 2001

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Vicente Peña Timón, **Narración audiovisual, Investigaciones**, Laberinto, Comunicación, 2001

Carrillo, Jesús, **Arte en la Red**, Cátedra, 2004

Medina Beiro, Jorge Miguel, **Tipografía digital**, Anaya (Multimedia), 2001

Dough Aitken, **Broken screen, Expanding the image Breaking the narrative**, D.A.P Dist. ART.Pub., 2006

Danto C. Arthur, **Después del Fin del Arte. El Arte Contemporáneo y el linde de la historia**, Paidós Transiciones, 1999

Toda a bibliografía incluída na guía docente está enfocada a auto-aprendizaxe nas horas de traballo,

### Recommendations

#### Subjects that continue the syllabus

Artistic production: image 2/P01G010V01602

Digital graphics projects/P01G010V01908

### Other comments

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<b>IDENTIFYING DATA</b>				
<b>Pictorial techniques</b>				
Subject	Pictorial techniques			
Code	P01G010V01104			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	1st	1st
Teaching language	Spanish			
Department				
Coordinator	Hernández Sánchez, Jesús			
Lecturers	Alonso Blanco, Fruela Hernández Sánchez, Jesús Pinal González, Andrés			
E-mail	jhs@uvigo.es			
Web				
General description	The subject of pictorial techniques, has how aim enter to the students in the handle of the distinct methods of artistic creation, through the material. This is *encamiñado the one who the student purchase a type of knowledges **practicos and also theoretical. The kinds in the classroom supplemented with projections of images, exits of studies and colloquia.			

<b>Training and Learning Results</b>	
Code	
B4	Independent-learning skills.
B5	Independent work skills.
B13	Appreciation of diversity and multiculturalism.
B14	Awareness of environmental issues.
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.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
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.

<b>Expected results from this subject</b>		
Expected results from this subject		Training and Learning Results
Basic knowledges of the material and useful own of the pictorial practice.		C12
Basic knowledges of the procedures applied to the pictorial creation.		C12 C14
Basic knowledges of methods of pictorial production.		C9
Knowledge of the vocabulary and of the pictorial code.		C5 C6 C7
Capacity for it handle basic of useful and pictorial materials.	B4 B5	C12 C31 C32
Capacity to generate and manage of basic form a pictorial image.		C25 C31 C32

Skill to build a painting in the his different techniques in a basic level.		C31 C32 C42 C43
Skill to generate systems of pictorial production in a basic level.		C31 C42 C43
Skill for it handle of basic tools stop the painting.		C32 C42
New	B13 B14	C19 C25

## Contents

Topic		
1. You bear and *imprimaciones	Different *materiales stop bear pictorial (*rígidos, paper *y flexible). Bases and *imprimaciones *fundamentales. Formulation, manufacture *y application for technical different wools.	
2. Basic bases on pictorial techniques *oleaginosas, *acuosas *y dry	Painting *al oil, painting *acrílica, watercolour *temple *al *huevo, *aerografía, *serigrafía, waxes, *pasteles *y *lápices of *colores ( *desarrollan technical processes that *sean possible inside *los existing resources limited).	
3.- Dissolvent *y *aglutinantes	*Naturales *y Synthetic. Water, *trementina, *white *spirit,... Water, oils of *linaza, of *nueces....	
4.- *Materiales *y Useful stop he *ejercicio of wool painting	*Pigmentos, *resinas, *barnices, oils, addictive, *brochas, *pinceles, *aerógrafos, *espátulas, *tiento,....	

## Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	30	0	30
Debate	6	0	6
Presentation	2	0	2
Problem solving	12	0	12
Lecturing	8	0	8
Autonomous problem solving	0	90	90
Essay questions exam	2	0	2

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

## Methodologies

	Description
Mentored work	With it join attention customized it each *estudiante, *trabajarán different wools modalities of him *conocimiento pictorial through *los practical processes. *Partiendo Of wool base that he *conocimiento of technical wool of wool painting *adquiere fundamentally through practical wool of *los different pictorial processes, treats to impart wool acquisition of *los *primeros *conocimientos around *los methods, instruments *y technical processes that *intervienen in him *ejercicio of wool painting.
Debate	It treats of *poner in value *y critique between wools *y *los *estudiantes *los different *ejercicios pictorial *desarrollados in him classroom *y in him *trabajo autonomous *desarrollado.
Presentation	Present the wools/*los *estudiantes he *planteamiento *general, concepts, *contenidos *y processes on *los different *procedimientos basic of technical wools *y *materiales to consider in wool painting. *expondrá Wool planning of wool subject to *lo wide of him semester *y *los different *ejercicios pictorial to *desarrollar by each *estudiante.
Problem solving	It treats that wools *y *los *estudiantes *sepan resolve question *fundamentales of artistic representation through technical wool *y *los *materiales pictorial.
Lecturing	(*O profesorado impartirá clases teóricas dirigidas á preparación de soportes pictóricos, as relativas á aplicación de los diferentes procedimientos e as técnicas pictóricas referidas nos contidos
Autonomous problem solving	(*)Cada estudiante desenvolverá as diferentes técnicas pictóricas no trabalho autónomo hasta completar as pinturas plantexadas na aula polo profesorado da materia. A maior parte do trabalho pictórico desenvolverese como trabalho autónomo: 90 horas das 150 das que consta a materia. 60 horas son presenciais para cada estudante.

## Personalized assistance

## Methodologies Description

Mentored work	He professor *tutelar*á *los *trabajos that realize in him classroom, *haciendo a *seguimiento individual of *los *ejercicios, *resolviendo *cuantos problems present in wool *ejecución of *los distinct *trabajos of painting. Of equal way, *hará join *labor *tutelada on *los different *desarrollos *llevados to cape in him *trabajo autonomous realized to *lo wide of him semester.
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## Assessment

	Description	Qualification	Training and Learning Results
Mentored work	Suitable resolution of technical different wools, *ejercicios *y practical in him classroom *y in him *trabajo autonomous *llevado to cape	40	C5 C6 C7 C12 C32 C43
Problem solving	Suitable solution of *los basic problems derivatives of technical wool *y *los *materiales of wool painting.	40	C9 C14 C19 C31 C42
Autonomous problem solving	(*)Desenvolvimento e solución dos traballos plantexados na sua práctica autónoma	10	B4 B5 C9 C25 C31 C43
Essay questions exam	(*)Resposta as cuestións relacionadas coa lectura e estudio de textos de pensamento e literarios o longo do semestre	10	B13 B14 C6 C19 C25

## Other comments on the Evaluation

Wool \*evaluación are continuous \*y \*desarrolla through him \*planteamiento \*y resolution of \*ejercicios of technical painting to \*desarrollar in him classroom \*y in him \*trabajo autonomous \*llevado to cape. Each \*ejercicio will be \*evaluado by wools/the @docente in \*tiempo \*y #be it to me that correspond \*y determine .Wool \*calificación final will be half wool of wool sum of \*los different \*ejercicios \*planteados in him \*trabajo \*tutelado in classroom, he \*trabajo autonomous realized \*y suitable wool resolution of problems.They Will be of \*obligada assistance wools hours \*presenciales for wool \*evaluación of him 100% of wool subject. Wool in the assistance to wools kinds \*presenciales \*y wool in the realization of him \*trabajo \*tutelado autonomous will be reason of in the overrun of wool subject.Wools \*y \*los \*estudiantes \*tendrán that show, through a \*autocontrol time, that realize \*su \*trabajo \*tutelado autonomous \*hasta complete wools hours of \*dedicación that reads correspond.&#x2013;Wool common announcement are resultant wool of wool \*evaluación continuous \*y wool sum \*y average of different wools \*calificaciones of \*los \*ejercicios \*tutelados \*y resolution of problems realized during him semester. To surpass wool subject are necessary and indispensable have presented the wools/the @docente all \*los \*ejercicios \*planteados to \*lo wide of him \*desarrollo of wool subject. \*Los \*ejercicios They will include \*también reading of texts \*y control of reading. Wool in the presentation of a soil \*ejercicio of \*los realized \*llevará it when surpassing wool subject.In wools extraordinary announcements \*y end of \*carrera, wools \*y \*los \*estudiantes will owe to examined of \*los \*mismos \*contenidos \*y realizing \*los&#x2013; \*mismos \*ejercicios that in wool common announcement to surpass wool subject.

## Sources of information

### Basic Bibliography

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 Deleuze, Gilles, **Pintura. El concepto de diagrama**, Ed. Cactus, 2007  
 Vidal Folch, Ignacio, **La cabeza de plástico**, Ed. Anagrama, 1999  
 Vila Matas, Enrique, **Kassel no invita a la lógica**, Ed. Seix Barral, 2014  
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### Complementary Bibliography

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 Smith, Ray, **Manual del Artista. Herramientas, materiales, procedimientos, técnicas**, Herman Blume, 2008  
 Shiner, Larry, **La invención del arte**, Ed. Paidós, 2004  
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 Da Vinci, Leonardo, **Tratado de Pintura**, Akal Editores, 2004  
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 Vila Matas, Enrique, **Historia abreviada de la literatura portátil**, Ed. Anagrama, 1985

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**Recommendations**

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**Subjects that continue the syllabus**

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Artistic expression: Material-Colour/P01G010V01201

Painting/P01G010V01404

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

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Artistic expression: Drawing-Shape/P01G010V01102

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**Other comments**

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For treating of join subject \*eminente practice \*cuyo \*conocimiento \*adquiere \*resolviendo \*los bases in continuous wool application of processes \*y \*procedimientos, wool witnesses \*y assistance of wools \*y \*los \*estudiantes are basic and indispensable.

Appreciating how of big value \*aquella sentences that it affirms that "to paint learns painted", will be essential that wools/\*los \*estudiantes \*aprovechen of effective way all wools hours of \*trabajo \*tutelado for pictorial practical wool, so much wools that are of way \*presencial with him teaching staff how wools that are of \*trabajo autonomous. Wool \*asignatura focuses , as if \*puede appreciate in \*su teaching planning, with 138 of wools 150 hours, it he \*trabajo \*tutelado that owes \*llevar to cape each \*estudiante. Such planning involves that he \*mejor way to board wool \*enseñanza- \*aprendizaje of different wools pictorial techniques \*tiene \*su base \*y basis in comprising wool \*naturaleza of him \*conocimiento of wool painting \*y learn to apply of correct form \*y suitable \*sus technical processes \*manuales \*y mechanical-\*manuales with wool \*mediación \*tutelada from him \*conocimiento of him teaching staff.

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**IDENTIFYING DATA****Artistic expression: Material-Colour**

Subject	Artistic expression: Material-Colour			
Code	P01G010V01201			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Basic education	1st	2nd
Teaching language	Spanish Galician English			
Department				
Coordinator	Ortuzar González, Mónica			
Lecturers	Bandera Vera, Antonio María Cuba Taboada, Miguel Fariña Busto, María José Ortuzar González, Mónica			
E-mail	mortuzar@uvigo.es			
Web				
General description	This subject constitutes an introduction, from a perspective *interdisciplinar, to the processes of basic creation derivatives of the use of the material and of the colour in the art.			
	It supplements with other subjects of 1º and 2º course that enter to the student in the handle disciplinary of materials and diverse techniques.			
	This subject, that belongs to the Basic Training, is fundamental in the general picture of the qualifications, beside other similar subjects (&*quot;artistic Expression. Drawing-#Be it to me&*amp;*quot;) that *conforman the module of Artistic Processes, that provide to the student of necessary tools to board and deepen in disciplinary and multidisciplinary processes of artistic production.			

**Training and Learning Results**

Code	
B15	Awareness of cultural heritage.
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.
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.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
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
Basic knowledges of methods of production through the subject.	C6 C9 C12 C14 C31
Knowledges of the codes *cromáticos.	C6 C12

Knowledge of the colour from the cultural context.	B15	C2 C6 C36
Knowledge of the contained cultural associated to the material.	B15	C6 C36
Basic knowledges of methods of production through the colour.		C6 C9 C12 C14 C31
Capacity stop the expressive development of the subject.		C19 C42
Capacity stop the perception of the space, the volume and the colour.		C19
Capacities to develop the analysis and the creation of artistic forms.		C1
Capacity to work in the *bidimensional and the three-dimensional.		C20 C31
Skill for it handle of the subject from an aesthetic point of view.		C12 C42
Basic skills stop the manipulation of diverse materials.		C12 C42
Basic skills stop the representation through the colour.		C42
Skills for it handle of the colour us his different contexts.		C12 C42

### Contents

Topic	
(*)CAMPO FENOMENOLÓXICO	(*)Física da cor. A luz e a cor Fenómenos perceptivos. Sensacións cromáticas.
(*)TEORÍA E PRÁCTICA DA COR	(*)Teorías da cor: Goethe, Chevreul, Albers. Pigmentos: inorgánicos, orgánicos e sintéticos. Círculo cromático. Armonías. Sensación cromática: ton, luminosidade, saturación. A cor na composición.
(*)MATERIA E COR NA PRÁCTICA ARTÍSTICA	(*)A cor como feito cultural e os seus significados. Cor e materia: realidade e representación.
(*)OS MATERIAIS ARTÍSTICOS	(*)A materia e o material. A materia como feito cultural. O material escultórico.
(*)MATERIA E FORMA	(*)Relacións formais e compositivas.

### Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	1	0	1
Lecturing	12	0	12
Mentored work	85	168	253
Presentation	12	2	14
Seminars	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
Introductory activities	Presentation of the subject, of the his objectives and of the activities to realize along the *cuatrimestre.
Lecturing	Theoretical sessions destined to the exhibition of theoretical contents, and to the presentation of the proposals of the works and exercises to develop in the classroom.
Mentored work	Nuclear activity of the subject. Each student will resolve the different works and exercises proposed pole teaching staff. The works, that will have a practical character and/or creative, will owe to realized and presented in the classroom (of the even way that the external and complementary works it each of the exercises).
Presentation	Individual oral presentation of the handsome works by each student. It is activity is related with the debates.
Seminars	

### Personalized assistance

## Methodologies Description

Mentored work	The student will have a *seguimiento personal of the works, so much of individual form how in group inside the classroom.
Seminars	

## Assessment

Description	Qualification	Training and Learning Results
Lecturing	10	C1 C2 C6
Mentored work	40	C2 C9 C12 C14 C19 C20 C31 C42
Presentation	30	C2 C6 C31 C36
Seminars	20	C1 C2 C6 C9 C12 C14 C19 C20 C31 C36

## Other comments on the Evaluation

The systematic assistance, the implication and the participation in kind are indispensable factors stop the achievement of the objective of the subject. The activity of \*docencia/learning centers mainly in the resolution of works and exercises in the classroom, pole that the punctual assistance and participation in kind are indispensable factors to surpass the subject. In consequence, and with the methodology quoted, establishes a system of evaluation \*continua by the that each student will be able to know his situation in the acquisition of the objective in regard to each work developed and presented.&\*nbsp;In the case of not surpassing the subject in the normal term that marks the common announcement, the extraordinary proof will consist, generally, in the repetition of the exercises or, in other cases, in a senior development of the exercises related with the competitions that were not achieved in the his minimum level demanded.Dates of extraordinary announcements:#[http://belasartes.uvigo.es/\\*gl/\\*docencia/examinations/](http://belasartes.uvigo.es/*gl/*docencia/examinations/)

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- ECO, Humberto /CALABRESE, Omar, **El tiempo en la pintura**, Mondadori, 1988
- GIACOMETTI, Alberto, **Escritos**, Síntesis, 2001
- GUASCH, Ana María, **El arte en la era de lo global: De lo geográfico a lo cosmopolita: 1989-2015**, Alianza Editorial, 2016
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- MOSCROP, Barry, **El gran libro del color**, Editorial Blume, 1982
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- VV.AA., **Procedimientos y materiales de la obra escultórica**, Akal, 2009



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### **Complementary Bibliography**

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MARCHÁN FIZ, Simón, **Del arte objetual al arte de concepto**, Akal, 1990

PAWLIK, Johannes, **Teoría del color**, Paidós, 2007

VARICHON, Anne, **Colores. Historia de su significado y fabricación**, Gustavo Gili, 2005

VV.AA., **Introducción al color**, Akal, 2005

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### **Recommendations**

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

Sculptural techniques/P01G010V01203

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

Artistic expression: Drawing-Shape/P01G010V01102

Pictorial techniques/P01G010V01104

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#### **Other comments**

The activity of \*docencia/learning centers mainly in the resolution of works resolved and presented in the classroom. In the development of the works proposed in the classroom with the guardianship of the teaching staff and the exchange of experiences go in the students produces, in the his senior part, the acquisition of knowledges and competitions. The assistance the kinds \*presenciais is an essential requirement to surpass the subject.

The activities of work will go in parallel with the active practice inside and out of the classroom to achieve skills and experience different technical, as well as for \*acudir to the sources of documentation and obtain the accurate information.

**IDENTIFYING DATA****History: History of art**

Subject	History: History of art			
Code	P01G010V01202			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	1st	2nd
Teaching language	Galician			
Department				
Coordinator	Cendán Caaveiro, Marina Susana			
Lecturers	Cendán Caaveiro, Marina Susana			
E-mail	scendan@uvigo.es			
Web				
General description	<p>In this matter will do a route by the artistic demonstrations from the Antiquity until the 18th century analysing the aesthetic ideas that governed the creation of the art of each one of the periods in which conventionally we divide the History.</p> <p>In her we will see how architecture, sculpture, painting and even the decorative arts are not only independent disciplines and isolated of his context, but, on the contrary, are the result of some historical processes, social, religious and even economic that have conditioned them, favoured and produced with some intentions and with a determinate public.</p>			

**Training and Learning Results**

Code	
B1	Communication-management skills.
B15	Awareness of cultural heritage.
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.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
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.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
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	
(*)Conocimiento de los periodos artísticos más importantes y su evolución.	B1	C2
(*)Conocimiento de los conceptos básicos de la Historia del Arte.		C1 C8
(*)Conocimiento del arte gallego en su contexto histórico	B1	C4 C8
(*)Capacidad de comprender la obra de arte en su contexto histórico cultural.		C4
(*)Capacidad para comprender la obra de arte como manifestación cultural de su tiempo.	B15	C5 C37
(*)Capacidad de reconocer los antecedentes históricos de obras y movimientos artísticos.		C6 C37
(*)Capacidad de reconocer los antecedentes históricos de obras y movimientos artísticos.		C37
(*)Habilidad para contextualizar históricamente la obra de arte.		C37
(*)Habilidad para contextualizar históricamente el arte gallego	B15	C37
(*)Habilidad para reconocer las diferentes escuelas interpretativas de la historiografía artística.		C1 C37

**Contents**

Topic	
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(\*)1.-A Historia da Arte. O concepto e os seus métodos de lectura. (\*)

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(\*)2.--O retorno á historia e o debate en torno ó fin da modernidade. A mirada postmoderna como resposta estética. ¿De que falamos cando falamos de Novo Espíritu nos 80? Os anos 80 como pintura e os seus modelos. (\*)

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(\*)3.-Tradicións e identidades na era dos xéneros diferenciados: escultura e novas tecnoloxías. Modelos, obxectos e conceptos. O novo papel da escultura: o espacio como totalidade e as novas utopías sociais. (\*)

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(\*)4.-Os modelos estéticos despois da segunda metade da década dos ochenta do século XX: as transformacións da reciclaxe histórica: a modernidade como posibilidade de comprensión do final do século XX. Un segundo ciclo postmoderno: retorno ás narracións trascendentes (1986-2000). O novo orden estético mundial despois da Guerra Fría. Os novos contextos socio-políticos e estéticos: da caída da URSS á caída do Muro de Berlín e os novos conflitos. O novo orden mundial: Norte-Sur, eurocentrismo, periferia e globalización. (\*)

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(\*)5.-A estética do obxecto e as novas tecnoloxías mediáticas. O chamado apropiacionismo. O modelo norteamericano e os seus protagonistas. Revisitando os 60: as opciónes neo (minimalismo, pop y conceptual ) As novas tecnoloxías mediáticas e os novos soportes na época da desaparición de xéneros artísticos: fotografía, vídeo, cine, electrónica, ordenador, internet, satélite O mundo biónico. (\*)

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(\*)6.-Arte e totalidade: unha estética ideoloxizada. As transformacións fundamentais no final do século XX : o artista e os novos compromisos. O mundo como problema. Activismo e política. As variacións no ámeto social e antropolóxico: o individuo como problema. O antropocentrismo e as súas dimensións sociais. A idea do Corpo como metáfora ideal: a familia, o amor, o sexo, a muerte e a ilusión da inmortalidade (De Eros e Thánatos ó corpo biónico), o sida, a homosexualidade, o racismo, a marxinação, a guerra, a droga, a comunicación/incomunicación (\*)

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(\*)7.- A voltas co xénero. ¿Un novo feminismo? Penélope contra Ulises: a identidade e a diferenza no novo marco estético de poéticas sociopolíticas. A ruptura da visión eurocéntrica e a incorporación das periferias: multiculturalismo, mestizaxe e hibridismo. Biodiversidade e identidade no planeta global. As posicións teóricas e o auxe das bienais periféricas. Modelos: Latinoamérica, Asia e África (\*)

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(\*)8.-Nuevos comportamientos estéticos: Eros e Thánatos/A Bela e a Besta: fronte á estética kantiana. Un nuevo modelo de beleza: Dave Hickey. Perversión e perturbación: a fascinación polo belo espantoso de Dostoieski. Sexo, morte, transcendencia e inmortalidade, enfermidade e dexeneración Os artistas de Sensation outros modelos. (\*)

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(\*)9.-De novo a pintura. Os modelos. A persistencia da tradición. Mais aló do material. Os xéneros dilúense como pintura. Un espazo de comportamento social: A fotografía como pintura. A pintura como espazo da totalidade: o campo amplo. As novas abstraccións. Realismos, hiperrealismos e neokitsch. Os apropiacionismos e a fotografía.

(\*)10.- As novas posicións estéticas despois do 11 de setembro de 2001. O proceso mundializador.

(\*)11.- O mundo artístico entre 1945 e o nacemento da conciencia postmoderna (os anos 80 do século XX): das neovangardas a ruptura do concepto de vangarda

(\*)12.- O século XX: do nacemento da modernidade ó desenrolo das vangardas históricas (1900-1945)

### Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	30	40	70
Studies excursion	5	12	17
Debate	6	0	6
Seminars	4	0	4
Problem and/or exercise solving	1	8	9
Essay questions exam	2	10	12
Systematic observation	4	20	24
Portfolio / dossier	0	8	8

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

### Methodologies

	Description
Lecturing	Exposition of topics
Studies excursion	Visits to monuments and collections of Galician art that exemplify the contents covered in the lectures.
Debate	Collaborative discussion on the aesthetics of different works of art from the past and their role in shaping current art.
Seminars	Review of works

### Personalized assistance

Methodologies	Description
Studies excursion	Visits to temporary exhibitions, museums or monuments in Galicia that exemplify the contents covered during the master classes and serve the students to make contact with the work of art.
Debate	Debates on the topics presented in class or field trips

### Assessment

	Description	Qualification	Training and Learning Results
Problem and/or exercise solving	The session *magistral will be evaluated also by means of a proof in which the students will have to comment by writing a series of works of art of the periods studied applying in each one of them the knowledges purchased. With this, the students *dara account of the following results of the learning: critical Understanding of the history, theory and current speech of the art. Comprise of critical way the history, theory and current speech of the art. Analytical assimilation of the concepts in which *sustenta the art. Knowledge of the different functions that the art has purchased through the historical development. Study the evolution of the paper of the art through the time.	30	C1 C5 C8

Essay questions exam	The session *magistral will be evaluated by means of a proof written of long answer of transversal character in which it will have to relate different contents and ideas of the *temario. To surpass the matter, is necessary to achieve in this proof a minimum qualification of 5 points (on the 10 of the total). With this the student will @darse of the following results of learning: critical Understanding of the dimension *preformativa and of social incidence of the art. Analyse the reciprocal repercussion between the art and the society. Knowledge of the vocabulary, codes, and of the inherent concepts to the artistic field. Know the language of the art. Capacity to identify the artistic problems and/or partner-cultural as well as the conditionings that make possible determinate artistic speeches. Describe the conditionings that *inciden in the artistic creation. Analysis of the strategies of artistic production.	40		C4 C6 C37
Systematic observation	Assessment of the autonomous work of the students through comments of works of art. The results of learning evaluated are: Capacity of management of the information. Knowledge of the theory and of the current speech of the art, as well as the current thought of the artists through his works and texts. Update constantly the direct knowledge of the art through his own creators. Critical understanding of the evolution of the aesthetic values, historical, material, economic and conceptual. Analyse the evolution of the values of the art from a perspective partner-economic and cultural.	10	B1	C2 C5
Portfolio / dossier	Report of the exits of study programmed how complement of the matter. With this the students will @darse of the following results of learning: Sensitivity to the cultural heritage. Capacity of management of the information	20	B1 B15	

### Other comments on the Evaluation

The utilisation of the materials put to disposal of the students through \*MooVi will have to respect the rights of author/to and will be qualified with a zero any proof or examination in which &quot;they copy in the substantial extraneous works, giving them as their own&quot; (\*dle-scrape).The students will have to fulfil the minimum requirements of \*presencialidad necessary for the continuous evaluation. Likewise it will have to attend and make;the proofs that the \*profesorado have like indispensable. The follow-up will make through the following resources: virtual Course in the platform \*Moodle (\*MooVi, \*UVigo) and email. Face-to-face teaching: follow-up in the classroom. Teaching no face-to-face: Remote Campus (link in \*MooVi).&nbsp;All the students enrolled in the matter have right to have how alternative some proofs of global evaluation&nbsp;(article 64 of the Statutes of the University of Vigo). Those students/ace that can not receive to the evaluation \*contínua, will have to request it to the deanship by means of an email sent inside the term of a month from the official date of start of each \*cuatrimestre. They will be evaluated of the contents of the program of the matter by means of a proof written, that will suppose 70% of the final note, and a compulsory work, that will represent 30% of this.

### Sources of information

#### Basic Bibliography

- ARIAS ANGLÉS, Enrique,, **Del Neoclasicismo al Impresionismo. Historia del arte español 3**, Akal, 1999
- BANGO TORVISO, Isidro, **Alta edad Media: de la tradición hispanogoda al románico**, 1ª, Sílex, 1989
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- BIANCHI BANDINELLI, Ranucio, **El arte de la antigüedad clásica: Etruria y Roma**, 1ª, Akal, 2000
- BLANCO FREIJEIRO, Antonio, **Arte griego**, 3ª ed. renov., CSIC, 2011
- CALABRESE, Omar, **El lenguaje del arte**, Reimp., Paidós, 2003
- CONANT, Kenneth John, **Arquitectura carolingia y románica, 800-1200**, 2ª, Cátedra, 1991
- DUBY, G., **La época de las catedrales: arte y sociedad, 980-1420**, 3ª, Cátedra, 1997
- ETTINGHAUSEN, Richard, **Arte y arquitectura del Islam, 650-1250**, 4ª, Cátedra, 2005
- GOMBRICH, Ernst, **La Historia del Arte**, Debate, 1997
- JANSON, H.W., **Historia General del Arte**, Alianza, 1995
- SIMSON, Otto Von, **La catedral gótica. Los orígenes de la arquitectura gótica y el concepto madieval del orden**, 1ª, Alianza, 1980
- PANOFSKY, Erwin, **Renacimiento y Renacimientos en el arte occidental**, 3ª, Alianza, 1981
- PANOFSKY, Erwin, **Estudios sobre iconología**, 4ª, Alianza, 1980
- POLLIT, Jerome Jordan, **Arte y experiencia en la Grecia clásica**, 1ª, Xarait, 1984
- VV.AA., **Diccionario visual de términos de arte**, Cátedra, 2015

WITTKOWER, Rudolf, **Los fundamentos de la arquitectura en la edad del Humanismo**, 1ª, Alianza, 1995

WÖLFFLIN, Heinrich, **Renacimiento y Barroco**, 2ª, Paidós, 1991

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**Complementary Bibliography**

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**Recommendations**

**Subjects that continue the syllabus**

Art: Art and modernity/P01G010V01401

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

Artistic expression: Material-Colour/P01G010V01201

Sculptural techniques/P01G010V01203

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

Anthropology: Anthropology of art/P01G010V01101

Artistic expression: Drawing-Shape/P01G010V01102

Pictorial techniques/P01G010V01104

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<b>IDENTIFYING DATA</b>				
<b>Sculptural techniques</b>				
Subject	Sculptural techniques			
Code	P01G010V01203			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	1st	2nd
Teaching language	Spanish			
Department				
Coordinator	Loeck Hernández, Juan			
Lecturers	Barreiro Rodríguez-Moldes, María Covadonga Bermejo Arrieta, María Natividad Fernández Olivera, María Luísa Loeck Hernández, Juan Novegil González-Anleo, Xoán Manuel			
E-mail	jloeck@uvigo.es			
Web				
General description	It is a subject of instrumental type, where the students have to purchase the basic knowledges on the processes, procedures, concepts, technical, material and useful own of the sculpture, implementing progressively along these last years the new technologies that go incorporating to practises it sculptural current.			

<b>Training and Learning Results</b>	
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.
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.
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.

<b>Expected results from this subject</b>	
Expected results from this subject	Training and Learning Results
Basic knowledges of the materials and useful own of the sculptural practice.As they are the space, time, route, form, object, the light..	C12
Basic knowledges of the procedures such as the sculpture *objetual, the installations, the interventions, the *performances, the construction, the *viocreaciones, all these and those that go arising applied to the sculptural creation.	C12 C14
Basic knowledges of methods of sculptural production. Introduction to the processes and procedures of sculptors and contemporary sculptors that propose open roads of sculptural production.	C9 C37 C42
Knowledge of the vocabulary and of the sculptural code.	C5 C6 C7
Capacity for the handle basic of useful and sculptural machineries.	C12 C31 C32

Capacity for the handle basic of sculptural materials.	C12 C31 C32
Capacity to generate and manage of basic form a sculptural work.	C31
Skill to build a sculpture in his different technical in a basic level.	C31 C32 C42 C43
Skill to generate systems of sculptural production in a basic level.	C31 C42 C43
Skill in the handle of tools and basic machines for the sculptural production.	C32 C42

## Contents

Topic	
Historical development.	The evolution of sculpture as an artistic activity: classical sculpture versus sculpture today. The sculpture in the actuality. Approximation to contemporary authors and to his technicians of sculptural production; processes and procedures.
The three-dimensional configuration of the form.	Space and volume. Adaptation to the ideation and *proyECCIÓN in the three dimensions.
Aesthetics of the proportions.	The canons. The importance of the outline: The outline adapted to the three-dimensional language. Real outline and virtual outline.
Physical theories of the *tridimensionalidad.	Dimension, proportion, symmetry and balance, scale, gravity, weight, comparative resources. Rhythm and articulation. Movement and rest in the *bulto round. Resources *compositivos. The silhouette and the shadow. The flat and the volumetric.
Classical actions of the process *escultórico.	Additive theories *sustractivas and *permutativas. Constructive theories. Reproductive theories.
Processes and practical procedures of the modelling and of the construction.	Open and enclosed structures. Similarities and differences. Solids and spaces *estereoscópicos. The surface: texture and colour in the sculpture. Study of the intrinsic characteristics of the materials and his application in the sculptural field.
Methods of three-dimensional reproduction. Processes and principles.	Concept of original and reply, natural object and object transformed. The mould. Negative and positive. Form without original: Produce an object from the negative size. The repetition like resource. Modular and repetitive structures.
General approximations to the object.	Collage, *objet *trouvé, *ready-*made, *assemblage, poem-object.
Social context.	Introduction to the route, works of field. Introduction to the systems of specific documentation of the sculptural processes.

## Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	30	30	60
Workshops	15	20	35
Mentored work	4	20	24
Portfolio/dossier	1	10	11
Lecturing	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
Mentored work	The students worked in the classroom making a series of practical proposals on the contents of the subject, under the supervision of the professor
Workshops	The student will have to make diverse experimentations with distinct materials in the different workshops and spaces.
Mentored work	From the theoretical classes where made a visual route and theorist of the art and of the current artists and of the last century, the student will make a practical work and memory written on one of the artists proposed.
Portfolio/dossier	It will deliver at the end of the *cuatrimestre, digitally by *Moovi, a dossier or *portafolio with images that illustrate the face-to-face works of classroom, workshop and the autonomous works made by the students during the period *lectivo.



Lecturing	Theoretical classes on the contemporary art and more specifically on modern and current sculpture. Exhibition of theoretical appearances of the matter, processes and procedures and presentation of the works that will develop in the classroom.
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### Personalized assistance

#### Methodologies Description

Mentored work	Works of classroom: daily follow-up in the class of the development of the works proposed. The length of each exercise of class will be of one or two weeks.
Workshops	Workshops: follow-up in situ of the work made, technical support to the use of materials and tools.
Mentored work	Works *tutelados: follow-up *individualizado during the process of collected of information, editorial, etc.
Portfolio/dossier	Photographic documentation of the works made by the student/to. It will value the quality of the images as well as the comments on processes and procedures made.

### Assessment

	Description	Qualification	Training and Learning Results
Mentored work	It will evaluate the assistance and participation in the classroom, the result obtained according to the approach of the exercise and the aptitude showed. Also will take into account, that the deliveries of each exercise do in the time stipulated for this.	40	C9 C12 C14 C31 C32 C42 C43
Workshops	It will evaluate the assistance and participation, as well as the result of the practices made..	30	C9 C12 C14 C31 C32 C42 C43
Portfolio/dossier	It will evaluate the documentation presented like result of the exercises of classroom, workshop and autonomous works proposed by the *profesorado.	10	C31 C42 C43
Lecturing	It will evaluate the assistance and participation and assimilation of the contents proposed, as well as the recommended readings, will be evaluated.	20	C5 C6 C7 C9

### Other comments on the Evaluation

The student can choose one of two evaluation systems:

- CONTINUOUS EVALUATION: Students will periodically submit, at the end of each proposed exercise, the work completed during the semester. These works will be evaluated in person by the teachers at the end of each exercise. Regular attendance at classes will be taken into account, and absences must be justified.

GLOBAL EVALUATION: Once the teaching period has ended, students who take advantage of this modality must submit all the work proposed during the course. On the day of the test, they must also take an exam (theoretical-practical) in person regarding the contents of the subject.

Students who take the SECOND CHANCE CALL (JULY) will present all the exercises required during the semester, or, where appropriate, those not delivered or failed in the previous call, and will carry out an exam (theoretical-practical) in person referring to the contents of the course subject.

Date and time of the second chance evaluation test (JULY): consult the calendar published on the WEB page of the Faculty of Fine Arts (Degree in Fine Arts - evaluation tests), approved by the Faculty Board.

### Sources of information

#### Basic Bibliography

- Plowman, J., **Enciclopedia de técnicas escultóricas**, 2, Acanto, 1998
- VVAA, **Procedimientos y Materiales en la Obra Escultórica**, 1, Akal, Bellas Artes, 2009
- VVAA, **Conceptos Fundamentales del Lenguaje Escultórico**, 1, Akal, Bellas Artes, 2006

Marchán Fiz, S., **Del arte objetual al arte de concepto**, 3, Akal, 1986

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Wittkower, R. y M., **La escultura: procesos y principios**, 5, Alianza, 1984

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#### **Complementary Bibliography**

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Munari, B., **¿Cómo nacen los objetos? Apuntes para una metodología proyectual**, 1, Gustavo Gili, 1983

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#### **Recommendations**

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

Sculpture/P01G010V01304

Artistic production: Object and space/P01G010V01603

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

Artistic expression: Material-Colour/P01G010V01201

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

Artistic expression: Drawing-Shape/P01G010V01102

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#### **Other comments**

It remembers the importance of the assistance of the theoretical classes and of workshop, and the realisation in the classroom of the exercises proposed by the professors and professors. Thus it insists in that, except that indicate ex-\*profeso, will not evaluate those exercises of classroom that did not go made in presence of educational.

It will be necessary to have made and delivered ALL the exercises proposed during the semester so that the subject was evaluated in his group. If it is not like this, it will appear the student/to in records as no presented, saving for next announcement the note of the exercises that if it have delivered.

<b>IDENTIFYING DATA</b>				
<b>Photographic techniques</b>				
Subject	Photographic techniques			
Code	P01G010V01204			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	1st	2nd
Teaching language				
Department				
Coordinator	Rodríguez Caldas, María del Mar			
Lecturers	Costas Lago, Andrea Franco Costas, Xisela Pinal González, Andrés Rodríguez Caldas, María del Mar Tejo Veloso, Carlos			
E-mail	marcaldas@uvigo.es			
Web				
General description	Error en traducción.			

<b>Training and Learning Results</b>	
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.
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.
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.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
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.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.

<b>Expected results from this subject</b>	
Expected results from this subject	Training and Learning Results
(*)Capacidade para o manexo básico de cámaras e outros dispositivos fotográficos.	C12 C14
(*)Capacidade de entender o valor creativo da fotografía.	C2 C6 C14
(*)Capacidade de entender o valor interdisciplinar da fotografía.	C5 C6 C7 C39

(*)Capacidade para entender o valor documental, de análise e de xeración de imaxes da fotografía na creación artística.	B1 B2	C5 C6 C7 C48
(*)Habilidade para xerar e xestionar dun xeito básico imaxes fotográficas dixitais.		C31 C32 C42 C43
(*)Habilidade para xerar e xestionar dun xeito básico imaxes fotográficas analoxicas.		C31 C32 C42 C43
(*)Habilidade para xerar sistemas de produción fotográfica nun nivel básico.		C31 C32 C42 C43
(*)Habilidade no manexo de dispositivos e materiais básicos para a produción fotográfica.		C32 C42
(*)Habilidade para integrar a fotografía en procesos creativos.		C42 C43
(*)Habilidade para utilizar a fotografía como documento e medio de análise visual.	B1 B2	C36

## Contents

Topic	
PHOTOGRAPHIC CAMERA	The photographic camera. Focal length. Objective. Diaphragm/Depth of field. Shutter speed. Diaphragm aperture /Shutter speed election. Measuring light.
FILM DEVELOPER	Films in white and black. Types and characteristics. Film developer process in white and black. Factors. Dilution, agitation, temperature, time. Influence of developer process in grain, resolution, contrast, density, compensation, etc.
DIGITAL PHOTOGRAPHY	Capture of numerical image. Structure of numerical image. Image files. Colour representation. File formats. Devices of reproduction. Making colour copies. Several processes.
STUDIO And ILLUMINATION	The light. Natural light and artificial light. Temperature of colour. Teams of *iluminación and tools. Continuous light. *Flash. Speed of *sincronización and *obturación. The main light, filled and cutback. Diagrams of *iluminación.
HISTORY And AESTHETIC OF The PHOTOGRAPH	The different uses of the photograph the @longo of the history. The photograph how half of artistic expression. Aesthetic currents, movements and main authors and authors.

## Planning

	Class hours	Hours outside the classroom	Total hours
Project based learning	0	45	45
Seminars	7	0	7
Laboratory practical	40	0	40
Presentation	8	0	8
Portfolio / dossier	5	0	5
Essay	0	45	45

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

## Methodologies

	Description
Project based learning	Autonomous making of photographic projects (proposal of teaching staff).
Seminars	Teaching staff assists to a group of students to resolve problems in the classroom or in the laboratory.
Laboratory practical	Students work individually or in a small group with the supervision of teaching staff, in the way of the materialization of their projects.
Presentation	Students, individually way or in group, present the result of the his projects, methodologies employees and analysis and conclusion, to teaching staff and students.

## Personalized assistance

Methodologies	Description
Project based learning	Teaching staff propose projects providing artistic referents and guiding conceptual items and technical resources.
Laboratory practical	Teaching staff assists to the students, individually or in group, in the materialization of their works.
Seminars	Teaching staff guides to the students to resolve technical and conceptual problems.
Tests	Description
Essay	Teaching staff supervise, individually and in group, the realization of works and projects.

Assessment			
	Description	Qualification	Training and Learning Results
Project based learning	Develop and handle the camera and the processes and concepts boarded. Develop the photographic images from a technical perspective, aesthetic and conceptual.	10	C12 C14
Laboratory practical	Purchase *destreza in the use of devices and photographic processes. Use the suitable means to solve concrete proposals.	40	C2 C6 C14 C31 C32 C42 C43
Presentation	Purchase *destreza to present in publish the works realized. Boost the capacity of analysis and of synthesis. Develop the capacity of dialogue in the debate of the works presented.	5	B1 C42 B2 C43
Portfolio / dossier	The disposal, restlessness and *búsqueda of *alternativas in all coherent moment with the projects in the *sua presentation and bear physical.	5	B1 C36
Essay	Development and *destreza in the handle of the camera and of the processes and concepts boarded. Development of photographic images from the technical perspective, aesthetic and conceptual.	40	C2 C6 C14 C31 C32 C42 C43

### Other comments on the Evaluation

Common announcement: \*EntrÃ\*ganse the exercises and projects proposed in the course, \*podÃ\*ndose realize, the seniors, a proof \*teÃrich-\*prÃctica envelope the contents of the subject.

Extraordinary announcements: it Will realize a proof \*teÃrich-\*prÃctica envelope the contents of the subject and/or delivery of pending exercises.

Proofs of \*avaliaciÃn of extraordinary announcements

#[Http://belasartes.uvigo.es/\\*bbaa/\\*index.\\*php?\\*id=31](http://belasartes.uvigo.es/*bbaa/*index.*php?*id=31)

### Sources of information

#### Basic Bibliography

BAQUÉ, Dominique, **La fotografía plástica: un arte paradójico**, Gustavo Gili, 2003

BENJAMIN, Walter, **Sobre la fotografía**, Pre-Textos, 2004

FONTCUBERTA, Joan, **Estética fotográfica : una selección de textos**, Gustavo Gili, 2003

NEWHALL, Beamont, **Historia de la fotografía**, Gustavo Gili, 1983

SONTAG, Susan, **Sobre la fotografía**, Edhasa, 1981

#### Complementary Bibliography

ANTONINI, Marco et al, **Fotografía experimental: Manual de técnicas y procesos alternativos**, Blume, 2015

BRAU, Gabriel, **Fotografía digital en blanco y negro**, J de J, 2018

FREEMAN, Michael, **Guía completa de fotografía digital**, Blume, 2012

FREEMAN, Michael, **Guía completa de luz e iluminación digital**, Blume, 2013

HUNTER, Fil; BIVER, Steven; FUQUA, Paul, **La luz. Ciencia y magia**, Anaya, 2015

MELLADO, José María, **Fotografía digital de alta calidad**, Artual, 2010

MELLADO, José María, **Lightroom Revolution: Fotografía de Alta Calidad**, Anaya, 2018

[oscarenfotos.com](http://oscarenfotos.com),

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**Recommendations****Subjects that continue the syllabus**

Photographic projects/P01G010V01907

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

Computer science: Computer techniques/P01G010V01103

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**Other comments**

Tutorials:

Marina Núñez: Monday, 16 to 20 hours. Dispatch, painting area 2º flat.

Rosa Elvira Caamaño: Monday, 12:30 to 14:30 and 19:30 to 21:30; Tuesday, 13:30 to 15:30. Dispatch, Space 6.

Carlos Tejo: Tuesday, 09:00 to 14:00 and Wednesday 10:00 to 11:00. Dispatch, painting area, 2º flat. email: carlos.tejo@uvigo.es

Mar Caldas: Autumn-Winter term: Wednesday 15.30 to 21.30. / Winter-Spring term: Thursday: 9.30 to 10.30, 14.30 to 16.00, 20.00 to 21.30. Friday: 14.30 to 15.00, 20.00 to 21.30 dispatch painting area, 2º flat. email: marcaldas@uvigo.es

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**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	Herme Sánchez, Carmen			
Lecturers	Herme Sánchez, Carmen Liste Fernández, Araceli Mercedes			
E-mail	cherme.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 *adquiderá 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, **correccións of the exercises risen
Mentored work	It Will have in consideration the rhythm and **metodologías employees in the **relización 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 línea 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.

<b>Methodologies</b>	
	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 fatic 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.

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

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### Other comments on the Evaluation

**CONTINUOUS ASSESSMENT:** In addition to the scores achieved in the various activities throughout the semester, a multiple-choice test will be administered at the end of the semester. In the July session, only the objective questions test will be available, although the scores achieved in the various activities during the semester will be taken into account.

**GLOBAL ASSESSMENT:** Students who do not opt for continuous assessment will have to take the multiple-choice exam at the end of the semester or in the extraordinary session. This exam will account for 100% of the grade.

Dates for extraordinary assessments are published on the faculty's website.

<https://belasartes.uvigo.es/es/docencia/examenes/>

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### Recommendations

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#### Other comments

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- \*GOMBRICH, And. \*H. (1993). The image and the eye. Madrid: Alliance Forms.
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- \*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).
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### 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	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
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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.

<b>Planning</b>			
	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.

<b>Methodologies</b>	
	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."

<b>Personalized assistance</b>	
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.

<b>Assessment</b>			
	Description	Qualification	Training and Learning Results
Presentation	The capacity of the student to read the images that surround us and propose his own will be evaluated. The knowledges of semiotics, visual culture and History of the Art imparted in the master classes will be evaluated. The capacity of the student to understand the representative, expressive and poetic functions of an artistic work, the syntax and rhetorical figures employed in an artistic work, the codes of representation involved in an artistic work, the relation of the images, and specifically of the artistic works, with their social context, will be evaluated.	15	B1 C4 B2 C6 C9
Lecturing	Attendance to master classes is mandatory	5	
Workshops	The acquisition of skills in the practice of the artistic procedures employed will be evaluated.	40	
Mentored work	The progressive ability of the student to create images that respond to a specific communicative purpose and are neither obvious nor cryptic will be evaluated. The results of the exercises developed in the workshops will be evaluated, considering both formal and discursive aspects. The student's ability to create artistic works, emphasizing their representative, expressive, and poetic functions, and to employ the most appropriate procedures and codes of representation for their communicative purposes, will also be evaluated.	40	C25 C31 C36 C42

### **Other comments on the Evaluation**

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

If the global evaluation method is chosen, students will submit all the exercises proposed during the academic course on the exam data. Likewise, 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/>

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

#### Complementary Bibliography

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

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

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### 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

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<b>IDENTIFYING DATA</b>				
<b>Sculpture</b>				
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	Estarque Casas, Fernando 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.			

<b>Training and Learning Results</b>	
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.

<b>Expected results from this subject</b>	
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. Adecuacións entre forma e material.
(*)ESTRUTURA, ORGANIZACIÓN E COMPOSICIÓN ESCULTÓRICA	(*)A escultura e a representación da figura humana. Relacións entre o todo e as partes: Pautas de repetición e variacións.
(*)DIMENSIÓN	(*)Masa, volume e peso. Tamaño, xerarquía e escala.
(*)O ESPAZO: MATERIAL ESCULTÓRICO	(*)Espazo como baleiro e oco. Introducción 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 (*)Valoraranse 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  
 Focillón, 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

<b>IDENTIFYING DATA</b>				
<b>Graphic techniques</b>				
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>			

<b>Training and Learning Results</b>	
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.

<b>Expected results from this subject</b>		
Expected results from this subject	Training and Learning Results	
The student will develop the capacity of own initiative and of *automotivación	B8	C5 C6 C7
Basic knowledges of the materials, useful and devices of the recorded and the stamping.		C6 C7 C9 C12
Basic knowledges of the processes, procedures and technicians of the recorded.		C9 C12
Basic knowledges of the processes of edition.		C9 C12
Basic knowledges of the vocabulary and codes of the discipline.		C6 C7

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

## Contents

### Topic

I. Recorded and image. Principles referents to the graphic work.	<ul style="list-style-type: none"> <li>- Introduction to the procedures and own thoughts of the graphic technicians for the creation of multiple image and *seriada. Notion of multiple original work.</li> <li>- Approximation to the concepts to record, *incidir, remember, write, draw, leave footprint, etc.</li> <li>- History, vocation and evolution of the graphic technicians.</li> <li>- Terminology, nomenclature, etc.</li> <li>- Explanation of the different manual procedures and of his languages.</li> <li>- The experimentation and the multiplication like base of an evolutionary graphic project. Repetition, transformation, *seriación, evolution, etc.</li> </ul>
II. Ideation and preparation of a graphic project.	<ul style="list-style-type: none"> <li>- Approach of a theoretical project-practical taking into account the conceptual characteristics of the graphic art.</li> <li>- ¿Why a patterned work, reproducible □ or no-, multiple, *seriada□?</li> <li>- 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.</li> <li>- Preparation of a theoretical memory. Preparation of the project:</li> <li>- Approach and previous outlines</li> <li>- theoretical Investigation and research of references</li> <li>- Planning of the production.</li> <li>- Preparation of a theoretical project.</li> </ul>
III. PRODUCTION - EXPERIMENTATION	<p>Production (preparation of the/*s matrices and his stamping):</p> <ul style="list-style-type: none"> <li>□ Xylography on plywood, *dm or linoleum.</li> <li>- Project to an alone colour</li> <li>- Several colours to stray iron.</li> <li>- Black way□</li> <li>□ Recorded *calcográfico or direct processes □ metal, *PVC, methacrylate...</li> <li>- Dry tip (line and stain).</li> <li>- Black way</li> <li>- Additive. *Carborundo. Varnishes or indirect processes (by means of acids).</li> <li>- Etching (line and values with halftones)</li> <li>- 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.</li> <li>□ 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 □).</li> <li>- *Re-Stamping</li> <li>- *Entintado in gap and relief, method *Hayter. - *Entintado Of staff, cuts, reservations, *chine *collé□.</li> <li>- Stamping on different papers.</li> <li>□ Election and preparation of the papers.</li> <li>□ Dried and pressing.</li> <li>□ Final presentation in a folder. Each image with his technical index card.</li> </ul>

## Planning

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

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

### Methodologies

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

### Personalized assistance

Methodologies	Description
Project based learning	<p>Individual follow-up and in group of the projects from his ideation, his evolution and his concretion inside the conceptual frame of the multiple graphic creation:</p> <ul style="list-style-type: none"> <li>- of the *pre-projects and the previous outlines (aim of ideas, fascicle of field, review of previous works or of other matters).</li> <li>- Of the theoretical project (conceptual frame and references of other artists). Bibliographic orientation.</li> <li>- Of the planning and production of the project (realisation of the/*s matrices, process of stamping and final presentation).</li> </ul>
Laboratory practical	<ul style="list-style-type: none"> <li>- Practical demonstration and explanation of the different procedures for the realisation of the/*s matrix/*ces and his stamping.</li> <li>- Explanation of the procedures to transform, erase, add, elements in a matrix (to stray iron) and for the ideation and realisation of new complementary matrices, in the idea of evolutionary project [multiplication-transformation].</li> <li>- Follow-up of the processes of stamping (Stamping of the different states of the/*s matrix/*ces. Variations with different resources.)</li> <li>- Recommendations for the final presentation.</li> </ul>

### Assessment

	Description	Qualification	Training and Learning Results
Lecturing	<p>It will value :</p> <ul style="list-style-type: none"> <li>- the assistance to class and the active attention.</li> <li>- The intervention at the end of the lessons with questions or comments.</li> <li>- The participation in the seminars and debates, as well as the contribution from the personal investigation.</li> <li>- The correct application of the contents of the sessions in the theoretical and practical project.</li> </ul>	20	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"> <li>- System of continuous evaluation until the delivery of the memory.</li> </ul> <p>Criteria of evaluation:</p> <ul style="list-style-type: none"> <li>- Understanding of the own concepts of the multiple graphic work, exposed in the masterclasses and in the participatory seminars.</li> <li>- Capacity of analysis and of relation between the different contents and his application for his own project.</li> <li>- Clarity of expression of the same.</li> <li>- Enlargement of the knowledges and of the artistic references.</li> <li>- Correct use of the own terminology and of the appointments.</li> <li>- Originality and rigour in the approach of the subject.</li> </ul>	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"> <li>- System of continuous evaluation and of the works delivered (folder with a minimum of 10 images, size of matrix go in To4 and To3).</li> <li>- 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.</li> <li>- 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.</li> <li>- The *adecuación of the procedures that use to the project and own language.</li> <li>- The planning and realisation of the different stages of the evolutionary project.</li> <li>- The capacity of experimentation and the curiosity researcher of the student.</li> <li>- The coherence or incoherence of all the exercises of the student.</li> <li>- The assistance to class.</li> <li>- 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.</li> </ul>	40	B8	C2 C5 C6 C7 C9 C12 C17 C19 C31 C32 C42 C43

### Other comments on the Evaluation

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

### Sources of information

#### Basic Bibliography

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

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

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

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

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

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

**Obra gráfica**, Fundación CIEC Betanzos,

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

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

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

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

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

#### Complementary Bibliography

### 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 B2	C1 C2
Skill in the establishment of lines of influence *diacrónicas.	B1 B2	C1 C2

**Contents**

Topic	
1ª WEEK. PRESENTATION OF The ASIGN#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 *Lumínicas 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 *Vienés: 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   *Mattise   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 capital of Paris to 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 *Dalí</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	



Seminars

Case studies

<b>Assessment</b>			
	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, diagnósticos 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

MICHELI, 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

SEDLMAYR, 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

BÜRGUER, 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

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## 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

<b>IDENTIFYING DATA</b>				
<b>Drawing</b>				
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			
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.			

<b>Training and Learning Results</b>	
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.

<b>Expected results from this subject</b>		
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.
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## Assessment

Description	Qualification	Training and Learning Results
Lecturing	(*)Aplicación de conceptos y procedimientos a la ejecución de trabajos. Se evalúa en conjunto con los trabajos de aula y ejercicios autónomos.	20
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.	40
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.	40
		B1 C6 B2 C14 C7 C9 C12 C20 C21 C22 C31 C42 C25 C32 C43

### Other comments on the Evaluation

This educational guide establishes in general terms the following criteria of evaluation: to) Personalised; It contemplates the adaptation \*curricular: Recovery on the fly; Operative control: continuous Evaluation; \*Evalúa capacities Extraordinary Announcement of July: 8 July 10:00 to 14:00; 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; 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**

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\*Tutorías:

\*Nono Flag nonobandera@gmail.com

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

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<b>IDENTIFYING DATA</b>				
<b>Images in motion</b>				
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	Franco Costas, Xisela			
Lecturers	Franco Costas, Xisela			
E-mail	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.			

<b>Training and Learning Results</b>	
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.

<b>Expected results from this subject</b>		
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 B2	C1
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 B2	C1
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
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 **tipologías 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 **ntroductoría 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 B2	C1 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

##### \*\*\*Titorías

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

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**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	Fernández Prada, María Elena Perez-Jofre Santesmases, Ignacio			
E-mail	ipjsan@hotmail.com			
Web				

**General description** 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...

**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

<b>Contents</b>	
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

<b>Planning</b>			
	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.

<b>Methodologies</b>	
	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.

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

<b>Assessment</b>			
	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.	40	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.	20	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. &\*nbsp;

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

## 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.	10 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.	40 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.	30 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.	15 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.	5 C6 C9 C12 C14 C22 C25 C31

#### Other comments on the Evaluation

The student can choose one of two evaluation systems:

- CONTINUOUS EVALUATION: Students will periodically submit, at the end of each proposed exercise, the work completed during the semester. These works will be evaluated in person by the teachers at the end of each exercise. Also on designated dates they must submit those exercises proposed to be carried out autonomously. Regular attendance at classes will be taken into account. In this system, class attendance is mandatory and absences must be justified.

- GLOBAL EVALUATION: Once the teaching period has ended, students who take advantage of this modality must submit all the work proposed during the course. On the day of the test, they must also take an exam (theoretical-practical) in person regarding the contents of the subject.

Students who take the SECOND CHANCE CALL (JULY) will present all the exercises required during the semester, or, where appropriate, those not delivered or failed in the previous call, and will take an exam (theoretical-practical) in person regarding the contents of the subject.

Date and time of the second chance evaluation test (JULY): consult the calendar published on the WEB page of the Faculty of Fine Arts (Degree in Fine Arts - evaluation tests), approved by the Faculty Board.

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

BROTTON, J, **Historia del mundo en 12 mapas**, 1, Debate, 2014

DERRIDA, Jacques, **Decir el acontecimiento ¿es posible?**, 1, Arena, 2014

DIDI-HUBERMAN,G, **Atlas : ¿cómo llevar el mundo a cuevas?**, 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



MAIAKOVSKI, Vladimir, **Cómo hacer versos**, 1, Mono Azul. Colección VuelaPluma, 1989

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MEANA, J. Carlos, **El espacio entre las cosas**, 1, Colección Arte y Estética. Diputación, 2001

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MEANA, J.C., **La ausencia necesaria**, 1, Dauro ediciones, 2015

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PELLEGRINO, Francesca, **Geografía y viajes imaginarios**, 1, Electra, 2007

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SOTO CALDERÓN, Andrea, **La performatividad de las imágenes.**, 1, Metales pesados, 2020

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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

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

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YI FU TUAN, **Topofilia**, 1, Melusina, 2007

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## **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

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

Drawing/P01G010V01402

Images in motion/P01G010V01403

Painting/P01G010V01404

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### **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

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### **Other comments**

For the evaluation system to be continuous, the works must be delivered on the scheduled date. Since this is a subject about processes, weekly monitoring of the development of the proposed work is essential. The student must take into account that the optimal understanding and ability to solve the proposed exercises requires constant presence in practical classes, without which personalized attention cannot be provided.

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**IDENTIFYING DATA****Filosofía da arte**

Subject	Filosofía da arte			
Code	P01G010V01501			
Study programme	Grao en Belas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	3	1c
Teaching language	Castelán			
Department	Pintura			
Coordinator	Ruíz de Samaniego García, Alberto José			
Lecturers	Lage Veloso, Carmen Ruíz de Samaniego García, Alberto José			
E-mail	sama@uvigo.es			
Web				
General description	Nesta materia trataremos de analizar os acontecementos e obxectos estéticos á luz da tradición filosófica.			

**Resultados de Formación e Aprendizaxe**

Code	
B1	Capacidade de xestión da información.
B2	Capacidade de comunicación. Capacidade para expoñer oralmente e por escrito con claridade problemas complexos e proxectos dentro do seu campo de estudo
B3	Coñecemento básico da metodoloxía de investigación das fontes, a análise, a interpretación e síntese
C1	Comprensión crítica da historia, teoría e discurso actual da arte. Comprender de xeito crítico a historia, teoría e discurso actual da arte. Asimilación analítica dos conceptos nos que se sustenta a arte
C2	Comprensión crítica da evolución dos valores estéticos, históricos, materiais, económicos e conceptuais. Analizar a evolución dos valores da arte desde unha perspectiva socioeconómica e cultural
C5	Coñecemento da teoría e do discurso actual da arte, así como o pensamento actual dos artistas a través das súas obras e textos. Actualizar constantemente o coñecemento directo da arte a través dos seus propios creadores
C6	Coñecemento do vocabulario, códigos, e dos conceptos inherentes ao ámbito artístico. Coñecer a linguaxe da arte
C8	Coñecemento das diferentes funcións que a arte adquiriu a través do desenvolvemento histórico. Estudar a evolución do papel da arte a través do tempo
C21	Capacidade de comprender e valorar discursos artísticos en relación coa propia obra. Establecer medios para comparar e relacionar a obra artística persoal co contexto creativo.
C37	Capacidade de identificar os problemas artísticos e/ou socioculturais así como os condicionantes que fan posible discursos artísticos determinados. Describir os condicionantes que inciden na creación artística. Análise das estratexias de produción artística

**Resultados previstos na materia**

Expected results from this subject	Training and Learning Results	
Coñecementos básicos de estética e Teoría da arte.		C1 C2 C8 C37
Coñecemento dos textos históricos básicos de estética e Teoría da arte.		C1 C5
Coñecemento do vocabulario propio da estética.		C1 C6
Coñecemento básico das tendencias actuais do pensamento sobre arte.		C1 C2 C5
Capacidade de comprender a obra de arte no contexto do pensamento.		C2 C8
Capacidade de comprender as relacións entre arte e pensamento.		C2 C8
Capacidade para elaborar discursos críticos sobre fenómenos artísticos e culturais.	B2 B3	C1 C2 C5 C37
Capacidade de analizar a obra de arte desde a estética e a Teoría da arte.	B1 B2	C37

Habilidade para integrar a creación artística no contexto do pensamento contemporáneo.		C5 C37
Habilidades básicas para establecer discursos críticos e reflexivos sobre arte.	B1 B2 B3	C21 C37
Habilidade para interpretar a obra de arte desde a estética e a Teoría da arte.	B2 B3	C21 C37

### Contidos

Topic	
1. A EXPERIENCIA ESTÉTICA	a. Fundamentos de la experiencia estética b. Forma e historicidade. O caso Grego é a serenidade do Renacemento. c. Iconoclasias e iconodulias. d. Arte na marxe da normalidade: arte e loucura
1. 1. O concepto do clásico	
2. O BARROCO.	a. Orixes históricas. b. Interpretación.
3. ROMANTICISMO.	a. A figura do dandy b. Wagner e o wagnerismo.
4. O ESTATUTO ORIXINARIO DA ARTE	a. Signos e símbolos. b. Condución do sentido. c. Bataille, d. Heidegger: Unha síntese da plástica a partir destes conceptos: o templo grego, o recorte.
5. ARTE e PSICOANÁLISE	a. Freud b. Lacan
6. CRISE DA MODERNIDADE	a. Baudelaire. b. Walter Benjamin.
7. POSTMODERNIDADE E CRISE DE PARADIGMAS ESTÉTICOS.	a. Metarrelatos. b. Lyotard, Virilio, Derrida.

### Planificación

	Class hours	Hours outside the classroom	Total hours
Seminario	28	47.5	75.5
Actividades introductorias	2	0	2
Seminario	6	3.5	9.5
Traballo tutelado	0	9	9
Lección maxistral	8	30	38
Resolución de problemas e/ou exercicios	1	0	1
Autoavaliación	1	0	1
Cartafol/dossier	2	12	14

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

### Metodoloxía docente

	Description
Seminario	Actividades enfocadas ao traballo sobre textos específicos, que permiten profundar ou complementar os contidos da materia e que actúan como complemento das clases teóricas.
Actividades introductorias	Actividades encamiñadas a tomar contacto e a presentar a materia.
Seminario	Reunións que o alumno mantén co profesorado da materia para asesoramento/desenvolvo de actividades da materia e do proceso de aprendizaxe.
Traballo tutelado	O estudante, de maneira individual, elabora un documento sobre a temática da materia. Trátase dunha actividade autónoma que inclúe a procura e recollida de información, lectura e manexo de bibliografía, redacción, etc.
Lección maxistral	Exposición por parte do profesor dos contidos obxecto de estudo, bases teóricas e/ou directrices dos traballos, exercicios ou proxectos que deberán desenvolver os estudantes.

### Atención personalizada

Methodologies	Description
Traballo tutelado	O estudante, de maneira individual, elabora un documento sobre a temática da materia. Trátase dunha actividade autónoma que inclúe a procura e recollida de información, lectura e manexo de bibliografía, redacción, etc.

### Avaliación

Description	Qualification	Training and Learning Results
Seminario Avaliación de aspectos vinculados coa dinamización (a participación activa e produtiva) dos alumnos nos seminarios.  A asistencia ás clases será valorada.	30	B2 C1 C5
Traballo tutelado Realización de 3 comentarios de textos e/imaxes presentados en clase.	30	B3 C1 C2 C5 C8 C37
Lección maxistral Un exame escrito de dúas horas, sobre o temario impartido en clase. Avaliarase a capacidade de síntese, de relacionar temas, e de argumentar con claridade  Coñecementos básicos de estética e Teoría da arte.	40	B1 C1 B2 C2 C8 C37

### Other comments on the Evaluation

O estudante poderá optar por **dous sistemas de avaliación**:- **AVALIACION CONTINUA**: Os estudantes farán periodicamente na aula presentacións dos traballos e exposicións dos resultados durante o transcurso do cuadrimestre. - **AVALIACIÓN GLOBAL**: Os estudantes deberán presentar todos os traballos propostos durante o curso e o día da proba realizará un exercicio proposto nesa convocatoria. Os estudantes da CONVOCATORIA DE SEGUNDA OPORTUNIDADE (XULLO) presentarán os traballos e todos os exercicios esixidos durante o cuadrimestre e realizará un exercicio proposto nesa convocatoria. Data e hora da proba de avaliación de segunda oportunidade (XULLO): consultar calendario publicado na páxina WEB da Facultade de Belas Artes (Grao en Belas Artes - probas de avaliación), aprobado en Xunta de Facultade.

### Bibliografía. Fontes de información

#### Basic Bibliography

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RUIZ DE SAMANIEGO, Alberto, **Las horas bellas. Escritos sobre cine**, Abada Editores, Madrid, 2015

RUIZ DE SAMANIEGO, **Pintores de la vida moderna**, Shangrila, 2021

RUIZ DE SAMANIEGO, **La ciudad desnuda**, Abada editores, 2019

RUIZ DE SAMANIEGO, **La musa inquietante**, Abada editores, 2022

#### Complementary Bibliography

D. AGOSTINI, Franca, **Analíticos y continentales. Guía de la filosofía de los últimos treinta años**, Ediciones Cátedra, 2000

BOZAL, Valeriano (editor)., **Historia de las ideas estéticas y de las teorías artísticas contemporáneas. Vol I y II.**, Visor, 1996

CARRITT, e.f., **Introducción a la estética.**, FCE, 1978

GADAMER, H. Georg, **La actualidad de lo bello. El arte como juego, símbolo y fiesta**, Paidós, 1991

PAREYSON, Luigi, **Conversaciones de estética**, Visor, 1987

PLAZAOLA, Juan, **Introducción a la estética: historia, teoría, textos**, BAC, 1973

TATARKIEWICZ, Wladyslaw, **Historia de seis ideas**, Tecnos, 1992

RUIZ DE SAMANIEGO, Alberto, **Ser y no ser. Figuras en el dominio de lo espectral**, Micromegas, 2014

### Recomendacións

**IDENTIFYING DATA****Artistic production: Audiovisual**

Subject	Artistic production: Audiovisual			
Code	P01G010V01502			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Mandatory	3rd	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Barcia Rodríguez, Ignacio Fernando Alonso Romera, María Sol			
Lecturers	Alonso Romera, María Sol Barcia Rodríguez, Ignacio Fernando Fernández Alonso, Roi Franco Costas, Xisela			
E-mail	ibarcia@uvigo.es alonso@uvigo.es			
Web				
General description	Configure an analytical context and of production, in the artistic practice, from the which comprise of critical form the relation between the art and the audiovisual supports in all his slopes and main genders, from his apparition in the artistic scene of the hand of the cinema *vanguardista of principles of the 20th century, until his mouth in the audible creation and in the *Video-art of the present.			

**Training and Learning Results**

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
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.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
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.
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.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
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
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The students/ace will know the own procedures of the genders and disciplines related with the *Videocreación and the audiovisual.		C7 C9 C12
The students/ace will know to apply the use of the main tools and systems involved in the audiovisual creation.		C9 C12 C14 C32
The students/ace will purchase historical and cultural knowledges related with the evolution of the image in movement.		C1 C2 C6 C7 C19
The students/ace will purchase knowledge of systems of distribution and exhibition of audiovisual contents.		C16 C31 C39
The students/ace will know basic technical systems of manipulation of the sound.		C9 C12 C14
The students/ace will be able to develop creative proposals in the audiovisual field.		C31 C32 C38
The students/ace will be able to develop a critical understanding of the relations of the art and the technology.		C1 C2 C19 C25 C38
The students/ace will develop an attitude of critical analysis of works that involve the image in movement and the sound.	B1	C1 C25
The students/ace will know handle it of methods of production in the field of the audiovisual.		C9 C14 C20 C22 C31 C32
The students/ace will comprise in his maximum intensity to experience of the workshop of production and creation.		C12 C14 C20 C22 C28 C31 C32 C42 C43
The students/ace will comprise the audiovisual like creative language and tool of experimentation.		C19 C20 C31 C32
The students/ace will comprise the audiovisual works in relation with other artistic disciplines.		C28 C31 C32 C33 C34
The students/ace will purchase skill for the creative use of the *temporalidad in the work of art.		C42 C43
The students/ace will know to handle instruments and develop methods of own creation of the image and the sound.		C31 C32 C42 C43
The students/ace will know to develop the expressive appearances of the image in movement and the sound.		C14 C42 C43
The students/ace will purchase skill for the integration of distinct disciplines in the artistic production.		C22 C33 C34 C43

The students/ace will know to develop audiovisual projects in all his phases.

C9  
C20  
C31  
C42  
C43

## Contents

Topic	
Evolution and consolidation of the experimental audiovisual art.	Experimental cinema (Consolidation: international Panorama)  *Video-art. Experimentation (Years 80*s. Evolution and Consolidation. International panorama)
Concept, forms and languages of the experimentation in audiovisual art.	First experimental formalisations with image in movement. Cinema without cinema. Split of the devices of the cinema. Aesthetic and ideological concepts in the audiovisual experimentation of the present.
Need of the audiovisual experimentation.	Visual and audible resources of the audiovisual artist  Resources of the setting in audiovisual art: conventional languages / experimental languages.
Origin, evolution and consolidation of the Cinema- Essay: international Cases. Cases in Spain and Galicia.	Audiovisual essay autobiographical Cinema Cinema expanded
Audible strategies and of the voice in the Documentary Modalities.	Text *enunciativo. Use and application by means of technical tools.
Strategies of filming.	Devices of camera.
Enlargement of the plastic possibilities and of composition of the plane.	Technical devices of illumination  Devices hardware and computer software.
Edition and *pos-production of the audiovisual image.	Devices of digital edition *Coversores of video Treatment of the video for his adaptation to distinct systems

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	50	0	50
Laboratory practical	20	68	88
Workshops	14	58	72
Mentored work	9.5	30	39.5
Mentored work	9.5	30	39.5
Mentored work	3	8	11

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

## Methodologies

	Description
Lecturing	Masterclass with support of documentation and multimedia systems. Exhibition of the contents of the matter. Paradigmatic examples of the history and the main modalities of the audiovisual art. Analysis of the ontology of the image in movement. Critical analysis of cultural axioms that define the distinct audiovisual devices. Taking of notes and exhibition debated of the same. Modality: guided. Reverse education. Presence of the/the educational and compulsory presence of the students. Stage: common classroom. Room of projections.
Laboratory practical	Practical learning, by means of the simulation of cases, of the handle of the tools of creation (Hardware and Software) involved in the recording, capture, edition and postproduction of the image and the digital sound. Modality: guided. Realisation of practical exercises by part of the students. Presence of the/the educational and compulsory presence of the students. Stage: Laboratory of audiovisual; *Plató audiovisual.
Workshops	Learning and realisation of practices of illumination in study. Creation of environments. I handle direct of the *equipación technical and of the grill of focus installed. Realisation of exercises of taking of image with control of temperature of colour. Modality: specific assistance by part of the professor to the individual activities and/or of group that develop the students. Stage: *Plató Audiovisual.

Mentored work	MENTORED WORK 1. (Experimental video). Single-channel work based on experimental audiovisual art keys (to be carried out in the first 5 weeks of the four-month period).
Mentored work	MENTORED WORK 2. (Experimental Video - Personal Poetics) Creation of an audiovisual work in which, from the themes of space, time and/or the body, a concept is expressed by means of forms, moving images and sounds. Aesthetic coherence will be sought from personal approaches (to be carried out in the 5 central weeks of the four-month period).
Mentored work	MENTORED WORK 3. (Autobiographical video). Single-channel work based on the development of the forms and concepts of the audiovisual essay, specifically in its modality of autobiographical audiovisual (to be carried out in the last 5 weeks of the four-month period).

### Personalized assistance

#### Methodologies Description

Mentored work	Realisation of 2 projects of audiovisual creation, like final work: a work *monocanal based in the keys of the experimental audiovisual art (will be finalised and delivered in the temporary equator of the *cuatrimestre). Another, work *monocanal based in the keys of the audiovisual Essay (will be finalised and delivered at the end of the *cuatrimestre.) His evaluation will be continuous. The personalised attention in this field develops , by part of the-educational ace, directly in the classroom (audiovisual Laboratory; audiovisual Workshops) during the time of *presencialidad of the student programmed for this work and, therefore, during the realisation of the projects (audiovisual works) that the student was carrying out. Has theoretical and practical character.
Mentored work	
Mentored work	

### Assessment

	Description	Qualification	Training and Learning Results	
Lecturing	(*)Valorarse a asistencia e a participación	10	B1	C1 C2 C6 C7 C9 C12 C14 C16 C19 C20 C22 C25
Mentored work	MENTORED WORK 1 Experimental video	35	B1	C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43



Mentored work	MENTORED WORK 2	40	B1	C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43
	Experimental video - personal poetics			
Mentored work	MENTORED WORK 3	15	B1	C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43
	Autobiographical video			

### Other comments on the Evaluation

**AVALIACIÃO CONTINUOUS:** The process of \*avaliaciãon continuous to apply \*ã the described in the \*tã good previous.

**AVALIACIÃO GLOBAL:** Stop those/the students that opt by the \*avaliaciãon global if \*aplicarã the following systems, criteria and percentages of \*avaliaciãon:

- \*Presentaçãon Of one work \*prãctico on contents developed in the subject \*ã 40%

- Test writing: \*Anãlise and comment of a work of reference exposed in the moment of the \*realizaciãon of the proof. If \*valorarã the felicitous \*valoraciãon in the \*ãmbito artãstico of the work proposed, \*asã how the \*sãto \*relaçãon with the his formal aspects. \*ã 60 %

### 2ª OPORTUNIDADE DE AVALIACIÃO (July)

#### AVALIACIÃO CONTINUOUS:

The students \*deberã present the same \*nãmere of projects, second the same \*parãmetres that transmitted in the \*transcurso of the subject. \*Deberã #Prpers based in the even type of content \*temãtico, objectives to reach and \*metodoloxãthe developmental, stipulated during it \*imparticiãon @docente of the subject.

The three projects \*serã realized #afresh and delivered of form mandatorily individual, by each student/it, independently that during it \*imparticiãon of the subject, in the 1ª \*Cuadrimestre and \*atã the announcement (January), \*algã of them was realized in group. \*ã Say, \*deberã consist in a \*realizaciãon absolutely distinct of the realized and delivered in the 1ª Announcement (January).

No \*poderã, therefore, go back deliver \*ningã work already evaluated (so much positive how negatively) in the 1ª Announcement (January), being mandatory to go back realize #afresh all the works required now stop the announcement of July.

These works \*deberã realized, \*atã the date of the announcement of July, low the tracking \*dalgã or of all the @docente of the subject and, therefore, the professors/the \*deberã \*coãecer the process of \*realizaciãon gave works and know that \*serã presented how result to evaluate in the announcement of July. Stop this, the students \*deberã keep contact, us time of \*tutorãthose that stipulate , with the professors/the involved.

**AVALIACIÃO GLOBAL:** Stop those/the students that opt by the \*avaliacão global if \*aplicar a the same \*desempenho of proofs of the first opportunity of \*avaliacão

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## Sources of information

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AUMONT, A; BERGALA, A; MARIE, M; VERNET, M., **Estética del Cine**, Paidós Comunicación, 2005

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ROMAGUERA I RAMIO; J. ALSINA THEVENET; H. (ED.), **Textos y Manifiestos del Cine**, Cátedra. Signo e imagen, 2003

SOLANA; Genma / SOLEU; Antonio, **Uncredited**, IndexBook, 2008

TORREIRO; C. CERDÁN; J. (ED.), **Documental y Vanguardia**, Cátedra. Signo e imagen, 2005

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SANTAMARÍA FERNÁNDEZ, A., **Paradojas de lo Cool. Arte, literatura, política**, Textos (in)surgentes. ALTOPARLANTE, 2016

SANTAMARÍA FERNÁNDEZ, A., **Narración o barbarie**, Sans Soleil Ediciones, 2017

SANTAMARÍA FERNÁNDEZ, A., **En los límites de lo posible: Política, cultura y capitalismo afectivo**, AKAL, 2018

SCHAEFFER, P., **¿Qué es la música concreta?**, Nueva visión, 1959

SCHAEFFER, P., **Tratado de los objetos musicales**, Alianza, 1988

**Señales de video: aspectos de la videocreación española de los últimos años**, MNCARS, 1995

VVAA, **Lume na periferia. Para unha historia do cinema en lingua galega**, Galaxia, 2021

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## Recommendations

### Subjects that continue the syllabus

Related arts/P01G010V01801

Videographic projects/P01G010V01909

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

Images in motion/P01G010V01403

Time and space processes/P01G010V01405

### Other comments

The MOOVI telelearning platform will be used to maintain communication with students, provide documents related to the contents of the subject, etc.

**IDENTIFYING DATA****Artistic production: image 1**

Subject	Artistic production: image 1			
Code	P01G010V01503			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Mandatory	3rd	1st
Teaching language	Spanish			
Department				
Coordinator	Blanco Salgueiro, Loreto			
Lecturers	Blanco Salgueiro, Loreto Heyvaert, Ann Romani Fernández, Lucía			
E-mail	loblancosal@yahoo.es			
Web				
General description	This Matter inscribes inside the production *artística, and also, this related with some other activities *artísticas involved in the production of *imagenes of character *artístico			

**Training and Learning Results**

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
C22	Ability to produce and link ideas within the creative process.
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.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
C38	Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
The student will apply the knowledge of different own artistic disciplines of the creation of images and his possible interrelationship.	C7 C9 C12
The student will reach the knowledge of the own procedures of the disciplines related with the preparation of images.	C7 C9 C12
The student will obtain the knowledge of systems of reproduction of the image.	C9 C12 C14

The student will achieve the capacity to develop creative proposals with extension.		C31 C32 C37
The student will attain the capacity to tackle problems of the art in a group of works.		C31 C37 C38
The student will purchase the capacity for the visualisation and the analysis of images.	B1	C1 C25
The student will distinguish between the different capacities for the handle of methods of specific production.		C31 C32
The student will determine his capacities to comprise in his maximum intensity the experience of the workshop of production and creation.		C20 C22 C31 C32
The student will recognise his capacities to give visibility to the mental ideas and to the sensitive world.		C31 C38
The student will allocate his capacities to happen of the mental images to the visual.		C31 C32
The student will reach the capacity for the projection and construction of previous images to the work.		C26 C38
The student will discover skills for the handle of instruments and own methods of the drawing, the painting and the photography.		C42 C43
The student will apply skills for the experimentation with the image.		C42 C43
The student will distinguish skills for the integration of complementary disciplines in the production of images.		C33 C42 C43

## Contents

### Topic

ARTISTIC PRODUCTION:IMAGE 1	-The painting and the drawing like gender. Processes and technical. The photography applied to the production of images.
ARTISTIC PRODUCTION:IMAGE 1	-Development and expansion of the pictorial field.Relations with other genders and disciplines -Developments and expansions of the drawing like creative field. Relations with other genders and disciplines. -Reversible and irreversible processes. Processes and procedures of creation of only images. -Introduction to the project in the creation of images
ARTISTIC PRODUCTION:IMAGE 1	-Concept of authorship.

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	15	0	15
Mentored work	50	0	50
Autonomous problem solving	0	158	158
Studies excursion	0	25	25
Lecturing	0	12	12
Essay	40	0	40

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

## Methodologies

	Description
Lecturing	Face-to-face class with possible multimedia support. Aims: contribute to the student/to, the *informacion necessary for the realisation of the work in the *asignatura
Mentored work	The students work in the classroom under supervision of the professor.
Autonomous problem solving	Way in which they formulate the educational activities related with the *asignatura and that the student/to has to resolve.
Studies excursion	Autonomous activity of the student.
Lecturing	Documentation of the works realised. Preparation of evaluations. Autonomous activity of the student.

## Personalized assistance

### Methodologies Description

Mentored work The \*profesorado attends individual and/or collectively to the students in his work. It pursues to orient and give the necessary guidelines to each student during the development of the activity creator

## Assessment

	Description	Qualification	Training and Learning Results
Lecturing	Oral examinations (oral proofs in the classroom, interview, debate, etc.). The student will purchase the capacity for the visualisation and the analysis of images.	10	B1 C1 C25
Mentored work	Technicians of observation (assistance, implication, commitment). The student will attain the capacity to tackle problems of the art in a group of works.	30	C31 C37 C38
Autonomous problem solving	Activity in which they formulate problems and/or exercises related with the matter. The student has to develop the suitable or correct solutions by means of the *ejercitación of routines, the application of procedures of transformation of the available information and the interpretation of the results. It is used to use as I complement of the lesson *magistral. The student will reach the knowledge of the own procedures of the disciplines related with the preparation of images.	20	C7 C9 C12
Essay	The student of individual way or in group presents the result of his work, projects, etc., in front of the professor and a group of students. Aims. Check the understanding that the student/to has realised of his artistic practice, as well as his capacity of analysis and self-criticism. The student will determine his capacities to comprise in his maximum intensity the experience of the workshop of production and creation.	40	C20 C22 C31 C32

## Other comments on the Evaluation

Continuous evaluation through the follow-up of the work in the classroom-workshop. Continuous evaluation through the exhibition of projects and results. Global evaluation of the process of learning and the acquisition of competitions and knowledges. Numerical final qualification of 0 to 10 according to the valid legislation. In the dates of evaluation will be able to ask the presentation of all the exercises and proposals posed during the course. If the professor or the professor they consider it necessary will realise some proof \*específica theoretical/practical. Extraordinary announcement of \*xullo: 6 of \*xullo 2017, 17:30 \*h. Extraordinary announcement end of \*carreira: 26 October 2016, 10:00 \*h.

## Sources of information

### Basic Bibliography

### Complementary Bibliography

BACHELARD, Gastón, **La poética del espacio**, Ed. Fondo de Cultura Económica, 1957

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KRAUSS, Rosalind E., **El inconsciente óptico**, Colección Metrópolis, Editorial Tecnos, 1997

SENTÍS, Mireia, **Al límite del juego**, ed. Ardora, 1994

SHINER, Larry, **La invención del arte**, Paidós, 2004

Maurice Merleau-Ponty, **EL MUNDO DE LA PERCEPCION: SIETE CONFERENCIAS**, FONDO DE CULTURA ECONOMICA DE ESPAÑA,

Almudena Fernández Fariña, **Lo que la pintura no es. La lógica de la negación como afirmación del campo expandido en la pintura**, Diputación de Pontevedra, 2010

VVAA, **Una tirada de dados: Sobre el azar en el arte contemporáneo**, Comunidad Autónoma de Madrid, 2008

Miguel Angel Ledezma Campos, **Juego y Arte Contemporáneo. El arte como competencia, azar, simulacro y vértigo**, Edición electrónica, Universidad Autónoma Hidalgo (México), 2021

## Recommendations

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

Artistic expression: Drawing-Shape/P01G010V01102

Artistic expression: Material-Colour/P01G010V01201

Photographic techniques/P01G010V01204  
Pictorial techniques/P01G010V01104  
Drawing/P01G010V01402  
Painting/P01G010V01404

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**Other comments**

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Assist and visit regularly exhibitions in museums and galleries of art.  
It recommends work, work and work.

Loreto White. Monday 9.30 to 10.30 \*h. And Wednesday, of 11.30 to 14.30 \*h. And of 16:00 to 18:00 \*h.  
loblancosal@yahoo.es

Teresa haystacks: 1º\*Cuatrimestre: Friday, of 8.30 to 14.30 \*h.  
2º\*Cuatrimestre: Friday of 8.30 to 10 and of 16:00 to 20.30 \*h.

Jesús Pastor: Thursday of 8.30 to 12.30 and Friday of 8.30 to 10.30 \*h. jpastor@uvigo.es

Chelo \*Matesanz: Tuesday, of 12.30 to 15.30 and Wednesday, of 11.30 to 14.30 \*h. chmatesanz@uvigo.es

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**IDENTIFYING DATA****Art and contemporary culture**

Subject	Art and contemporary culture			
Code	P01G010V01601			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	3rd	2nd
Teaching language	Spanish			
Department				
Coordinator	Lage Veloso, Carmen			
Lecturers	Lage Veloso, Carmen			
E-mail	carmen.lage.veloso@uvigo.es			
Web	<a href="http://https://moovi.uvigo.gal/">http://https://moovi.uvigo.gal/</a>			
General description	Art and *contemporaneidad is a pertaining transversal matter to the module of the artistic contexts and devoted to face the appearances more *circunstanciales and of period of the art, so much by his social significance like cultural. This subject complements the knowledges purchased *secuencialmente in previous courses, more specifically in the matters of "Anthropology of the Art" and "History of the Art", of first course, and "Psychology of the Art" and Art and modernity", of second course. This subject pretends that the student know and analyse those artistic practices that develop in the actuality and that relate them with those concepts established in the idea of *contemporaneidad. This subject will have continuity in fourth course and more specifically in the matters: "Work of end of degree", "artistic Projects", "affine Arts" and "Management, artistic field and professional world".			

**Training and Learning Results**

Code	
A1	Students will have shown they have sufficient knowledge and understanding of an area of study, starting after completion of general secondary education, and normally reaching a level of proficiency that, being mostly based on advanced textbooks, will also include familiarity with some cutting-edge developments within the relevant field of study.
A2	Students will be able to apply their knowledge and skills in their professional practice or vocation and they will show they have the required expertise through the construction and discussion of arguments and the resolution of problems within the relevant area of study.
A3	Students will be able to gather and interpret relevant data (normally within their field of study) that will allow them to have a reflection-based considered opinion on important issues of social, scientific and ethical nature.
A4	Students will be able to present information, ideas, problems and solutions both to specialist and non-specialist audiences.
A5	Students will acquire the learning skills that are required to pursue further studies with a high degree of independence.
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.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B4	Independent-learning skills.
B5	Independent work skills.
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B8	Personal initiative and self-motivation.
B9	Perseverance skills.
B11	Interpersonal skills, confidence in one's own abilities and resources.
B12	Ability to adapt to new situations.
B13	Appreciation of diversity and multiculturalism.
B15	Awareness of cultural heritage.
B16	Professional ethical commitment.
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.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
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.
- C8 Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
- C9 Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
- C10 Knowledge of Spanish and international cultural institutions and bodies and their functioning (network of museums, exhibitions, biennial shows, etc.).
- 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.
- C13 Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.
- 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.
- 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.
- C25 Skills for analytical (self-)reflection and (self-)criticism in artistic work.
- C35 Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
- 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.
- C39 Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.

### Expected results from this subject

Expected results from this subject	Training and Learning Results		
The student will comprise the real channels of exhibition and diffusion of the contemporary art. Distinguish those spaces and exhausted or barren projects.	A1	B1	C2
	A2	B3	C3
	A3	B12	C4
	A4	B13	C5
	A5	B15	C8
		B16	C10
The student will identify those contemporary artistic practices that they are resulted of a deep reality, in front of simulations institutionalised.			C17
			C35
	A1	B1	C1
	A2	B2	C2
	A3	B3	C4
	A4	B4	C5
	A5	B5	C8
		B6	C10
		B9	C17
		B11	C35
		B13	C37
The student will distinguish between the reflection made from the art, in front of the *textualidad of the social sciences that disseminate in the field of the art.		B15	
		B16	
		B1	C1
		B2	C5
		B3	C21
		B4	C25
The student will reach one some skill to establish critical speeches on the contemporary art.		B5	
		B11	
		B1	C1
		B2	C2
		B3	C3
		B4	C4
		B5	C5
		B6	C6
		B7	C7
		B8	C8
		B9	C9
		B11	C10
		B12	C12
	B13	C13	
	B15	C17	
	B16	C19	



The student will modify the old and exhausted idea of the art *identitario, and substitute it by universal languages *matizados from the imaginary own.	B7 B8 B9 B12	C1 C2 C4 C5 C8 C13 C19 C37
The student will determine contexts *posibilistas for the development of projects and contemporary artworks.	B2	C17 C37
The student will identify the cultural causes (religious, political and economic) that determine the contemporary artistic contexts.	B1 B2 B3 B4 B5 B6 B13	C2 C4 C19 C35
The student will recognise those contributions *discursivas that are own with the contemporary sensitivities.	B1 B3 B11 B16	C5 C6 C7 C8 C9 C13 C21 C25 C37 C39
The student will distinguish between artistic productions that represent the *contemporaneidad and those that simply *suceden in the time.	B1 B3 B4 B5 B6 B7 B8 B9 B13 B15	C21 C25 C35 C37
The student will apply skills for the *contextualización of the own work in contemporary cultural situations.	B1 B2 B3 B7 B11 B12	C1 C2 C3 C4 C8 C9 C10 C12 C13 C21 C25
The student will allocate imaginative resources to discern the artistic creation in contemporary contexts.	B3 B4 B5 B6 B8 B9 B16	C1 C8 C10 C17 C19 C25 C37
New	A1 A2 A3 A4 A5	B1 B2 B3 B4 B5 B9 C1 C3 C5 C6 C13 C25

## Contents

Topic

To. Introduction to the contemporary speech	<p>1. Modernity, *Postmodernidad, *Contemporaneidad. The debate *modernidadpostmodernidad. Crisis of the Modernity and of the subject modern. Reflection on the new frame of debate in the culture *i the artistic production from the seventies. Keys of analysis. Introduction to the continental philosophy and his American reception. The critical theory *franckfortiana and the influence of the thought *postestructuralista French.</p> <p>2. The linearity of the progress and the eternal return. Of the anxiety of the influences to the influence like *tropo. The years 80: the phenomenon of the</p> <p>*neos and the strategies *apropiacionistas</p>
*B. Narratives of resistance	<p>1. el Speech *postcolonial. Cases of study. Debate apropos *Magiciens of the *terre curated in 1989 by Jean-Hubert Martin.</p> <p>2. la (Of) construction of the gender and the contemporary art. *Teoria Feminist and contemporary artistic practices. Of The Origin of the world of *Courbet to *Untitled of Zoé Léonard. Of the feminism of the equality to the deconstruction of the gender like difference. Theory *queer.</p> <p>*Genealogia Of the artistic practices related.</p>
C. The places of the memory	<p>1. Poetics and political of the sublime. la notion of *irrepresentable. The tradition of the sublime: the content to try delete the content. Jacques *Rancière and Georges *Didi-*Huberman: the politics of the images.</p> <p>Images in spite of everything. It *tecnosublime: His *clinamen contemporary.</p> <p>2. Art and Archive. *Foucault And the paradigm of the archive. The two machines of archive. Benjamin *Buchloh, Jacques *Derrida, *Hal *Foster. Contemporary artistic proposals</p>
D. Art and ecology	<p>1. Ethical articulation-political: *ecosofía. Welcome to the *Antropoceno. Flat ontologies. Crisis of the anthropocentrism. *Posthumanismo. New materialisms. Ontology oriented to the objects. Speculative realism. *Deleuze And *Guattari, Bruno *Latour, , Graham *Harman, Timothy *Morton, *Rosi</p> <p>*Braidotti, Donna *Haraway.</p> <p>2. Artistic proposals from the 60 until the actuality. It documents 13 (2012) and 15 (2021). XVI Biennial of Istanbul -The Seventh Continent- 2019</p>
And. Live and experience the *contemporaneidad	<p>1 Of the art like poetic exercise and intellectual to the art like cultural product. Art and society.</p> <p>2 The art in the contemporary societies. The crosslinking of the cultures, the communities and his evolutionary parameters-contextual: it Orient/Occident (*Eurasia), Europe/America, First World/ Third World, Centre/Periphery, etc.</p> <p>3 The reality of the contemporary art in Galicia. Changes and paradigms in the training of a new generation of Galician artists after the studies of *BBAA.</p> <p>4 The contemporary art in the context of the cultural industry and of the entertainment. Biennial, fairs of art and *macroexposiciones transformed in thematic parks and in social events.</p> <p>5 *Legitimación, significance and market of the art. Agencies and intermediaries. Types of markets of the art and his relation with the societies, the institutions and the different cultural politics. 6 The debate between the public art and the private art. If they exist public and private collections, and of equal cultural political way and private enterprises, ¿will exist also public artists and private artists?</p>
*F. *Mapeando The last tendencies	Cases of study

### Planning

	Class hours	Hours outside the classroom	Total hours
Seminars	15	16	31
Introductory activities	4	2	6
Debate	4	0	4
Lecturing	27	26	53

Problem solving	2	21	23
Mentored work	8	25	33

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

### Methodologies

	Description
Seminars	It proposes the understanding and/or diagnostic of stages that *atañen to the art in the actuality. The analysis of activities related with the contemporary art and his *entramado in the social will be the focus of attention of the practical *seminarial.
Introductory activities	We pose a put in contact between the organisation of the conceptual resources and *discursivos of the student and the contents that will develop the subject. The introductory activities look for the complicity between the student, the matter and the professors that give it.
Debate	The subject *propiciará the debate in the concerning the personal development and to the training of an ideological and social criterion. The contemporary characterises by the construction of a feeling formed by multiple contrary thoughts and in constant emergency.
Lecturing	Build a theoretical body of reflection that allow to the students interrogate on the questions that conform the artistic practice in the context of the current cultural dynamics.
Problem solving	It treats to improve the work in group by means of the resolution of questions that have to see with the artistic activity, being this a vehicle of collaborations increasingly *interdisciplinar.
Mentored work	(*)Trátase de potenciar o traballo tanto individual como en grupo, mediante a resolución de cuestións que teñen que ver coa actividade artística, sendo esta un vehículo de colaboracións cada vez máis interdisciplinar.

### Personalized assistance

#### Methodologies Description

Seminars	The students knows, through the debate, the seminars and the resolution of problems, the degree of assent and significance that obtains inside the class, his capacity to convince in the debate, the handle that it does of the data and his argumentation of the contemporary speeches.
Problem solving	The students knows, through the debate, the seminars and the resolution of problems, the degree of assent and significance that obtains inside the class, his capacity to convince in the debate, the handle that it does of the data and his argumentation of the contemporary speeches.
Mentored work	It treats to improve the so much individual work as in group, by means of the resolution of questions that have to see with the artistic activity, being this a vehicle of collaborations increasingly *interdisciplinar.

### Assessment

	Description	Qualification	Training and Learning Results
Seminars	They will pose activities on a specific subject or cases of study that allow to deepen or complement the contents of the matter. It treats to strengthen the contents of the subject and check his correct understanding by part of the students	15	A1 B1 A2 B2 A3 B3 A4 B4 A5 B5 B6 B7 B8 B9 B11 B12 B13 B15 B16
Introductory activities	Activities directed to take contact and gather information on the students, as well as to present the subject. ¿It is necessary to go to class in the era of the *IA?	5	B9 C1 B11 C2 B12 C3 B13 C4 B15 C5 B16 C6 C7 C8 C9 C10 C12 C13 C17

Lecturing	Exhibition by part of the professor of the contents on the matter object of study, theoretical bases and/or guidelines of a work, exercise that the/the student has to develop	0	A3 A4 A5	C1 C2 C3 C4 C5 C6 C7 C8 C9 C10 C12 C13 C17 C21 C25 C35 C37 C39
Problem solving	So much in the modality of continuous Evaluation as in the one of global Evaluation,the students will have to surpass a proof of examination.  In both systems of evaluation the students will have to show skill to establish critical speeches on the contemporary art. The students will determine contexts *posibilistas for the development of projects and contemporary artworks. The students will identify the cultural causes (religious, political and economic) that determine the contemporary artistic contexts. The students will distinguish between artistic productions that represent the *contemporaneidad and those that simply *suceden in the time. The students will develop resources *discursivos and imaginative to discern the artistic creation in contemporary contexts.	40	A3 B1 A4 B2 A5 B3	C1 C2 C3 B4 C4 B5 C5 B6 C6 B7 C7 B8 C8 B9 C9 B11 C10 B12 C12 B13 C13 B15 C17 B16 C19 C21 C25 C35 C37
Mentored work	So much in the modality of continuous Evaluation as in the one of global Evaluation, will value the exercises proposed on the contents object of study along the course. Said exercises will adjust to the exposed guidelines in the billed published in *Moovi and will have to incorporate contributions and appointments of the perspectives and problematic tackled in the compulsory bibliography.  In both systems of evaluation the students will have to show skill to establish critical speeches on the contemporary art. The students will determine contexts *posibilistas for the development of projects and contemporary artworks. The students will identify the cultural causes (religious, political and economic) that determine the contemporary artistic contexts. The students will distinguish between artistic productions that represent the *contemporaneidad and those that simply *suceden in the time. The students will develop resources *discursivos and imaginative to discern the artistic creation in contemporary contexts.	40	A3 B1 A4 B2 A5 B3	C1 C2 C3 B4 C4 B5 C5 B6 C6 B7 C7 B8 C8 B9 C9 B11 C10 B12 C12 B13 C13 B15 C17 B16 C19 C21 C25 C37 C39

### Other comments on the Evaluation

The student can opt by two systems of evaluation:&nbsp;- CONTINUOUS EVALUATION : The students will make periodically the works during the course of the \*cuatrimestre. They will make also a proof of examination at the end of the same.&nbsp;\*R\*EQUISITOS OF COMPULSORY FULFILLMENT:it will be compulsory the delivery of ALL the works and will be necessary to obtain a minimum of 4 points in the proof of examination for \*ponderar with the works of the course.&nbsp;- EVALUATION \*GLOBAL : The students will have to present analogous works to the proposed during the course whose billed will be published in \*Moovi. The day of the proof of examination will be the deadline to deliver said works. \*R\*EQUISITOS OF COMPULSORY FULFILLMENT:it will be compulsory the delivery of ALL the works and will be necessary to obtain a minimum of 4 points in the proof of examination for \*ponderar with the works of the course. The students of ANNOUNCEMENT OF SECOND OPPORTUNITY (JULIO) will present, respectively, all the exercises required during the \*cuatrimestre and will make a proof of examination in said announcement.&nbsp;REQUIREMENTS OF COMPULSORY FULFILLMENT:it will be compulsory the delivery of ALL the works and will be necessary to obtain a minimum of 4 points in the proof of examination for \*ponderar

with the works of the course. Dates and hour of the proofs of evaluation: consult the calendar published in the web page of the Faculty of Fine arts (Degree in Fine arts - proofs of evaluation), approved by the Board of Faculty.

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## Sources of information

### Basic Bibliography

### Complementary Bibliography

- ARDENNE,P, **Un arte ecológico. Creación plástica y antropoceno**, Adriana Hidalgo Ed., 2022
- Bourdieu, Pierre, **Las reglas del arte. Génesis y estructura del campo literario.**, Anagrama, 2002
- Bourriaud, Nicolas, **Estética relacional**, Adriana Hidalgo, 2007
- BUCHLOH, B. et al, **Arte desde 1900. Modernismo. Antimodernismo.Postmodernismo.**, Akal, 2006
- Findlay, Michael, **El valor del arte**, Fundación Gala-Salvador Dalí, 2013
- GUASCH, A.M, **El arte último del siglo XX. Del posminimalismo a lo multicultural**, Alianza Forma, 2000
- Guasch, Anna María, **El arte del siglo XX en sus exposiciones. 1945-2007**, Serbal, 2009
- GUASCH, A M., **El arte en la era de lo global. 1989-2015**, Alianza Forma, 2016
- Helguera, Pablo, **Manual de estilo del arte contemporáneo. La guía esencial para artistas, curadores y críticos**, Tumbona Ediciones, 2013
- MAYAYO,P., **Historia de mujeres, historia del arte.**, Cátedra, 2003
- PRADA, J.M., **La apropiación posmoderna. Arte, práctica apropiacionista y teoría de la posmodernidad**, Fundamentos, 2001
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- Thompson, Don, **La supermodelo y la caja de brillo**, Ariel, 2015
- VV.AA, **Modos de hacer. Arte crítico, esfera pública y acción directa.**, Universidad de Salamanca, 2001
- VV.AA, **Mujeres en el sistema del arte en España**, MAV y EXIT, 2012
- Wallis, Brian, **Arte después de la modernidad. Nuevos planteamientos en torno a la representación.**, Akal, 2001

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## Recommendations

### Subjects that continue the syllabus

- Management, the artistic sector and the professional world/P01G010V01910
- Research and creation process/P01G010V01701
- Sculpture and installations projects/P01G010V01906

### Subjects that are recommended to be taken simultaneously

- Philosophy of art/P01G010V01501

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

- Anthropology: Anthropology of art/P01G010V01101
- History: History of art/P01G010V01202
- Art: Art and modernity/P01G010V01401

### Other comments

The matters that were selected establish a theoretical and analytical bond with the contents of the matter Art and \*contemporaneidad.

\*Tutorías: The \*tutorías will be published in the corresponding application.

**IDENTIFYING DATA****Artistic production: image 2**

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

**Training and Learning Results**

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
C38	Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
The student will be able to know the methods of production and artistic techniques.	C7 C9 C12
The student will be able to know the procedures and own processes of the disciplines related with the manufacture of work *reproducible.	C7 C9 C12

The student will be able to know the systems of reproduction of the digital and analog image.		C9 C12 C14
The student will be able to know the vocabulary, code and inherent concepts to the fields of the design, the edition, the illustration and the multiple image.		C6 C7
The student will be able to develop creative proposals with extension.		C31 C32 C37
The student will be able to board creative problems in one joint of artistic works.		C31 C37 C38
The student will be able to comprise in the his maximum intensity to experience of the workshop of production and creation.		C20 C22 C31 C32
The student will be able to see and #analyze any image.	B1	C1 C25
The student will be able to apply with creativity processes of design, reproduction and graphic edition.		C19 C20 C31 C32
The student will be able to handle methods of specific production.		C31 C32
The student will be able to handle tools and own methods in the creation of the digital image.		C42 C43
The student will be *capacitado to experience with the image		C42 C43
The student will be able to integrate distinct disciplines in the production and reproduction of images.		C33 C42 C43
The student will be able to apply of creative way processes of design, reproduction and graphic edition.		C37 C42 C43

## Contents

### Topic

#### GENERAL CONTENTS

Dice the multidisciplinary character of this subject and the \*transversalidad that requires, establish several blocks of work. They Will impart theoretical contents-practical related and in continuous dialogue with the final project, around one project of multiple art \*seriado.

#### THEMATIC CONTENT.

Characteristics of the contemporary multiple art: Multiplication - variation - repetition - transformation. IT all and the fragmentation. Uniqueness and \*multiplicidad. \*Seriación. \*Confluencia And integration of disciplines. Hybridization. Disciplines related with the manufacture of work \*reproducible: analog and digital Image. Technical traditional graphics, experimental, industrial, mixed. Photograph. Illustration. Graphic design. History: of the "\*suite" recorded and the recorded of illustration to the project \*seriado contemporary, the book of artist or the book of photograph. Fields of \*difusión and consumption of the multiple work today: market, edition, centres of \*difusión, \*certames, fairs, internet,...

CONTENT OF The PROJECT. Multiple art: of the graphic project \*seriado to the book of artist. The multiple project, or the book, how global artistic project. Concept/idea: \*narratividad, visual codes, communicative function, collection, archive, the concept book, ...

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

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

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

Materials: papers, others bear.

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

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

*I. RECORDED And ESTAMPACI*ÓN	<p>*I.1. PROJECT And HALF. Election of the technical process more suitable. Combination of processes. Experimentation. Evolutionary matrix. Iron lost. Resources of *estampaci*ón (colours, *rodetes, *collage, ...). Relations of *permeabilidad and *absorci*ón between traditional and digital processes.</p> <p>*I.2. #GRAPHICS And SERIOUSCI*ÓN. Repetition / transformation. Of the emblazons to the page.</p> <p>*I.3. It BEAR: Papers, cloths, others.</p> <p>*I.4. PRESENTATION: Folders, manual or digital book.</p>
II. PUBLISHING DESIGN And MAQUETACI*ÓN	<p>II.1. The TIPOGRAFWENT: types, styles, sizes,%or2026</p> <p>II.2. MAQUETACI*ÓN BASIC: Composition in the page: organisation, visual hierarchy, encryption, text and *imane, ...</p> <p>II.3. The RET*ÍCULA. Parts of a *ret*ícula, definition of the *ret*ícula, margins.</p> <p>II.4. PARTS OF A BOOK. The page, the double page and it everything.</p> <p>*I.5. ENCADERNACION. Types of *encadernaci*ón.</p>
III. DIBUJIT And ILLUSTRATION	<p>III.1. The DRAWING HOW TRANSVERSAL MEANS IT ALL The DISCIPLINES.</p> <p>III.2. RECORDED And ILLUSTRATION.</p> <p>III.3. FASCICLES And FASCICLES OF FIELD.</p> <p>III.4. *FANZINE. COMIC.</p>
IV. PHOTOGRAPH	<p>IV.1. The PHOTOGRAPH HOW TOOL IV.1. The PHOTOGRAPH HOW EXPRESSIVE TOOL And OF COMMUNICATION. Concepts, creativity and ways of expression.</p> <p>IV.2. The ANALOG And DIGITAL IMAGE. Resources of manipulation and transformation.</p> <p>IV.3. INPUT OF The DIGITAL IMAGE. Scanned. Resolutions of entrance in relation with the formats and the final dimensions.</p> <p>*V.4. PRODUCTION. Digital printers. You bear.</p>
*V. INTERDISCIPLINIAREDA	<p>*V.1. COMBINATION OF PROCESSES, MESTIZAXE: Justification. *Adecuaci*ón Between language and concept.</p> <p>*V.2. DESDIBUJAMIENTO OF The DISCIPLINES: Art and communication. Design and art. The book of artist how mixed project, ...</p> <p>*V.3. DIGITAL IMAGE. Scanned. Resolutions of entrance in relation with the formats and the final dimensions.</p> <p>*V.4. PRODUCTION. Digital printers. You bear.</p>

<b>Planning</b>			
	Class hours	Hours outside the classroom	Total hours
Laboratory practical	18	40	58
Project based learning	18	40	58
Seminars	6	6	12
Lecturing	15	0	15
Studies excursion	3	0	3
Project	20	40	60
Essay	15	30	45
Essay	3	15	18
Portfolio / dossier	6	24	30

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

<b>Methodologies</b>	
	Description
Laboratory practical	<p>The students work individually or in group under supervision of the professor. Practical exercises of learning of *subtemas. *Titor*as And corrections.</p> <p>-Progressive election: #prpers offered to the student to possibility to choose different options of work in function of the his interests, preferences, capacities, etc.</p> <p>-Consideration of rhythm and methodology of personal work.</p> <p>-Critical orientation of the work that was to realize respecting the creative development personnel.</p>
Project based learning	<p>The student, of individual way or in group, works in the development of the project and presents the result of the his work in front of the professor and a group of students. Development of the project: definition; concretion of the conceptual frame of the project of book of artist; review and qualification of the theoretical project that goes develop during it *cuadrimestre; outlines, diagrams, sequence, presentation of structure, parts of the book and *ret*ícula; presentation and defence of the project in public employing a model of audiovisual presentation or *inform*ático; exhibition of the theoretical and practical works of kind; approval and put in action of the projected; production and physical manufacture; manufacture by heart *xustificativa theoretical; final defence and delivery of the project.</p>



Seminars	*Cursiño Of short length with a system of work with a strong practical cargo to charge of a professor or a specialist invited *ad-hoc.: It takes of contact with professionals of the field, invited national or foreign to see in that and as if it is working of a practical way in the field of the creations of publishing multiple work. Talks-colloquium, glimpsed to artists, conferences, seminars, etc.
Lecturing	Kind *maxistral with possible support *multimedia. Concatenation of the theory with the practical: theoretical subjects and practical exercises. Lesson *maxistral, exhibition of contents and practical demonstrations by part of the professor. Resources of visualization of images and processes. Direct observation of works realized by students of previous courses. Analysis of images reproduced so much in books or magazines how in different audiovisual means.
Studies excursion	(*)Visitas a instituciones, talleres o centros especializados en los contenidos de la materia. Observación directa del procedimientos uso de procesos gráficos para la creación de obra artística.

### Personalized assistance

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

### Assessment

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

Project based learning	The system of evaluation will be continuous and *reexerse in base to the following criteria: GENERAL CRITERIA OF EVALUATION. The artistic interest of the exercises and of the final project. Fulfilment of the objective proposed and capacity of culmination of the work. Evolution and progression in the process of learning. The quality, originality, creativity and the developmental degree of the deliveries and of the project proposed. The investigating capacity of the student. The capacity of experimentation of the student. The methodology, planning and coherence of the work along the course. The work of reflection and previous study to the process of manufacture of each project. The enlargement of the knowledges imparted in kind. Capacity of analysis and of **interrelación go in the different contents of the subject in regard to the *confluencia in the final global project. Correct use of the theoretical terminology-practical. Assistance to kind: positive and active attitude in the specialized workshops. The same. Participation in the dynamics of kind (cleaning and good use of collective materials, etc.). Understanding and correct utilization of the technical processes and the *adecuación to the own language of the procedure that use , is to say, that the conception of the image or exercise carry out from an understanding in depth of the own expressive possibilities of the procedure that employ . Correlation go in his formulations contrive-aesthetic and his technical solution-formal	3	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	SPECIFIC CRITERIA OF EVALUATION.		
	IT. PARTIAL PRACTICAL EXERCISES:		
	IT.1. #Graphics. The *adecuación of the technique to the image and to the global project *seriado. It Will value the technical complexity of the **estampación and the correct utilization of the technical processes (adjustments of registers, **superposiciones of inks, adjustment of the fluency-*viscosidade of the inks, suitable presentation, cleaning, etc.).		
	IT.2. Illustration. Conceptual weight of the artwork realized, correct election of the technique and of the half employees. Execution, development of the process of illustration (sketches to final production) and suitable presentation.		
	IT.3. Design: Phases of the project (idea, application/materialization of the idea, application computing, production to scale, final production). Correct use of the *tipografía, of the **retícula. Understanding and correct distribution and use of the parts of document edited. **Legibilidad Applied to the creative project.		
	IT.4. Photograph. Correct and creative use of photographic images. Resolutions and **pixelado.		
	**B. FINAL PERSONAL PROJECT: graphic project *seriado or book of artist.		
	**B.1. *Formalización Of the project. Idea and process.		
	**B.2. Progression and enlargement of the knowledges imparted in kind.		
	**B.3. Capacity of analysis and investigation in the subject chosen.		
	**B.4. Originality and creativity in the formulation of the subject.		
	**B.5. The aspect and the presentation: selection of images, texts, materials (papers), colour, linear and transversal composition, individual and global, *secuenciación, etc.		
	**B.6. The presentation.		

Project	<p>(*)CRITERIOS DE AVALIACIÓN APLICABLES Ao PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS:</p> <p>1. Contidos Xerais:</p> <ul style="list-style-type: none"> <li>- Capacidade de análise e de *interrelación entre os diferentes contidos da materia en relación a a confluencia en proxéctoo global final. C12</li> <li>- Pericia técnica e correcta *estampación/impresión das imaxes. C14</li> <li>- Interese conceptual da obra proposta. C19</li> <li>- A calidade, orixinalidade, creatividade e o grao de desenvolvemento das entregas e de proxéctoo final. C20</li> <li>- Adecuación da imaxe gráfica á *temátia proposta. C22</li> <li>- Grao de finalización (acabado profesional e acomodado para unha contorna expositiva). C25</li> </ul> <p>2. Gráfica. A adecuación da técnica a a imaxe e a o proxecto global seriado. Valorarase a complexidade técnica da *estampación e o correcto emprego dos procesos técnicos (axustes de rexistros, *superposiciones de tintas, axuste da fluidez-*viscosidad das tintas, presentación adecuada, limpeza, etc.). C31</p> <p>3. Ilustración. Peso conceptual das ilustracións realizadas, correcta elección da técnica e dos medios empregados. Execución, desenvolvemento de procesoo de ilustración (esbozo a produción final) e adecuada presentación. Planificación e disposición de páxina. C32</p> <p>4. Deseño: Fases de proxéctoo (idea, aplicación/materialización da idea, aplicación informática, produción a escala, produción final). Uso correcto da *tipografía, da *retícula. Comprensión e correcta distribución e uso das partes de documento editado. *Legibilidade aplicada a o proxecto creativo. C33</p> <p>5. Fotografía. Uso correcto e creativo de imaxes fotográficas. Resolucións e *pixelado. C37</p> <p>CRITERIOS ESPECÍFICOS DO PROXECTO PERSOAL FINAL: proxecto gráfico seriado, instalación gráfica ou libro de artista. C38</p> <p>1. Formalización de proxéctoo. Idea e proceso. C42</p> <p>2. Progresión e ampliación dos coñecementos impartidos en clase. C43</p> <p>3. Capacidade de análise e investigación en témao elixido.</p> <p>4. Orixinalidade e creatividade na formulación de témao.</p> <p>5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.</p> <p>6. A presentación.</p>	<p>40</p> <p>B1</p> <p>C1</p> <p>C6</p> <p>C7</p> <p>C9</p> <p>C12</p> <p>C14</p> <p>C19</p> <p>C20</p> <p>C22</p> <p>C25</p> <p>C31</p> <p>C32</p> <p>C33</p> <p>C37</p> <p>C38</p> <p>C42</p> <p>C43</p>
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Essay	(*)CRITERIOS DE AVALIACIÓN APLICABLES Ao PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS:	30	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	1. Contidos Xerais:		
	- Capacidade de análise e de *interrelación entre os diferentes contidos da materia en relación a a confluencia en proxéctoo global final.		
	- Pericia técnica e correcta *estampación/impresión das imaxes.		
	- Interese conceptual da obra proposta.		
	- A calidade, orixinalidade, creatividade e o grao de desenvolvemento das entregas e de proxéctoo final.		
	- Adecuación da imaxe gráfica á *temátia proposta.		
	- Grao de finalización (acabado profesional e acomodado para unha contorna expositiva).		
	2. Gráfica. A adecuación da técnica a a imaxe e a o proxecto global seriado. Valorarase a complexidade técnica da *estampación e o correcto emprego dos procesos técnicos (axustes de rexistros, *superposiciones de tintas, axuste da fluidez-*viscosidad das tintas, presentación adecuada, limpeza, etc.).		
	3. Ilustración. Peso conceptual das ilustracións realizadas, correcta elección da técnica e dos medios empregados. Execución, desenvolvemento de procesoo de ilustración (esbozo a produción final) e adecuada presentación. Planificación e disposición de páxina.		
	4. Deseño: Fases de proxéctoo (idea, aplicación/materialización da idea, aplicación informática, produción a escala, produción final). Uso correcto da *tipografía, da *retícula. Comprensión e correcta distribución e uso das partes de documento editado. *Legibilidade aplicada a o proxecto creativo.		
	5. Fotografía. Uso correcto e creativo de imaxes fotográficas. Resolucións e *pixelado.		
	CRITERIOS ESPECÍFICOS DO TRABALLO:		
	1. Adecuación ao enunciado e requisitos do exercicio. Idea e proceso.		
	2. Experimentación técnica e formal.		
	3. Capacidade de análise e investigación no tema/referente elixido.		
	4. Orixinalidade e creatividade na formulación de témao.		
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.		
Essay	(*)Aplícanse os mesmos CRITERIOS DE AVALIACIÓN do PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS descritos nos *ítems anteriores.	10	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	Adicionalmente, téñense en contas os seguintes CRITERIOS ESPECÍFICOS DO TRABALLO (vinculado ao seminario/*workshop temático):		
	1. Adecuación aos contidos do seminario. Idea e proceso.		
	2. Experimentación técnica e formal.		
	3. Capacidade de análise e investigación no tema/referente elixido.		
	4. Orixinalidade e creatividade na formulación de témao.		
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.		

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

## Other comments on the Evaluation

### Sources of information

#### Basic Bibliography

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### Recommendations

**Subjects that continue the syllabus**

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Design projects/P01G010V01905

Photographic projects/P01G010V01907

Digital graphics projects/P01G010V01908

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

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Computer science: Computer techniques/P01G010V01103

Photographic techniques/P01G010V01204

Graphic techniques/P01G010V01305

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**Other comments**

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**IDENTIFYING DATA****Artistic production: Object and space**

Subject	Artistic production: Object and space			
Code	P01G010V01603			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Mandatory	3rd	2nd
Teaching language	Spanish			
Department				
Coordinator	Herranz Pascual, María Yolanda			
Lecturers	Herranz Pascual, María Yolanda Novegil González-Anleo, Xoán Manuel Román Redondo, Juan Carlos			
E-mail	yherranz@uvigo.es			
Web				
General description	Object and space are, first of all, elements or appearances that defined the structural character of the sculpture during all the 20th century. The matter pretends to show and analyse those debates where the thematic structure object and space have importance inside the panorama of the contemporary art. It dictates structure is organised in four territories of problems: in the first place, we speak of the concepts of authorship that have to see with the creation, production and reproduction of objects and spaces; a second group would have to see with the creative processes determinants for the preparation of the object; a third field would have to see with the mechanisms *procesuales and **categorial; and, finally, it would be the expansionary fabric that the sculpture developed like a need where the space was an indisputable ally from his billed like space of thought until his dissolution between a *tupida network of new forms of cultural leisure.			

**Training and Learning Results**

Code	
B1	Communication-management skills.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B4	Independent-learning skills.
B5	Independent work skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B8	Personal initiative and self-motivation.
B9	Perseverance skills.
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.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
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.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.

- C38 Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
- C39 Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
- 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.

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**Expected results from this subject**

Expected results from this subject	Training and Learning Results	
The students will know own artistic disciplines of creation of objects and his relation with the space.	B1 B3	C1 C2 C4 C5 C6 C7 C9 C12 C19 C20 C22 C42 C43
The students will know the procedures of the disciplines related with the preparation of sculptural works.	B3 B4 B5 B7 B8 B9	C2 C3 C4 C5 C6 C9 C12 C14 C42 C43
The students will know the processes and procedures of reproduction of objects.	B1 B3 B8	C3 C7 C9 C12 C14 C20 C25 C39 C42
The students will know and will have the Capacity to develop creative proposals with extension.	B1 B3 B4 B5 B7 B8 B9	C31 C32 C37 C42 C43
The students will know, will have the Capacity to tackle problems of the art in a group of works.	B1	C1 C2 C3 C9 C12 C14 C19 C31 C32 C33 C37 C38 C42



The students will know the Capacity for the visualisation and the analysis of three-dimensional **works.	B1 B3 B9	C1 C2 C4 C5 C19 C25 C37
The students will know handle it of methods of specific production.	B1	C31 C32 C33 C37 C38 C39 C43
The students will know the capacity to give visibility to the mental ideas and to the sensitive world.	B7 B8	C5 C6 C7 C19 C20 C22 C25 C31 C38
The students will know, will have the Capacity to happen of the mental images to the visual.	B1 B7 B8 B9	C9 C19 C20 C22 C25 C31 C32 C37 C38 C39
The students will have the Capacity for the command and the space visualisation.	B1 B4 B5	C19 C20 C22 C37 C38 C42 C43
The students will have the Capacity for the projection and construction of prototypes and *maquetas.	B9	C3 C12 C22 C31 C32 C39
The students ***conocera, will have the Capacity to comprise in his maximum intensity to experience of the workshop of production and creation.	B1 B3 B4 B5 B7 B8 B9	C6 C7 C9 C12 C14 C19 C20 C22 C31 C32 C42 C43
The students will know the Skill for handle it of instruments and own methods of the sculpture.	B1 B7	C9 C12 C14 C22 C31 C32 C33 C42 C43

The students will know the Skill for the experimentation with the matter in the three-dimensional **space.	B1 B5 B7 B8	C6 C7 C9 C12 C20 C31 C37 C39 C42 C43
The students will know ***laHabilidad for the construction from projects, *maquetas and prototypes.	B1 B3 B7 B8 B9	C5 C9 C12 C14 C20 C22 C32 C33 C42 C43
The students will know the Skill for the integration of distinct disciplines in the production of sculptures and installations.	B1 B3 B7	C9 C20 C25 C32 C33 C38 C39 C42 C43

## Contents

Topic	
GENEALOGIES OF THE OBJECT And The SPACE	<ul style="list-style-type: none"> <li>- Definition and genealogy of the object.</li> <li>- Definitions and annotations to the space.</li> <li>- The construction of the object, the understanding of the space.</li> <li>- The object, the *exterioridad of the subject.</li> <li>- Object and aura.</li> <li>- Be-utensils, subject-objects. The object like extension of the individual.</li> </ul>
PRODUCTIVE PROCESSES: I OBJECT/SPACE. COMPLEXITY OF The PRODUCTION.	<ul style="list-style-type: none"> <li>- Logical of the production and the consumption.</li> <li>- Project and productivity. Introduction to the production of objects.</li> <li>- The model and the series: Object *artesanal and the industrial model.</li> <li>- Devices and procedures of three-dimensional reproduction.</li> <li>- Theory of the objects; Moles and the concept of surroundings.</li> <li>- System of the objects; *Baudrillard and the concept of environment.</li> </ul>
RELATIONS And INTERACTIVENESSES. SUBJECT/OBJECT	<ul style="list-style-type: none"> <li>- Heuristic and processes of creation.</li> <li>- Feelings, intuitions, expressions, methods.</li> <li>- Discontinuities, *tropos and rhetoric of the object.</li> <li>- Meaning and symbology in the object.</li> <li>- The *ready-*made.</li> <li>- Uniqueness and multiplicity of the object.</li> <li>- Version, copy, reply, simulation.</li> <li>- @Psicoanálisis and Surrealism, *carnalizaciones of the object.</li> <li>- Of the sculpture to the object *transicional.</li> </ul>
PROJECT And SCULPTURAL PROCESSES: COMPLEXITY OF The ARTISTIC AUTHORSHIP.	<ul style="list-style-type: none"> <li>- Sculptural project. The project like concept, like method and like process.</li> <li>- Creation and poetic condition: *anudamiento of the real-symbolic-imaginary.</li> <li>- Subjective processes: direct experience of the body in the senses and the emotions.</li> <li>-Methods: the intuition, the expression and the generation.</li> <li>- Process *intersubjetivos: the *importacia of the aesthetic values, the symbolic wealth and the representation.</li> </ul>

PROPOSITIONS FROM The SCULPTURE

- The sculpture like gender.
- Of the \*fiscidad to the immaterial art.
- \*Monumentalidad. Introduction to the public art.
- Interrelationships: Architecture/\*Urbanismo/Sculpture.
- Interventions, installations, signalings.
- The sculpture in the field expanded. \*Land-\*art &\*Environment.
- Art and nature.
- Urban art and \*Flashmob.

**Planning**

	Class hours	Hours outside the classroom	Total hours
Seminars	10	20	30
Introductory activities	20	40	60
Mentored work	30	75	105
Problem solving	15	15	30
Lecturing	10	20	30
Essay	10	20	30
Problem and/or exercise solving	5	10	15

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

**Methodologies**

	Description
Seminars	Work in depth of a subject (monographic). Enlargement and relation of the contents treated in the sessions *magistrales with the professional work.
Introductory activities	Activities directed to take contact and gather information on the students, as well as to present the matter.
Mentored work	Approach and development of the sculptural proposals. When making a continuous evaluation, the assistance to the subject is compulsory and indispensable for the necessary follow-up, *tutorización and *superación of the works made by the student. The follow-up, theoretical-practical, of the professor will centre in achieving the levels of adjust in the ways of **ideation and in the methods of materialisation chosen; looking for the *adecuación of the processes been still in each concrete proposal.
Problem solving	Approach, analysis and debate of a problem or exercise related with the thematic of the matter.
Lecturing	Exhibition of the contents of the matter.

**Personalized assistance**

Methodologies	Description
Seminars	Seminars: *traspaso of information and presentation of the state of the question. The student will make the *comprobación of those conclusions poured during the exhibition or, by the contrary, will find new approaches that could be significant.
Introductory activities	Activities **introdutorias: exhibition of the subject, showing the existent argumentations, the positions and differences, as well as the reflections that keeps the artistic practice on those *derivaciones own of the Social Sciences.
Mentored work	Works of classroom: the students try to develop **poeticamente a series of questions that are of his interest. The class turns into an extension of the theoretical class, since the student **teoriza in first person and the professor proposes argumentations aroused by those questions that appear, now of form *individualizada.
Tests	Description
Problem and/or exercise solving	Proofs of short answer: give to know the degree of assimilation and understanding that the student has of the matter, as well as correct possible deficiencies.

**Assessment**

Description	Qualification	Training and Learning Results

Seminars	Technicians of observation (assistance, implication, commitment).The students will know the procedures of the disciplines related with the preparation of works escultóricas.el students will know handle it of methods of production específicos.el students will know the capacity to give visibility to the mental ideas and to the world sensible.el students will know the Skill for the experimentation with the matter in the espacio.el students will know the skill for the integration of distinct disciplines in the production of sculptures and installations.	10	B1 B3 B4 B5 B7 B8 B9 C2 C3 C4 C5 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C39 C42 C43
Introductory activities	They will value the assistance, attitude, participation and interest of the student to the matter, as well as the contributions to the group of the class. The students will know the procedures of the disciplines related with the preparation of sculptural works. The students will know handle it of methods of specific production. The students will know the Skill for the integration of distinct disciplines in the production of sculptures and installations.	10	B1 B3 B4 B5 B7 B8 B9 C2 C3 C4 C5 C6 C9 C12 C14 C20 C25 C31 C32 C33 C37 C38 C39 C42 C43
Mentored work	It will value the management of the resources of the student and his capacities for the maintenance and the progress us his works along the period *lectivo. The students will know the procedures of the disciplines related with the preparation of works escultóricas.el students will know the processes and procedures of reproduction of objetos.el students will know the Skill for the experimentation with the matter in the space **tridimensional.el students will have the Capacity for the command and the visualisation espaciales.el students will have the Capacity for the projection and construction of prototypes and maquetas.el students will know the Skill for handle it of instruments and own methods of the escultura.el students will know the Skill for the integration of distinct disciplines in the production of sculptures and installations.	5	B1 B3 B4 B5 B7 B8 B9 C2 C3 C4 C5 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C39 C42 C43

Problem solving	Works and projects.	40	B1	C1
	Continuous evaluation.		B3	C2
	The assistance to the subject is compulsory and indispensable, for the necessary follow-up, *tutorización and *superación of the works made by the student in the classroom-workshop.		B4	C3
			B5	C6
	The students will know the processes and procedures of reproduction of objects.		B7	C7
			B8	C9
	The students will know and will have the Capacity to develop creative proposals with extension.		B9	C12
				C14
	The students will know, will have the Capacity to tackle problems of the art in a group of works.			C19
				C20
	The students will know handle it of methods of specific production.			C22
	The students will know, will have the Capacity to happen of the mental images to the visual.			C25
				C31
	The students will have the Capacity for the projection and construction of prototypes and *maquetas.			C32
		C33		
The students ***conocera, will have the Capacity to comprise in his maximum intensity to experience of the workshop of production and creation.		C37		
		C38		
The students will know the Skill for handle it of instruments and own methods of the sculpture.		C39		
		C42		
		C43		
Lecturing	Proofs written, essays, resolution of problems, etc. The students will know own artistic disciplines of creation of objects and his relation with the espacio.el students will know, will have the Capacity to tackle problems of the art in a group of obras.el students will know the Capacity for the visualisation and the analysis of three-dimensional **works.	10	B1	C1
			B3	C2
			B9	C3
				C4
				C5
				C6
				C7
				C9
				C12
				C14
				C19
				C20
				C22
				C25
	C31			
	C32			
	C33			
	C37			
	C38			
	C42			
	C43			
Essay	Presentation of a memory that articulate the *conceptualización, the process and the photographic dossier of the sculptural proposal made. The students will know the procedures of the disciplines related with the preparation of sculptural works. The students will know, will have the Capacity to tackle problems of the art in a group of works.	20	B1	C1
			B3	C2
			B4	C3
			B5	C4
			B7	C5
			B8	C6
			B9	C9
				C12
				C14
				C19
				C31
				C32
				C33
				C37
	C38			
	C42			
	C43			

Problem and/or exercise solving	Oral examinations (oral proofs in the classroom, glimpsed, debates, etc.).The students will know own artistic disciplines of creation of objects and his relation with the espacio.el students will know the procedures of the disciplines related with the preparation of sculptural works.	5	B1 B3 B4 B5 B7 B8 B9 C1 C2 C3 C4 C5 C6 C7 C9 C12 C14 C19 C20 C22 C42 C43
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### Other comments on the Evaluation

The evaluation is continuous by what the assistance to the subject is indispensable.The calendar of extraordinary announcements is slope of approval in the corresponding Boards of Faculty. Once approved, will attach the dates in a link.<http://belasartes.uvigo.es/bbaa/index.php?id=79>

### Sources of information

#### Basic Bibliography

LIPPARD, Lucy, **Seis años: la desmaterialización del objeto artístico de 1966 a 1972**, Akal,

VV.AA., **Unmonumental. The object in the 21st Century**, Phaidon,

RAMIREZ, Juan Antonio, **El objeto y el aura**, Akal,

#### Complementary Bibliography

AA.VV., **¿Qu'est-ce que la sculpture moderne?**, Centre Georges Pompidou,

BAUDRILLARD, Jean, **La sociedad de consumo**, Siglo XXI,

HALL, Edward Twitchell, **La dimensión oculta**, Siglo XXI,

FRANCEN, Brigitte, KÖNIG, Kasper y PLATH, Carina (Eds.), **Sculpture projets muenster**, Verlag der Buchhandlung Walter König,

CATÁLOGO, **Oteiza. Propósito experimental**, Fundación Caja de Pensiones,

VV.AA., **En tiempo real**, Fundación Luis Seoane,

### Recommendations

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

Art, language and representation/P01G010V01303

#### Other comments

\*\*Tutorías:

Yolanda \*Herranz (coordinator of the matter).

1º \*Cuatrimestre. Monday of 8:30 to 14:30 \*h.

2º \*Cuatrimestre. Monday of 8:30 to 9:30 \*h. And of 13:00 to 14:30 \*h. Wednesday of 8:30 to 11:30 \*h. And of 14:30 to 15:00 \*h.

In the dispatch.

Juan Carlos Román:

1º \*cuatrimestre: 4 weekly hours of \*tutoría by means of modality no face-to-face concerted in the remote campus.

2º \*cuatrimestre: 4 weekly hours of \*tutoría by means of modality no face-to-face concerted.

In the remote campus.

\*Xoan \*Anleo:

1º \*cuatrimestre: Thursday of 15:30 to 21:30 \*h.

1º \*cuatrimestre: Thursday of 15:30 to 21:30 \*h.

In the dispatch.

Jesús V. \*Fandiño

2º \*Cuatrimestre: Thursday of 16:00 to 19:00 \*h.

In the room 750 of the remote campus.

**IDENTIFYING DATA****Procesos de investigación e creación**

Subject	Procesos de investigación e creación			
Code	P01G010V01701			
Study programme	Grao en Belas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	4	1c
Teaching language	Castelán			
Department	Escultura Pintura			
Coordinator	Moraza Pérez, Juan Luís			
Lecturers	Barreiro Rodríguez-Moldes, María Covadonga Moraza Pérez, Juan Luís Tejo Veloso, Carlos			
E-mail	julumoraza@gmail.com			
Web				
General description	Dotación de recursos perceptivos, emocionais e conceptuais para o exercicio de tarefas creativas e investigadoras.			

**Resultados de Formación e Aprendizaxe**

Code	
B1	Capacidade de xestión da información.
B2	Capacidade de comunicación. Capacidade para expoñer oralmente e por escrito con claridade problemas complexos e proxectos dentro do seu campo de estudo
B3	Coñecemento básico da metodoloxía de investigación das fontes, a análise, a interpretación e síntese
B4	Capacidade de aprendizaxe autónoma.
B5	Capacidade de traballar autonomamente.
B6	Capacidade de traballar en equipo.
B7	Capacidade de integración en grupos multidisciplinares. Capacidade de colaboración con profesionais doutros campos
B8	Capacidade de iniciativa propia e de automotivación.
B9	Capacidade de perseverancia.
B10	Capacidade heurística e de especulación para a resolución de problemas, a realización e novos proxectos e estratexias de acción.
B11	Habilidades interpersoais, conciencia das capacidades e dos recursos propios
B12	Capacidade de adaptación a novas situacións.
B14	Sensibilidade en temas ambientais.
B15	Sensibilidade a respecto do patrimonio cultural.
B16	Compromiso ético profesional.
C6	Coñecemento do vocabulario, códigos, e dos conceptos inherentes ao ámbito artístico. Coñecer a linguaxe da arte
C9	Coñecemento de métodos de produción e técnicas artísticas. Analizar os procesos de creación artística
C12	Coñecemento dos materiais e dos seus procesos derivados de creación e/ou produción. Coñecer os materiais, procedementos e técnicas que se asocian a cada linguaxe artística
C13	Coñecemento básico da metodoloxía de investigación das fontes, a análise, a interpretación e síntese. Analizar, interpretar e sintetizar as fontes
C14	Coñecemento dos instrumentos e métodos de experimentación en arte. Aprendizaxe das metodoloxías creativas asociadas a cada linguaxe artística
C19	Capacidade para identificar e entender os problemas da arte. Establecer os aspectos da arte que xeran procesos de creación.
C20	Capacidade de interpretar creativa e imaxinativamente problemas artísticos. Desenvolver os procesos creativos asociados á resolución de problemas artísticos
C21	Capacidade de comprender e valorar discursos artísticos en relación coa propia obra. Establecer medios para comparar e relacionar a obra artística persoal co contexto creativo.
C22	Capacidade de producir e relacionar ideas dentro do proceso creativo
C23	Capacidade de comunicación. Aprender a traducir as ideas artísticas para poder transmitilas
C24	Capacidade para expoñer oralmente e por escrito con claridade problemas artísticos complexos e proxectos
C25	Capacidade de (auto)reflexión analítica e (auto)crítica no traballo artístico.
C26	Capacidade de curiosidade e de sorpresa máis para alén da percepción práctica. Desenvolver a percepción mental para alén do retiniano
C29	Capacidade de iniciativa propia e de automotivación
C30	Capacidade de perseveranza. Desenvolver a constancia necesaria para resolver as dificultades inherentes á creación artística

- C31 Capacidade para xerar e xestionar a produción artística. Saber establecer a planificación necesaria nos procesos de creación artística.
- C32 Capacidade de aplicar profesionalmente tecnoloxías específicas. Utilizar as ferramentas apropiadas para as linguaxes artísticas propias
- C33 Capacidade de colaboración con outras disciplinas. Desenvolvemento de vías de relación e intercambio con outros campos de coñecemento
- C34 Capacidade de colaboración con outras profesións e especialmente cos profesionais doutros campos. Identificar os profesionais adecuados para desenvolver adecuadamente o traballo artístico
- C35 Capacidade para activar un contexto cultural e/ou modificar un contexto público ou privado. Saber entender o contexto cultural para xerar iniciativas e dinamizar o entorno
- C36 Capacidade de documentar a produción artística. Utilizar as ferramentas e recursos necesarios para contextualizar e explicar a propia obra artística
- C37 Capacidade de identificar os problemas artísticos e/ou socioculturais así como os condicionantes que fan posible discursos artísticos determinados. Describir os condicionantes que inciden na creación artística. Análise das estratexias de produción artística
- C38 Capacidade heurística e de especulación para a realización de novos proxectos e estratexias de acción artísticas. Desenvolver a comprensión e especulación dos problemas artísticos na súa totalidade
- C39 Capacidade de determinar o sistema de presentación adecuado para as calidades artísticas específicas dunha obra de arte. Adquirir criterios para a adecuada apreciación da obra de arte en relación co seu entorno e exhibición
- C41 Capacidade para realizar proxectos de investigación artísticos.
- C42 Habilidades para a creación artística e capacidade de construír obras de arte. Adquirir as destrezas propias da práctica artística
- C43 Habilidade para establecer sistemas de produción. Desenvolver estratexias aplicadas ao exercicio sistemático da práctica artística
- C44 Habilidade para realizar, organizar e administrar proxectos artísticos innovadores
- C46 Habilidade para realizar proxectos artísticos con repercusión social e nos medios. Utilizar os recursos de difusión dos proxectos artísticos co fin de potenciar a súa repercusión social
- C47 Habilidade para realizar e integrar proxectos artísticos en contextos máis amplos. Desenvolver estratexias de proxección da creación artística para alén do seu campo de actuación
- C48 Habilidade para unha presentación adecuada dos proxectos artísticos. Saber comunicar os proxectos artísticos en contextos diversificados
- C49 Habilidades interpersoais, conciencia das capacidades e dos recursos propios para o desenvolvemento do traballo artístico

### Resultados previstos na materia

Expected results from this subject	Training and Learning Results	
O estudante adquirirá capacidade para aplicar os coñecementos técnicos e de procedemento a o desenvolvemento de unha práctica artística.	B10 B12	C22 C25 C31 C32 C37 C38 C42 C43 C44
O estudante obterá coñecemento de modos de investigación en Belas Artes.	B3 B16	C6 C9 C12 C13 C14
O estudante obterá capacidade para a organización de un sistema creativo innovador.	B10 B12	C20 C22 C25 C26 C31 C37 C38 C41
O estudante adquirirá capacidade para a presentación e exposición de proxectos artísticos.	B1 B2 B15	C21 C22 C23 C24 C31 C41



O estudante obterá capacidade para a elaboración de textos relacionados con o traballo realizado.	B1 B2 B3	C22 C23 C24 C25 C36	
O estudante obterá capacidade para buscar, analizar e incorporar recursos desde outros ámbitos.	B1 B6 B7 B10	C21 C22 C33 C34 C35 C37 C38	
O estudante obterá capacidade para elaborar un anteproxecto.	B4 B5 B7 B10	C22 C25 C26 C36	
O estudante obterá capacidade para *contextualizar o traballo realizado.	B1 B2	C24 C26 C30 C31 C33 C35 C36 C37	
O estudante obterá capacidade para documentar o traballo realizado.	B1 B2	C31 C36 C39	
O estudante obterá capacidade para a análise e a avaliación de proxectos.	B1 B2 B8 B16	C19 C21 C22 C25 C26 C31 C38	
O estudante obterá capacidade para a *autoevaluación.	B4 B5 B6 B8 B9	C25 C26 C29 C30	
O estudante adquirirá habilidade para captar estímulos susceptibles de ser incorporados á creación.	B11 B12 B14 B15 B16	C42 C44 C46 C49	
O estudante adquirirá habilidade para xestionar a información necesaria na elaboración de proxectos artísticos.	A1 A2 A4	C2 C17 C42 C43 C44 C47 C49	D2
O estudante adquirirá habilidade para expor procesos de investigación e creación en arte.	B2	C1 C14 C36 C42 C43 C44 C46 C47 C48	

## Contidos

Topic

PARTE \*I. INTRODUCCIÓN.

0.1. Carácter da materia en relación ao seu lugar no Plan de estudos: \*procesualidad e carácter interdisciplinar do módulo PROCESOS.  
 0.2. Creación e investigación: Definicións, diverxencias e confluencias. A investigación en Belas Artes no contexto universitario contemporáneo, en relación á creación artística: aspectos comúns e paradoxos. / Diferenzas metodolóxicas e \*contextuales.  
 0.3. Creación e investigación como procesos de elaboración e indagación.  
 0.4. Obxectivos didácticos. A dotación de recursos \*perceptivos, emocionais e conceptuais para o exercicio de tarefas creativas e investigadoras, como obxectivo fundamental: [entrar en proceso], máis aló e máis acó das condicións de posibilidade supón transformar as orientacións externas nunha orientación interna. Este paso, do ensino á aprendizaxe, supón \*interiorizar unha dobre esixencia: intensidade e honestidade.

PARTE \*II. ARTE E SABER.

\*I.1. O coñecemento humano como proceso de modelización da realidade.  
 \*I.2. Lugar da arte dentro da teoría do coñecemento.  
 \*I.3. Nocións sobre a singularidade cognitiva da arte. A irreductible falta de neutralidade do suxeito como límite das ciencias e como eixo das artes. O suxeito social e a intelixencia distribuída.  
 \*I.4. Saber e práctica. O coñecemento inducido na práctica do [laboratorio] como núcleo fundamental das experiencias creativas e investigadoras.  
 \*I.5. Ética do saber. Os dilemas da responsabilidade do coñecemento.

PARTE \*III. PROCESOS (CREATIVOS) E PROXECTOS (DE INVESTIGACIÓN)

\*II.1. A creación artística como proceso. Apreciación da diversidade de modelos \*procesuales no contexto da creación: desde [pequena sensación] ao [propósito experimental], entre a [angustia da influencia] e a [desvergoña xenial], entre a incerteza e o [criterio].  
 \*II.2. Obstáculos. (a) Obstáculos materiais e dificultades técnicas; (\*b) Resistencias subxectivas e \*caracteriolóxicas; E (\*c) prexuízos conceptuais, ideolóxicos e \*disciplinares.  
 \*II.3. Destreza (optimización de recursos materiais, espaciais, temporais e técnicos), actitude investigadora (xestión de recursos sensibles e emocionais), e competencia (uso de recursos simbólicos e documentais).  
 \*II.4. Procesos de elaboración (material, estrutural, simbólica). Gramática da imaxinación. \*Heurística, \*combinatoria; Lóxica fluída, pensamento borroso, modelización e \*diagramática; Pensamento diverxente, riqueza do erro, e uso de información ausente.

PARTE \*IV. PROCESOS DE \*VALIDACIÓN E \*FALSACIÓN.

\*II.1. Procesos de \*validación no ámbito creativo. Esixencias e compromisos \*gnoseolóxicos no contexto da creación artística.  
 \*II.2. Procesos de \*falsación no ámbito investigador. Esixencias e compromisos \*gnoseolóxicos no contexto da investigación en Belas Artes.  
 \*II.3. Modelos de investigación en Belas Artes.

**Planificación**

	Class hours	Hours outside the classroom	Total hours
Lección maxistral	14	0	14
Estudo de casos	0	7	7
Obradoiro	13	20	33
Resolución de problemas de forma autónoma	0	65	65
Seminario	6	0	6
Presentación	0	8	8
Traballo tutelado	14	0	14
Actividades introdutorias	3	0	3
Resolución de problemas e/ou exercicios	0	20	20

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

**Metodoloxía docente**

	Description
Lección maxistral	Desenvolvemento pormenorizado do temario con uso de sistemas audiovisuais e argumentais.
Estudo de casos	Análise e discusión de procesos creativos e investigadores concretos, cun de sistemas audiovisuais e argumentais.
Obradoiro	Desenvolvemento do traballo presencial tutelado e avaliación continuada.
Resolución de problemas de forma autónoma	Desenvolvemento de traballo autónomo.
Seminario	Análise e avaliación de resultados.

Presentación	Asistencia activa a actividades vinculadas coa materia.
Traballo tutelado	Desenvolvemento e presentación de traballos no espazo da clase.
Actividades introdutorias	Introdución argumental á materia.

### Atención personalizada

Methodologies	Description
Traballo tutelado	O carácter *procesual da materia artículase ao redor do modelo de adquisición de coñecemento baseado na experiencia de elaboración. Por iso a presenza activa e continuada é fundamental para cumprir co obxectivo de optimización dos procesos persoais de creación, en calquera dos campos *disciplinares presentes no Grao.
Obradoiro	A presentación de resultados supón por unha banda a deliberación e resolución na *materialidad da proposta plástica, e por outro a constatación das capacidades de comprensión, *fundamentación e *falsación.
Seminario	Considérase tan importante como a presenza activa na aula, como a presentación dos resultados en forma e data, así como a experiencia adquirida na aprendizaxe transversal desde a indución que se produce por efecto do resto de estudantes da materia. A interacción dinámica das correccións en grupo supón unha oportunidade extraordinaria de incentivar o desenvolvemento.

### Avaliación

	Description	Qualification	Training and Learning Results	
Obradoiro	Avaliación continua e personalizada dos procesos de traballo.	40	B1 B2 B3 B5 B7 B9 B11 B12 B16	C12 C14 C19 C21 C22 C23 C24 C25 C26 C29 C30 C31 C32 C33 C34 C35 C36 C37 C38 C39 C41 C44
Seminario	Avaliación conxunta e transversal dos traballos.	20	B1 B2 B4 B5 B6 B9 B10 B11 B12 B14 B16	C13 C21 C23 C24 C26 C33 C34 C35 C37 C39 C42 C44 C49

Traballo tutelado	Avaliación baseada na resolución e presentación de traballos concretos de forma puntual de acordo coa axenda **predeterminada.	0	B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B14 B15 B16	C6 C9 C12 C13 C14 C19 C20 C21 C34 C35 C36 C37 C38 C39 C41 C42 C43 C44 C46 C47 C48 C49
Resolución de problemas e/ou exercicios	(*)Evaluación basada en la resolución y presentación de trabajos concretos de forma puntual de acuerdo con la agenda predeterminada.	40	B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B14 B15 B16	C6 C9 C12 C13 C14 C19 C20 C21 C22 C23 C24 C25 C26 C29 C30 C31 C32 C33 C34 C35 C36 C37 C38 C39 C41 C42 C43 C44 C46 C47 C48 C49

### Other comments on the Evaluation

A avaliación será continua e/ou global.

A **AVALIACIÓN CONTINUA** basearase na realización e presentación dos traballos solicitados polos diferentes profesores no período lectivo, e nunha proba final con base nos contidos da materia, no horario fixado para ese efecto determine a Xunta de Facultade. As probas da avaliación continua confirmarán as habilidades de aprendizaxe de acordo á axenda de desenvolvemento didáctico no semestre. As probas finais incluírán preguntas abertas sobre un tema que os estudantes deben desenvolver, relacionar, organizar e presentar de maneira \*concisa.

O estudante, a principio de curso, poderá especificar a súa elección para ser cualificado de acordo a unha **AVALIACIÓN GLOBAL**, consistente na entrega de todos e cada un dos exercicios solicitados durante o curso, xunto a unha proba final, cuxa data será fixada para ese efecto pola Xunta de Facultade.

**Probas de avaliación da convocatoria de xullo: Segundo o calendario que se aprobará en Xunta de facultade e que se podará consultar na web**  
**Probas de avaliación da convocatoria extraordinaria Fin de Carreira: Segundo o calendario que se aprobará en Xunta de facultade e que se podará consultar na web**

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#### **Bibliografía. Fontes de información**

##### **Basic Bibliography**

##### **Complementary Bibliography**

Ackerman, Diane, **Una historia natural de los sentidos**, Anagrama, 1992

Cuesta, S. y Moraza, J.L., **El arte como criterio de excelencia**, Ministerio de Cultura. Secretaria de Universidades, 2010

Gardner, Howard, **Las cinco mentes del futuro**, Paidós, 2005

Maturana, H y Varela, Francisco, **El árbol de conocimiento**, Gedisa, 1999

Steiner, George, **Gramáticas de la creación**, Siruela, 2011

V.V.A.A., **Notas para una investigación artística. Actas Jornadas "La Carrera Investigadora en Bellas Artes: Estrategias y Modelos (2007-2015)".**, Universidad de Vigo, 2008

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#### **Recomendacións**

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#### **Other comments**

Dispónse de espazos individualizados para o desenvolvemento de todas as tarefas de cada alumno en todas as materias do primeiro cuatrimestre, desde a materia obrigatoria PROCESOS DE INVESTIGACIÓN E CREACIÓN. Dado que se trata dunha materia de carácter esencialmente \*procesual, articulada ao redor dunha adquisición de coñecementos baseada na experiencia de elaboración, considérase imprescindible o uso continuado e cotián dos espazos individualizados para o desenvolvemento do traballo tanto presencial como autónomo.

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**IDENTIFYING DATA****Related arts**

Subject	Related arts			
Code	P01G010V01801			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	4th	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Barcia Rodríguez, Ignacio Fernando			
Lecturers	Barcia Rodríguez, Ignacio Fernando García González, Silvia			
E-mail	ibarcia@uvigo.es			
Web				
General description	Route of approximation to the demonstrations of the culture and the contemporary creation (music, performing arts, literature, cinema,...) That, by his artistic inheritance or by his conceptual and aesthetic vicinity, keep bonds with the disciplines given in the degree.			

**Training and Learning Results**

Code	
B1	Communication-management skills.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B12	Ability to adapt to new situations.
B15	Awareness of cultural heritage.
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.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C24	Ability to present clearly, both orally and in writing, complex artistic problems and projects.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
C45	Ability to communicate and disseminate artistic projects.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
Basic knowledges of the contemporary artistic demonstrations in affine disciplines.	C1
	C5
Basic historical knowledges on performing arts and music.	C1
	C8
Historical knowledges of the affinities between distinct artistic disciplines.	C1
	C2
	C8
Capacity to understand the plastic arts in his relation with other artistic demonstrations.	C2
	C21
	C33
Capacity to comprise the bonds of the plastic arts with affine disciplines.	C2
	C33
	C35

Capacity for the critical assessment of artistic demonstrations of distinct fields.	B1 B7 B12 B15	C2 C25 C33
Skill to relate creative sensitivities in different artistic fields.	B7	C47
Skill to integrate the creation in plastic arts in multidisciplinary artistic fields.	B6	C33 C47
Skill to establish critical speeches about the creation and the contemporary culture.	B1 B3	C23 C24 C45

## Contents

Topic	
Approach to the music.	The audible matter. The image and the sound. The avant-gardes and the music. Relations and synergies between the plastic arts and the music in the *contemporaneidad.
Approach to the theatre and the dance.	The *transversalidad. The scenic space, the relation between the theatre and the contemporary art.
Approach to architecture and the design.	The *Bauhaus.

## Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	2	0	2
Lecturing	38	0	38
Case studies	0	41	41
Mentored work	0	23	23
Mentored work	0	23	23
Mentored work	0	23	23

\*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	Presentation of the matter. Proofs of level and of general knowledges on the thematic of the matter.
Lecturing	Exhibition, by part of the *profesorado, of the contents of the matter and guidelines of the works that will develop the students.
Case studies	Editorial of critical reflections on events related with the contents of the matter (concerts, exhibitions, performances,...)
Mentored work	**Desenvolvimento Of exercises or projects in the classroom under the guidelines and supervision of the educational, being able to be linked to the autonomous activities of the student.
Mentored work	*Desenvolvimento Of exercises or low projects the guidelines and supervision of the teaching staff, being able to be linked to the autonomous activities of the student.
Mentored work	*Desenvolvimento Of exercises or low projects the guidelines and supervision of the teaching staff, being able to be linked to the autonomous activities of the student.

## Personalized assistance

Methodologies	Description
Mentored work	Orientation, support and follow-up, by part of the *profesorado, for the realisation of the works and proofs proposed. This activity will develop of form *individualizada or in small groups, of face-to-face form and no face-to-face.
Mentored work	Orientation, support and follow-up, by part of the *profesorado, for the realisation of the works and proofs proposed. This activity will develop of form *individualizada or in small groups, of face-to-face form and no face-to-face.
Mentored work	Orientation, support and follow-up, by part of the *profesorado, for the realisation of the works and proofs proposed. This activity will develop of form *individualizada or in small groups, of face-to-face form and no face-to-face.

## Assessment

Description	Qualification	Training and Learning Results
Lecturing It will value : Assistance to the classes and punctuality. Participation in the development of the class.	15	B1 B3 B6 B7 B12 B15
Case studies It will value : Application of the exposed contents in the classroom to the concrete event reviewed. Originality of the approach. *Corrección Of the editorial.	25	B1 C24 B3 C25 C45
Mentored work1º WORK TUTELADO Will value: Assimilation and application of the contained imparted in the classroom. Interest of the work and his *adecuación to the proposal. Originality of the approach. Implication in the *exercício. In the his case, fulfilment in the date of delivery.	20	B1 C5 B3 C21 C23 C33
Mentored work2º WORK TUTELADO Will value: Assimilation and application of the contained imparted in the classroom. Interest of the work and his *adecuación to the proposal. Originality of the approach. Implication in the *exercício. In the his case, fulfilment in the date of delivery.	20	B1 C5 B3 C21 C23 C33
Mentored work3º WORK TUTELADO Will value: Assimilation and application of the contained imparted in the classroom. Interest of the work and his *adecuación to the proposal. Originality of the approach. Implication in the *exercício. In the his case, fulfilment in the date of delivery.	20	B1 C5 B3 C21 C23 C33

### Other comments on the Evaluation

The \*avaliaciã\*n \*serã\* \*contã\*nua. The assistance \*sistemã\*tica \*ã\*s activities planned, to \*implicaciã\*n and the \*participaciã\*n are indispensable factors to \*consecuciã\*n of the objective of the subject.

Stop the improvement and the \*recuperaciã\*n in the learning, \*ã\* necessary that it/to student/purchase it creditworthiness \*teã\*rico \*formulã\*ndolle \*dã\*bidas to the teaching staff, taking part debate us developed in the classroom, consulting the \*bibliografã\*to recommended, studying the material supplied, etc. \*Tamã\*n \*ã\* I need that \*efectã\*and a \*revisiã\*n \*crã\*tica of the works and projects realized and that increase his \*coã\*ecemento \*prã\*ctico by means of the assistance \*ã\*s \*manifestaciã\*ns cultural of the fields of the cinema, the dance, the theater, to \*mã\*sica, the architecture and the \*deseã\*it.

It SUPPORTSCI\*ã\*N SECOND OPPORTUNITY (JULY) And END OF CAREER: \*Indicarã\* it each \*estudiante those works that owes to present or complete and/or has to realize any proof of \*avaliaciã\*n \*especã\*stays.

Consult dates in: #[http://belasartes.uvigo.es/\\*gl/\\*docencia/examinations/](http://belasartes.uvigo.es/*gl/*docencia/examinations/)

### Sources of information

#### Basic Bibliography

Andrés, Ramón, **El mundo en el oído. El nacimiento de la música en la cultura**, Acantilado, 2008

Attali, Jacques, **Ruidos. Ensayo sobre economía política de la música**, Siglo XXI, 1995

Barber, Llorenç y Palacios, Montserrat, **La mosca tras la oreja. De la música experimental al arte sonoro en España**, Ediciones Autor, 2009

Krause, Bernie, **La gran orquesta animal**, Kalandraka, 2021

Murray Schafer, Raymond, **El paisaje sonoro y la afinación del mundo**, Intermedio, 2013

Ross, Alex, **El ruido eterno. Escuchar al siglo XX a través de su música**, Seix Barral, 2009

Ruiz de Samaniego, Alberto, **Las horas bellas. Escritos sobre cine**, Abada Editores, 2017

#### Complementary Bibliography

Abad Carles, Ana, **Historia del ballet y de la danza moderna.**, Alianza Editorial, 2012

Aumont, Jacques, **Estética del cine**, Paidós, 2002



Brook, Peter, **El espacio vacío**, Peninsula, 1986

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Calmet, Héctor, **Escenografía**, Ediciones la Flor, 2003

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Cunningham, Merce., **El Bailarín y la danza.**, Global Rhythm Press, 2009

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Fusco, Renato de, **Historia de la arquitectura contemporánea**, Diseño editorial, 2015

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Gimferrer, Pere, **Cine y literatura**, Seix Barral, 1999

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Goldberg, Roselee, **Performance Art: desde el futurismo hasta el presente**, Destino, 2002

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Gómez Molina, J.J. (Coord.), **La representación de la representación. Danza, teatro, cine, música**, Cátedra, 2007

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Martín Gutiérrez, Gregorio, **Cineastas frente al espejo**, T&B Editores, 2008

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Morgan, Robert P., **La música del siglo XX. Una historia del estilo musical en la Europa y la América modernas**, Ediciones Akal, 1994

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Oliva, César y Torres Monreal, Francisco, **Historia básica del Arte Escénico**, Cátedra, 2006

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Ramos, Francisco, **La música del siglo XX**, Turner, 2013

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Schaeffer, Pierre, **¿Qué es la música concreta?**, Nueva Visión, 1959

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Trias, Eugenio, **El canto de las sirenas. Argumentos musicales**, Galaxia Gutenberg, 2007

---

Trias, Eugenio, **La imaginación sonora. Argumentos musicales**, Galaxia Gutenberg, 2010

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UBUWEB, <http://www.ubuweb.com/>,

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Wilhide, Elizabeth, **Diseño: toda la historia**, Blume, 2017

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## Recommendations

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

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Anthropology: Anthropology of art/P01G010V01101

Art: Art and modernity/P01G010V01401

Art and contemporary culture/P01G010V01601

Artistic production: Audiovisual/P01G010V01502

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### Other comments

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To reach the relative competitions the this matter, recommends that the/to student/to \*conjugue to the maximum the theoretical analysis with the practical experience, putting in narrow contact with the cultural field, that is to say, visiting spaces, cultural institutions and exhibitions; assisting to conferences and events of music, dance, theatre, cinema, architecture and design; consulting catalogues, skilled magazines, media and blogs.

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**IDENTIFYING DATA****Transmission, mediation and artistic education**

Subject	Transmission, mediation and artistic education			
Code	P01G010V01802			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	4th	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Paz García, Maria Begoña			
Lecturers	García González, Silvia Martín Gulias, Néstor Paz García, Maria Begoña			
E-mail	marpaz@uvigo.es			
Web	<a href="http://belasartes.uvigo.es">http://belasartes.uvigo.es</a>			
General description	This subject presents to the student/it of Beautiful Arts to amplitude of artistic contexts, social, cultural and educational (formal and no formal) in the that can take part how *mediador/it or *transmisor/it of the areas of knowledge of the artistic creation. IT/to student/will split it of the his @propio plastic production for *repensar envelope the procedures, contents and strategies employed in the artistic education and power incorporate this learning stop the manufacture of resources / didactic devices.			

**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.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B5	Independent work skills.
B8	Personal initiative and self-motivation.
B11	Interpersonal skills, confidence in one's own abilities and resources.
B12	Ability to adapt to new situations.
B16	Professional ethical commitment.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
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.
C15	Knowledge of artistic methods that are amenable to being applied to sociocultural projects. To study the methodologies facilitating artistic interventions in the social milieu.
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.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C24	Ability to present clearly, both orally and in writing, complex artistic problems and projects.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C29	Personal initiative and self-motivation skills.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
C45	Ability to communicate and disseminate artistic projects.
C46	Ability to carry out artistic projects with social and media impact. To use means of dissemination of artistic projects with the aim of promoting their social influence.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results			
Knowledge of the models of learning of the art.	B1	C4	D1	
		C13	D2	
		C15	D10	
		C17		
		C21		
Capacity stop the analysis, the reflection and the transmission within the scope of the art.	B1	C17		
	B1	C18		
	B2	C23		
	B2	C24		
	B3	C25		
		C45		
Knowledge of the creative process how method of work.		C12		
		C13		
		C14		
		C19		
		C23		
		C24		
Capacity of verbal communication, writing and graphic stop the transmission of knowledges.	A1	B1	C2	D1
	A3	B2	C4	D3
	A4	B3	C5	D4
			C9	D5
			C17	D6
			C21	D8
			C23	D9
			C24	
			C39	
			C45	
Capacity to #analyze, synthesize and resolve problems stop the transmission of the knowledges of the art.	B3	C23		
		C24		
		C39		
		C45		
		C46		
Capacity to comprise the educational dimension of the art.	A2	B16	C4	
			C33	
			C35	
Skill to apply methods, procedures and technical own of the investigation and of the artistic practice stop the education of the art.	B1	C45		
	B2	C47		
	B3	C48		
Skill to #analyze and *reflexionar envelope the own creative process.	A3	B5	C12	D4
	A5	B8	C24	
		B11	C25	
			C29	
			C33	
			C36	
			C45	
			C49	
Skill stop the use of processes and artistic procedures in the design of educational resources.	A2	B2	C4	D14
	A3		C12	D23
	A4		C18	
			C22	
			C27	
			C33	
			C39	
			C45	
			C47	
			C48	

Basic skills stop the \*mediación artistic.

A1 B1 C1 D1  
 A2 B2 C2 D3  
 A3 B2 C3 D4  
 A4 B3 C4 D5  
 A5 B3 C5 D7  
 B5 C6 D8  
 B6 C8 D9  
 B7 C9  
 B8 C45  
 B9 C46  
 B12 C47  
 C48

## Contents

Topic	
Theory of the teaching-learning of the plastic and visual arts.	Profile of the educating / artist/to /*mediador/to us museums (or centres of art).  Function of the education/*mediación artistic.  Models of learning based in the art.  Resources stop the learning and the communication.
The creative process, his structure and his method of work: the project.	The phases of the creative process. Models and structure of one project creative.
The transmission of the knowledge of the art: the figure of the/the artist how *mediador/it.	The areas of knowledge of the art: history, aesthetic, artistic language and procedures. The existing relations go in these four areas us distinct historical moments.  The reflection envelope to experience of the artistic creation.  The professional spaces stop the artistic education in contexts of the no formal education.
Design of a prototype how educational resource stop the transmission of the artistic knowledge.	The didactic dimension of the art. Correspondences go in the art to pedagogy.  Analysis of games and toys stop the artistic education.  Didactic resources published in the museums of contemporary art.  Books and literature stop the artistic education.

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	8	12.5	20.5
Mentored work	18	39	57
Debate	6.5	0	6.5
Seminars	12	31	43
Portfolio/dossier	8	15	23

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

## Methodologies

	Description
Lecturing	Theoretical exhibitions envelope the contents exposed in the thematic blocks. It Will facilitate specific bibliography.
Mentored work	IT/the student, preferably in group, elaborates a work centered in the creation of a resource/didactic device stop the education of the arts.
Debate	The debate how tool of education learning that turns *entorno the a problematic to #analyze poles/the students/them. Them/the students/will expose them and will argue his positioning that will put in question for finally extract some conclusions. By means of this tool will achieve that it/to student/develop it distinct cognitive competitions, of *análisis, of expression in public, *argumentativas, etc.
Seminars	Activities focused to the work envelope a specific subject, that allow *afondar or supplement the *contenidos of the subject. Can be employed how supplement of the theoretical kinds.

Portfolio/dossier Document elaborated pole/to \*estudiante that \*recopila \*informacio&\*amp;#769;\*n envelope the experiences, projects, \*tareass and works realized in the creation of the didactic resource.

### Personalized assistance

#### Methodologies Description

Mentored work	It Will realize so much in the kinds how in *titorías specific so much *presenciais how by telematic means (dispatch *vital / remote campus) low the modality of *concertación previous.
Seminars	During the sessions of work.

### Assessment

	Description	Qualification	Training and Learning Results
Lecturing	The knowledges purchased in the sessions *maxistrais will reflect in a series of problems and/or exercises of reflection and critical argumentation.	25	B1 C4 C14 C15 C17 C25 C47
Mentored work	Work in the that it/to student/it or group of students/believe them a resource/didactic device stop the education of the arts.	25	B5 C4 B8 C15 B11 C19 B12 C23 B16 C29 C33 C35 C36 C39 C46 C47 C48 C49
Debate	It Will value the active participation and the development of the communicative competitions and *expositivas.	10	
Seminars	Realization of exercises and/or works that allow *afondar or supplement the contents of the subject.	25	
Portfolio/dossier	Dossier in the that student/it, or group, presents and #analyze the process of creation of the resource/didactic device. In this document also realizes a *autovaloración *reflexiva of the learning purchased (individual).	15	

### Other comments on the Evaluation

Stop the students that follow the continuous evaluation: The students that follow the continuous evaluation will have to deliver all the works, exercises and proofs for power be evaluated in this modality, as well as fulfil with the mandatory assistance (minimum 80% of the practical and theoretical sessions respectively). The works will deliver in the classroom and will go up to the platform (\*Moovi) second the calendar that establish . Students no \*presencial: To/it student or student that can not follow &the \*nbsp;continuous evaluation owes contact during them three first weeks of kind with the @docente of the subject to know in detail the works and exercises to

deliver. SECOND ANNOUNCEMENT In the case of the students that still assisting regularly the kind and realizing the partial deliveries do not attain to surpass the subject will owe to present in the second announcement under those works or exercises with a low note of 5. To/it student or student that can not follow &the \*nbsp;continuous evaluation owes contact during them three first weeks of kind with the @docente of the subject to know in detail the works and exercises to deliver. The calendar of examinations can be consulted in #http://belasartes.uvigo.es/are/\*docencia/\*exámenes/The \*tutorías will realize so much of form \*presencial how by telematic means (virtual dispatch / remote campus) low the modality of \*concertación previous.&nbsp;@\*font-face

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- Sola, B. (ed.), **Exponer o exponerse. La educación en museos como producción cultura crítica**, Los libros de la Catarata, 2020
- 
- Mesías, J.M., **Educación artística sensible. Cartografía contemporánea para arteducadores.**, Graó, 2019

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## Recommendations

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### Other comments

It IS interesting the fact to study this subject in the second \*cuadrimestre in parallel with the Work of End of Degree. Thus, the subject will serve to the students to question subjects how the communication inside the his @propio creation, the resources that can use to transmit better an artistic idea or the possibility to exert how \*mediador/it between them/the artists and the rest of the people interested in the art. On the other hand, when treating of the last \*cuadrimestre of the degree, to the student/open it him professional ways, that will be able to consolidate with a specialization in the world of the artistic education regulated pole educational system or the artistic education no regulated in workshops and academies, in the world of the design of educational resources, etc.

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<b>IDENTIFYING DATA</b>				
<b>Art and social space</b>				
Subject	Art and social space			
Code	P01G010V01901			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Others			
Department				
Coordinator	Bermejo Arrieta, María Natividad			
Lecturers	Bermejo Arrieta, María Natividad			
E-mail	bermejo.nati@gmail.com			
Web				
General description	The cities build attending to the demands of the people that inhabit them. From always and satisfied the social needs have gone changing, the art has been present in the public space. In this subject, the student learns to interpret the urban context and the art that does in the street, from the promoted by the State to any another private intervention. Executing the exercises proposed, the student develops skills that allow him comprise and take part in the urban space developing his own projects.			

<b>Training and Learning Results</b>	
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.
B13	Appreciation of diversity and multiculturalism.
B15	Awareness of cultural heritage.
B16	Professional ethical commitment.
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.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
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.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
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.
C45	Ability to communicate and disseminate artistic projects.
C46	Ability to carry out artistic projects with social and media impact. To use means of dissemination of artistic projects with the aim of promoting their social influence.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.

<b>Expected results from this subject</b>	
Expected results from this subject	Training and Learning Results
The student will be able to recognise the tendencies of the society and the contemporary culture.	C1 C2 C5 C6
The student *sera able to know the contemporary artistic demonstrations in his social and cultural context.	C5 C6
The student *sera able to understand the art like demonstration of the culture in that it originates .	B13 C1 B15 C4
The student *sera able to comprise the paper of the art and of the artist in the contemporary society.	B16 C1 C3



The student *sera able to comprise the creative speech like demonstration of the contemporary culture.	B13	C1 C4 C35
The student *sera able to analyse and question the current cultural context	B1 B2	C1 C37
The student *sera able to comprise the structures and contemporary social processes in relation to the art and to the culture.		C1 C4
The student *sera able to integrate the own creative project in the contemporary cultural speech.		C47 C48
The student *sera able to develop critical speeches that integrate artistic projects in the society and the contemporary culture.		C45 C47
The student *sera able to develop artistic projects in the social space.		C35 C46 C47

## Contents

Topic	
	-Manual of best practices in urban spaces.
1- artistic interventions in the urban space	-Big international urban exhibitions. It Documents it of Kassel, the Biennial of Istanbul, the biennial of Venecia.  -Artistic interventions in the local field and announcements of urban projects.
2-Functions of the art in the public space	-The monumental function of the art.  -The approach between the art and the life.  -Social function of the museums, cultural centres, foundations and other places of exhibitions.  -The revitalisation of spaces degraded. -Activism in Internet.
3- critical Art and activism	-The artist and the society. Paper of the artist in the society of the art and in the society in general  -The training of the artist. Libertad of expression.  -Art and political. The art like propaganda in the authoritarian and democratic diets.  -Thematic urban: advertising, gentrificación, degradation of the public space, minorities, consumerism, graffiti.
4 -Collaborative art and collective.	-Documenta of Kassel 2022

## Planning

	Class hours	Hours outside the classroom	Total hours
Presentation	6	4	10
Lecturing	12	0	12
Debate	6	8	14
Mentored work	6	0	6
Seminars	10	0	10
Introductory activities	10	0	10
Essay	0	64	64
Case studies	0	12	12
Portfolio / dossier	0	12	12

\*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 student exposes in class the works that has made and explains them in a time of some five minutes.
	In exceptional situation will be able to make of virtual form if the professor considers it convenient.
Lecturing	The professor explains in class the subjects of the subject and shows images in relation to each subject.
Debate	It will prepare the subject of debate in groups of 4 students.
	Later in class the group exposes his presentation and debate the exposed ideas.
Mentored work	During the *cuatrimestre make three practical works that will go posing in class. Also they will indicate the form of presentation and the times of delivery.
Seminars	It analyses in group the development of the projects of each student. So much the students like the professor argue on the formal subjects or of content that *atañen to the works.
Introductory activities	After the approach of each exercise, makes in class and in group a rain "of ideas", to describe the possible fields of performance. Later, the proposals order and elaborate individually.

### Personalized assistance

#### Methodologies Description

Mentored work	They will make three practical projects during the course. The works have to be *tutorizados personally to be evaluated. It will deliver a memory that explain the work made. The *tutorías will be able to be face-to-face or virtual in case of extraordinary measures by the pandemia.
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### Assessment

	Description	Qualification	Training and Learning Results
Presentation	They will value the following factors: The correct verbal explanation of the work made in the time indicated. The quality of the speech and the formal appeal of the presentation. The correct use of the technical means employees. The *autoevaluación of the work and the answers to the questions posed in the exhibition by the students and the professor.	20	B1 C1 B2 C2 B13 C3 B15 C4 C5 C6 C37 C48
Debate	It will evaluate the active participation of the student in the debate, the interpretation and the critical analysis of the exposed ideas.	10	B2 C6 B16 C37 C48
Mentored work	It values the *adecuación of the work to the exercise posed and to the subject. In the project: the *elección of the method of suitable work. The opening possibility to new projects and other *vias of work. The *evolucion correct of the same. In the work: The risk of the proposal; his originality and novelty; his *contemporaneidad; The *resolucion technical and *I correct use of the materials employed. The *adecuación syntactic- *semantica; His exhibition in the space and the correct interpretation of the context.	40	B13 C1 B15 C2 B16 C3 C4 C5 C6 C35 C37 C45 C46 C47 C48
Seminars	It will evaluate the active participation of the student in the conceptual and formal analysis of his own project and in the one of his mates, as well as the contributions of possible practical solutions to the problems that pose the resolution of the exposed projects.	20	B16 C6 C37 C46 C48
Introductory activities	It will evaluate the active participation of the student in the activity proposed, the interest of the ideas that expose, his originality and his relevance with regard to the exercise proposed.	10	B2 C48

### Other comments on the Evaluation

### Sources of information

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## Recommendations

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**IDENTIFYING DATA****Arte, naturaleza y medio ambiente**

Subject	Arte, naturaleza y medio ambiente			
Code	P01G010V01902			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4	1c
Teaching language	Castellano Gallego			
Department	Escultura			
Coordinator	Estarque Casas, Fernando			
Lecturers	Estarque Casas, Fernando			
E-mail	circuloazul@uvigo.es			
Web	http://www.fernandocasas.es			
General description	*Espacios intencionados de significación en la relación del arte con la naturaleza: cuerpo, inconsciente y cosmos.			

**Resultados de Formación y Aprendizaje**

Code	
B6	Capacidad de trabajar en equipo.
B7	Capacidad de integración en grupos multidisciplinares. Capacidad de colaboración con profesionales de otros campos.
B10	Capacidad heurística y de especulación para la resolución de problemas, la realización de nuevos proyectos y estrategias de acción.
B14	Sensibilidad hacia temas medioambientales.
B16	Compromiso ético profesional.
C1	Comprensión crítica de la historia, teoría y discurso actual del arte. Comprender de manera crítica la historia, teoría y discurso actual del arte. Asimilación analítica de los conceptos en los que se sustenta el arte.
C2	Comprensión crítica de la evolución de los valores estéticos, históricos, materiales, económicos y conceptuales. Analizar la evolución de los valores del arte desde una perspectiva socio-económica y cultural.
C5	Conocimiento de la teoría y del discurso actual del arte, así como el pensamiento actual de los artistas a través de sus obras y textos. Actualizar constantemente el conocimiento directo del arte a través de sus propios creadores.
C6	Conocimiento del vocabulario, códigos, y de los conceptos inherentes al ámbito artístico. Conocer el lenguaje del arte.
C8	Conocimiento de las diferentes funciones que el arte ha adquirido a través del desarrollo histórico. Estudiar la evolución del papel del arte a través del tiempo.
C9	Conocimiento de métodos de producción y técnicas artísticas. Analizar los procesos de creación artística.
C14	Conocimiento de los instrumentos y métodos de experimentación en arte. Aprendizaje de las metodologías creativas asociadas a cada lenguaje artístico.
C19	Capacidad para identificar y entender los problemas del arte. Establecer los aspectos del arte que generan procesos de creación.
C20	Capacidad de interpretar creativa e imaginativamente problemas artísticos. Desarrollar los procesos creativos asociados a la resolución de problemas artísticos.
C22	Capacidad de producir y relacionar ideas dentro del proceso creativo.
C29	Capacidad de iniciativa propia y de automotivación.
C30	Capacidad de perseverancia Desarrollar la constancia necesaria para resolver las dificultades inherentes a la creación artística.
C31	Capacidad para generar y gestionar la producción artística. Saber establecer la planificación necesaria en los procesos de creación artística.
C33	Capacidad de colaboración con otras disciplinas. Desarrollo de vías de relación e intercambio con otros campos de conocimiento.
C42	Habilidades para la creación artística y capacidad de construir obras de arte. Adquirir las destrezas propias de la práctica artística.
C43	Habilidad para establecer sistemas de producción. Desarrollar estrategias aplicadas al ejercicio sistemático de la práctica artística.
C44	Habilidad para realizar, organizar y gestionar proyectos artísticos innovadores.
C49	Habilidades interpersonales, conciencia de las capacidades y de los recursos propios para el desarrollo del trabajo artístico.

**Resultados previstos en la materia**

Expected results from this subject		Training and Learning Results
El estudiante estará capacitado para un conocimiento del medio natural en relación a la cultura.	B14	C2

El estudiante estará capacitado para tener conocimiento práctico del arte en relación con la naturaleza.		C1 C2 C5 C6
El estudiante estará capacitado para usar los modos de representación, intervención y manipulación desde la cultura en la naturaleza.		C8 C9 C19
El estudiante estará capacitado para el conocimiento del género del paisaje y de los usos de la naturaleza en las creaciones artísticas.		C1 C6
El estudiante estará capacitado para el uso de los sistemas de creación y desarrollo de la naturaleza.		C9 C14
El estudiante estará capacitado para observar, tomar datos, comprender e intervenir en medio natural.		C19 C20 C33
El estudiante estará capacitado para la sensibilización y el respeto con el medio natural.	B14 B16	
El estudiante estará capacitado para intervenir artísticamente en medio natural.		C31
El estudiante estará capacitado para pasar del proyecto a la construcción en medio natural.		C30 C31
El estudiante tendrá habilidad para gestionar y desarrollar proyectos colectivos.	B6 B7	C33 C43 C44 C49
El estudiante tendrá habilidad para el trabajo con escalas grandes.	B10	C29 C42 C43
El estudiante tendrá habilidad para establecer relaciones entre la naturaleza y la cultura.		C19 C22

## Contenidos

Contenidos		
Topic		
1. Precursores del movimiento [Arte y Naturaleza].	*Land *Art, *Art *Povera, *Earth *Works, Eco *Art, Manifiesto del Río Negro.	
2. El cuerpo y su espacio.	El espacio vacío. *Interrelación del cuerpo como sistema de percepción *abarcante. Bioenergética de *Wilhelm y *Lowe.	
3. Entradas en la naturaleza.	Azar y sincronicidad. I Ching.	
(*)4. Metamorfosis.	(*)Diálogo entre entorno y obra.	

## Planificación

	Class hours	Hours outside the classroom	Total hours
Lección magistral	16	0	16
Resolución de problemas	10	15	25
Debate	20	30	50
Informe de prácticas, prácticum y prácticas externas	10	6.5	16.5
Trabajo	0	30	30
Portafolio/dossier	0	12.5	12.5

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

## Metodologías

	Description
Lección magistral	Presentación de material e información específica sobre temas fundacionales, principalmente sobre la subjetividad. Temas de ruptura para la apropiación del conocimiento. Clima y hecatombe, cambio del paradigma para la supervivencia global.
Resolución de problemas	Acompañamiento individual y en grupo a través del desarrollo de ejercicios en la clase.
Debate	Laboratorio constante como idea de busca y no-conclusión: la subjetividad como estrategia para crear. Presentación de textos y material audiovisual acompañado de debates.

## Atención personalizada

Methodologies	Description

Debate	Es pedido por el profesor la resolución de cuatro grandes problemas durante todo el curso. Esto está entremezclado con clases magistrales impartidas por el profesor y también la invitación de profesores especializados en temas concretos sobre la percepción que puedan trascender la obra de arte. Se busca el caos como debate y como identidad de otro orden.
Lección magistral	Palestra: introducción al tema propuesto acompañado de material audiovisual u otros medios. Debates.
Resolución de problemas	Cuidados personalizados al estudiante en todas las fases de los ejercicios. Para cada uno de los problemas y ejercicios, hay un laboratorio de ideas donde cada alumno presenta su parecer en presencia de los otros alumnos, creando una relación con el grupo.
<b>Tests</b>	<b>Description</b>
Informe de prácticas, prácticum y prácticas externas	Los cuidados individualizados al estudiante continúan en todas las fases de todos los ejercicios.
Trabajo	1.Relación entre el ambiente y la proposición del trabajo a ser desarrollado. 2. El enfrentamiento perceptivo entre el mar y el bosque como proceso de trabajo local. 3. Relación de los elementos 1 y 2 con la idea del cosmos. 4. Arte y subjetividad.
Portafolio/dossier	Todos los proyectos son acompañados por un dossier completo con textos, fotos o vídeo y debate oral con los demás alumnos, entendiendo el debate como una condición fundamental.

## Evaluación

	Description	Qualification	Training and Learning Results
Resolución de problemas	Capacidad para usar los modos de representación, intervención y manipulación desde la cultura en la naturaleza, para uso de los sistemas de creación y desarrollo de la naturaleza y para pasar del proyecto a la *construcción en medio natural.	5	B10 C1 B16 C2 C5 C6 C9 C14 C20 C22
Debate	Capacidades de: conocimiento práctico del arte en relación con la naturaleza, para un conocimiento del medio natural en relación a la cultura, para el uso de los modos de representación, intervención y manipulación desde la cultura en la naturaleza, para intervenir artísticamente en medio natural y para pasar del proyecto a la *construcción en medio natural. Habilidad para gestionar y desarrollar proyectos colectivos y para el trabajo en grandes escalas.	45	B6 C1 B7 C2 B10 C5 B14 C6 B16 C8 C9 C14 C19 C20 C22 C29 C30 C31 C33 C42 C43 C44 C49
Informe de prácticas, prácticum y prácticas externas	Capacidad para un conocimiento del medio en relación a la cultura, para usar los métodos de representación, intervención y manipulación desde la cultura en la naturaleza, para el uso de los sistemas de creación y desarrollo de la naturaleza, para observar, tomar datos, comprender e intervenir en medio natural, para pasar del proyecto a la *construcción en medio natural.	40	B10 C1 B16 C2 C5 C6 C8 C9 C14 C19 C30 C31 C42 C43 C44

Portafolio/dossier	Capacidad para conocimiento práctico del arte en relación con la naturaleza, para conocimiento del medio natural en relación a la cultura, para usar los modos de representación, intervención y manipulación desde la cultura en la naturaleza, para gestionar y desarrollar proyectos colectivos y habilidad para el trabajo con escalas grandes.	5	B16	C1 C2 C5 C6 C9 C22 C31 C43 C49
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### Other comments on the Evaluation

El estudiante puede optar por dos sistemas de evaluación:

- EVALUACIÓN CONTINUA: Los estudiantes realizarán periódicamente presentaciones en el aula de los trabajos y exposiciones de los resultados durante el transcurso del semestre.

- Asistencia de los alumnos a clases y participación en debates.- La presentación de ejercicios/propuestas/proyectos.

En el caso de que el estudiante no asista a clases, no participe en debates, no presente los ejercicios y no apruebe, deberá presentarse al examen de evaluación escrita en la convocatoria especial de julio.

- EVALUACIÓN GLOBAL: Los estudiantes deberán presentar todos los trabajos propuestos durante el curso y el día de la prueba realizarán un ejercicio propuesto en dicha convocatoria.

Los estudiantes de la CONVOCATORIA DE SEGUNDA OPORTUNIDAD (JULIO) presentarán los trabajos y todos los ejercicios requeridos durante el semestre y realizarán un ejercicio propuesto en dicha convocatoria. Fecha y hora de la prueba de evaluación de segunda oportunidad (JULIO): consultar el calendario publicado en la página WEB de la Facultad de Bellas Artes (Grado en Bellas Artes - pruebas de evaluación), aprobado por la Junta de Facultad.

### Fuentes de información

#### Basic Bibliography

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Davis, Wade, **El Río**, Pre-textos,

Salgado, Sebastiao, **Amazônia**, Taschen,

Watson, Julia, **Lo-Tec. Design by radical indigenism**, Taschen,

Tegmark, Max, **Nuestro Universo Matemático**, Antoni Bosch Editor,

Latour, Bruno, **¿Donde estoy?**, Taurus,

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### Recomendaciones

#### Subjects that continue the syllabus

Filosofía del arte/P01G010V01501

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

Antropología: Antropología del arte/P01G010V01101



**IDENTIFYING DATA****Action art projects**

Subject	Action art projects			
Code	P01G010V01903			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Tejo Veloso, Carlos			
Lecturers	Tejo Veloso, Carlos			
E-mail	carlos.tejo@uvigo.es			
Web				
General description	Analysis and practical of an artistic process that, in the majority of the cases, does not produce an object. This practice involves the employment of body, presence, time and context as a fundamental tools.			

**Training and Learning Results**

Code	
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B5	Independent work skills.
B11	Interpersonal skills, confidence in one's own abilities and resources.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
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.
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.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
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.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
C29	Personal initiative and self-motivation skills.
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.
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.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
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.
C45	Ability to communicate and disseminate artistic projects.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.
C49	Interpersonal skills, confidence in one's own abilities and resources for the practice of artistic work.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
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Knowledge of the history of the Live Art from the avantgarde to the present.		C1
Knowledge of the Live Art fundamental concepts		C6 C7
Knowledge of the Live Art fundamental resources		C7 C14
Knowledge of the body as an artistic tool.		C7 C9
Knowledge of video-art, sculpture, land-art, installation, etc., as a complementary media in the Live Art projects.		C14 C16
Develop competences in order to create a Live Art Project.		C19 C29 C31 C32
Develop competences in order to improve the relation between body, space and viewer.		C4 C19 C23 C31
Develop competences in order to integrate auxiliary media in a Live Art Project.		C28 C33 C34
Develop competences in order to use the basic resources in Live Art: body, space, social and political context, time and audience.	B5 B11	C25 C49
Develop the physical and conceptual relation between body and space.		C42 C43
Develop the capacity of using the audience as an important tool in our Live Art Projects		C35 C47 C48
Point out the importance of the video-documentation in the analysis of the Live Art Projects.	B2 B3	C36 C39 C45 C48

## Contents

Topic	
(*)Performance e performatividade	(*)Analise Evolución histórica dende as vangardas Xurdimento da práctica a partires dos anos 50 (S. XX) Performance e contemporaneidade Estudio de casos
(*)Relación entre a performatividade e outras disciplinas artísticas	(*)Performance e fotografía Performance e video As artes escénicas: desvíos e limites coa performance
Knowledge of the fundamental resources of the Live Art: body, time and space.	BODY: approximation to the presence of the body understood as a tool in the contemporary artistic practice. The body as a communicative instrument in the Live Art. The body as an agent, the body as a signal, the body as a subject. The importance of the body in other artistic projects. TIME: Feel the consciousness of the subjective time. Relation time-space. The time as a constructive element in the Live Art. Real time and subjective time in Live Art. SPACE: the social-politic context as an active agent of meaning. Fell and create the space in Live Art. The heterogeneous spaces of the art of action.
Live Art in the Periphery.	Analysis of Live Art Projects that are produced in the periphery. We have to understand the meaning of periphery in a broad sense: communities out of the main stream of our first world societies. This definition involves not only a geographical issue but also a political and social contexts that are out of the establishment.

## Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	30	13	43
Workshops	3	6	9
Studies excursion	3	6	9
Debate	3	12	15
Case studies	8	4	12

Essay	3	38	41
Portfolio / dossier	1	10	11
Essay questions exam	2	8	10

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

<b>Methodologies</b>	
	Description
Mentored work	The students will work individually in the classroom with a continuous orientation by the professor. During this period, the professor also will give to the students a critical orientation of the projects, respecting the fundamental interests of the creative project of the student. In addition to these tasks, the professor will propose activities as a visualization and critical comment of videos, open comments about the evolution of the students projects, etc.
Workshops	Short length seminars with a specialist inside the area of knowledge. These seminars can include conferences and another type of practical methodologies.
Studies excursion	Visit an Art Center, artist community, artist study related with Live Art.
Debate	We will propose different debates involving live art issues. In order to prepare these debates we are going to use different information sources: basically video and theoretical articles. If it is necessary, these articles will be writing in English.
Case studies	

<b>Personalized assistance</b>	
<b>Methodologies</b>	<b>Description</b>
Mentored work	
<b>Tests</b>	<b>Description</b>
Essay	
Portfolio / dossier	

<b>Assessment</b>			
	Description	Qualification	Training and Learning Results
Mentored work	(*)A avaliación vai ser continua, polo que a asistencia a clase é un requisito imprescindible para aprobar esta parte da avaliación. Xunto coa asistencia, valorarase positivamente: A presenza activa do alumno na clase. A correcta progresión dos proxectos que se vaian desenvolvendo na aula. A calidade, orixinalidade e creatividade dos proxectos artísticos desenvolvidos na aula. O desenvolvemento teórico, a metodoloxía e a coherencia do traballo realizado ao longo do curso. A capacidade investigadora do alumno A capacidade de experimentación do alumno O traballo previo de reflexión e investigación teórica de cada proxecto realizado dentro da aula A ampliación dos coñecementos impartidos na clase.	40	C4 C7 C9 C14 C16 C19 C23 C25 C29 C31 C32 C35 C47 C48 C49
	<b>RESULTADOS DE APRENDIZAXE</b> As/os estudantes asimilarán o corpo como medio artístico. O estudiantado coñecerá os medios auxiliares da arte de acción. As/os estudantes terán capacidade de desenvolvemento da acción como arte. As/os estudantes terán capacidade de interrelación corpo-espazo-espectador. As/os estudantes terán habilidade no uso dos recursos propios da arte de acción. O estudiantado poderá incorporar ao espectador como participante no evento artístico.		
Workshops	(*)Demostración, mediante a entrega dun comentario teórico, da correcta asimilación dos contidos esenciais do obradoiro, conferencia, etc.	5	C1 C6 C7 C14
	<b>RESULTADOS DE APRENDIZAXE</b> As/os estudantes coñecerán os conceptos fundamentais das artes de acción. O estudiantado coñecerá a evolución histórica da arte de acción. As/os estudantes coñecerán os recursos fundamentais da arte de acción.		

Studies excursion	(*)Demostración, mediante a entrega dun traballo teórico, da correcta asimilación dos contidos principais da exposición/evento visitado. RESULTADOS DE APRENDIZAXE As/os estudantes coñecerán os recursos fundamentais da arte de acción. As/os estudantes coñecerán os conceptos fundamentais das artes de acción. O estudiantado coñecerá a evolución histórica da arte de acción.	5	C1 C6 C7 C14
Essay	(*)Alén do traballo diario na clase, durante o transcurso da materia desenvolveranse, polo menos, tres proxectos de arte de acción que serán presentados na clase. Nestes traballos valorarase: A calidade, orixinalidade e creatividade dos proxectos. O desenvolvemento teórico, a metodoloxía e a coherencia do traballo. A capacidade investigadora do alumno A capacidade de experimentación do alumno O traballo previo de reflexión e investigación teórica de cada proxecto. A ampliación dos coñecementos impartidos na clase. RESULTADOS DE APRENDIZAXE As/os estudantes asimilarán o corpo como medio artístico. O estudiantado coñecerá os medios auxiliares da arte de acción. As/os estudantes terán capacidade de desenvolvemento da acción como arte. As/os estudantes terán habilidade no uso dos recursos propios da arte de acción.	30	C7 C9 C14 C16 C19 C25 C29 C31 C32 C49
Portfolio / dossier	(*)O dossier é o soporte teórico de cada un dos proxectos de arte de acción que periodicamente vanse presentar na aula. O dossier debe estar centrado nunha análise rigorosa dos contidos fundamentais do proxecto, recursos formais e técnicos, obxectivos que se pretenden acadar coa proposta, referentes, etc. Así mesmo, valorarase unha correcta redacción, expresión e presentación do dossier. RESULTADOS DE APRENDIZAXE As/os estudantes terán capacidade de desenvolvemento da acción como arte. As/os estudantes terán habilidade para documentar obras de arte de acción.	5	C19 C29 C31 C32 C36 C39 C45 C48
Essay questions exam	(*)A proba de resposta longa se corresponde ca proba final de avaliación. Nesta proba valorarase a demostración da asimilación dos contidos fundamentais de cada tema proposto. Xunto ca proba práctica o alumno terá que entregar un dossier onde razone os contidos fundamentais do seu traballo con un uso apropiado da terminoloxía teórico-práctica e unha correcta redacción e exposición das ideas expresadas polo alumno. RESULTADOS DE APRENDIZAXE As/os estudantes coñecerán os recursos fundamentais da arte de acción. As/os estudantes asimilarán o corpo como medio artístico. As/os estudantes terán habilidade no uso dos recursos propios da arte de acción. O estudiantado poderá incorporar ao espectador como participante no evento artístico.	15	C7 C9 C14 C25 C35 C47 C48 C49

### Other comments on the Evaluation

Final exam: January the 16th, 2015. Time: from 10:00 to 13:30

July Exam (Only for those students that didn't pass the final exam): July the 8th, 2015. Time: 16:00

### Sources of information

#### Basic Bibliography

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Picazo, Gloria(ed.), **Estudios sobre performance**, Centro Andaluz de Teatro, 1993

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## **Recommendations**

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

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Art, nature and the environment/P01G010V01902

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### **Other comments**

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The contents and actions that structure and conform the practical projects that the students present during the course and during the exams never are determined by the professor. These contents and actions build a personal project and are chosen freely by the student who is the only one person responsible for his/her acts.

For these reasons, the professor is not responsible for the consequences that could derive of the process of creation/presentation of the students practical projects and exams.

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**IDENTIFYING DATA****Drawing and painting projects**

Subject	Drawing and painting projects			
Code	P01G010V01904			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish			
Department				
Coordinator	Liste Fernández, Araceli Mercedes			
Lecturers	Fernández Fariña, María Almudena Liste Fernández, Araceli Mercedes			
E-mail	aliste@uvigo.es			
Web				
General description	Development of one project creative articulated from it practical of the painting and the drawing and insert in the contemporary cultural logic.			

**Training and Learning Results**

Code	
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
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.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C27	Ability to work independently. To develop the ability to plan, develop and complete one's personal artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
C41	Ability to carry out artistic research projects.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.
C44	Ability to carry out, organize and manage innovative artistic projects.
C45	Ability to communicate and disseminate artistic projects.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.
C49	Interpersonal skills, confidence in one's own abilities and resources for the practice of artistic work.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
The student will owe to have knowledge of the current situation of the drawing and the painting how half of artistic production.	C1 C5
The student will owe to know the current theoretical debate around this discipline.	C5 C6 C7

The student will owe to know the demonstrations of the drawing and the painting developed *especialmente.	C1 C7
The student will owe power develop creative projects personnel in the field of the drawing and/or the painting.	C19 C20 C27
The student will owe to develop the integration of the own resources of these disciplines with other fields of the artistic creation.	C33 C49
The student will be *capacitado stop the understanding of the creative developmental possibilities in drawing and painting.	C19 C20 C22
The student will be able to apply the technical resources of the drawing and the painting in artistic projects.	C31 C32 C38 C41
The student will owe to have skill in the handle of technical resources, visual and conceptual generated in the actuality inside these areas.	C42 C43 C44
The student will owe to have the skill to develop the technical resources, visual and conceptual adapted to the needs of the project.	C43 C44
The student will owe to develop the projects in the fields of the drawing and/or the painting.	C43 C44
The student will owe power integrate distinct disciplines of creation of images.	B7 C43
The student will owe to have the necessary skills stop the presentation and documentation of projects.	B2 B3 C36 C39 C45 C48

## Contents

Topic	
Configuration of one project artistic in the disciplines of drawing and painting.	The painting and the drawing how project, process and result.
Openings in the project. Review of the concepts and the traditional forms in the painting and the drawing and his relation with the present.	Spaces of creation in the drawing and painting from the relations between means, useful and bear The painting and the drawing expanded in the time and in the space. The integration of other disciplines in the fields of the drawing and of the painting.
Development of the project of drawing and painting.	Observation, documentation, *contextualización, *ideación/materialization, analysis/synthesis, presentation.

## Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	3	0	3
Lecturing	8	0	8
Presentation	9	0	9
Mentored work	60	0	60
Mentored work	60	0	60
Project based learning	10	0	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	Presentation of the subject.
Lecturing	Guidelines stop the development of one project of painting/drawing. Approximation to the concepts and resources of the drawing and the painting, in the fields *fronteirizos go in the tradition and the contemporary practice.
Presentation	Presentations and regular exhibitions of results for put in common in the classroom. Final presentation and defence of the project developed.
Mentored work	(*O traballo de aula/taller desenvólvese fundamentalmente en horas presenciais e complementábase nas horas de traballo autónomo; isto require unha actitude de implicación, constancia e compromiso real do alumno.
Mentored work	(*O traballo de aula/taller desenvólvese fundamentalmente en horas presenciais e complementábase nas horas de traballo autónomo; isto require unha actitude de implicación, constancia e compromiso real do alumno.
Project based learning	(*O traballo de aula/taller é o eixo vertebrador da materia, é a base fundamental no desenvolvemento dun proxecto de pintura e/ou debuxo.

<b>Personalized assistance</b>	
<b>Methodologies</b>	<b>Description</b>
Lecturing	Guidelines stop the development of one project of painting/drawing. Approximation to the concepts and resources of the drawing and the painting, in the fields *frontereizos go in the tradition and the contemporary practice.
Presentation	Presentations and regular exhibitions of results for put in common in the classroom. Initial presentation of the project to develop.
Mentored work	The work of classroom/workshop develops fundamentally in hours *presenciais and supplements in the hours of autonomous work; this requires an attitude of implication, *constancia and real commitment of the student.
Mentored work	The work of classroom/workshop develops fundamentally in hours *presenciais and supplements in the hours of autonomous work; this requires an attitude of implication, *constancia and real commitment of the student.
Project based learning	The work of classroom/workshop is the backbone axis of the subject, is the fundamental base in the development of one project of painting and/or drawing.

<b>Assessment</b>				
	Description	Qualification	Training and Learning	Results
Presentation	Initial presentation of the Project:	20	B3	C31
	*mprescindible assistance.			C32
	Realization of all the exercises proposed.			C33
	Tracking *individualizado of the work, reviews continued.			C36
	Development and coherence of the personal project.			C38
	Technical resolution of the works.			C39
	Level of *autocrítica and analysis.			C41
	*Profundización And implication in the project.			C42
	Investigating and experimental disposal.			C43
	Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography).			C44
	Assistance and participation to the presentations of works and put in common in the classroom			C45
				C48
				C49
Mentored work	WORK OF CLASSROOM (Realization of the exercises proposed + participation in *presentaciones and debates)	20	B3	C31
	Indispensable assistance.			C32
	Realization of all the exercises proposed.			C33
	Tracking *individualizado of the work, reviews continued.			C36
	Development and coherence of the personal project.			C38
	Technical resolution of the works.			C39
	Level of *autocrítica and analysis.			C41
	*Profundización And implication in the project.			C42
	Investigating and experimental disposal.			C43
	Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography).			C44
	Assistance and participation to the presentations of works and put in common in the classroom.			C45
				C48
				C49
Mentored work	DEVELOPMENT OF The PROJECT:	40	B3	C31
	Indispensable assistance.			C32
	Realization of all the exercises proposed.			C33
	Tracking *individualizado of the work, reviews continued.			C36
	Development and coherence of the personal project.			C38
	Technical resolution of the works.			C39
	Level of *autocrítica and analysis.			C41
	*Profundización And implication in the project.			C42
	Investigating and experimental disposal.			C43
	Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography).			C44
	Assistance and participation to the presentations of works and put in common in the classroom.			C45
				C48
				C49



Project based learning	FINAL PRESENTATION OF The PROJECT: Indispensable assistance. Realization of all the exercises proposed. Tracking *individualizado of the work, reviews continued. Development and coherence of the personal project. Technical resolution of the works. Level of *autocrítica and analysis. *Profundización And implication in the project. Investigating and experimental disposal. Interest for enlarging knowledges (visits to exhibitions, *lecturada bibliography). Assistance and participation to the presentations of works and put in common in the classroom.	20	B3	C31 C32 C33 C36 C38 C39 C41 C42 C43 C44 C45 C48 C49
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### Other comments on the Evaluation

The AVALIACION \*A\* CONTINUOUS. The students \*far\* periodically in the classroom \*presentaci\*ns of the project and \*exposici\*ns of the resulted during it \*transcurso of the \*cuadrimestre. The \*realizaci\* of all the works proposed and the assistance to kind \*A indispensable to opt to the approved.

PRESENTACI\*A\* And FINAL DEFENCE OF The PROJECT: \*A\*Itima week \*lectiva of the \*cuadrimestre, in the time of kind.

The students of the ANNOUNCEMENT OF SECOND OPPORTUNITY (JULY) \*presentar\* the project, the results and all the works/exercises demanded during it \*cuadrimestre.

Date and hour of the proof of \*avaliaci\* of second opportunity (JULY): consult calendar published in the \*p\*ina WEB of the Faculty of Beautiful Arts (Degree in Beautiful Arts - proofs of \*avaliaci\* )

### Sources of information

#### Basic Bibliography

#### Complementary Bibliography

Beers, Kurt, **100 painters of tomorrow**, Thames & Hudson, 2014

Berger, John, **Sobre el Dibujo**, Gustavo Gili, 2011

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Fernández Fariña, Almudena, **Lo que la pintura no es**, Ed. Deputación Provincial de Pontevedra, 2011

Godfrey, Tony, **La pintura hoy**, Phaidon, 2010

Gómez Molina, Juan José (coordinador), **Estrategias de dibujo en el arte contemporáneo**, Cátedra, 2002

Hudson, Suzanne, **Painting now**, Thames & Hudson, 2015

Picazo, Gloria (comisaria), **Pintar sense pintar**, Centre d'Art la Panera, 2005

Valli, Marc & Dessanay, Margherita, **A Brush with the real: figurative painting today**, Laurence King, 2014

Marina, José Antonio, **Teoría de la inteligencia creadora**, Anagrama, 1993

Ministerio de Cultura, **ORAL MEMORIES**, <https://oralmemories.com/>, 2012-2018

VVAA, **Vitamine D, new perspectives in drawing**, Phaidon, 2005

VVAA, **Vitamin D2, new perspectives in drawing**, Phaidon, 2013

VVAA, **Vitamin D3, new perspectives in Drawing**, Phaidon, 2021

VVAA, **Vitamine P, New Perspectives in Painting**, Phaidon, 2002

VVAA, **Vitamine P2, New Perspectives in Painting**, Phaidon, 2011

VVAA, **Vitamin P3, new perspectives in painting**, Phaidon, 2016

VVAA, **On painting : prácticas pictóricas actuales... más allá de la pintura o más acá**, Centro Atlántico de Arte Moderno, 2013

VVAA, **Remote viewing : invented worlds in recent painting and drawing**, Whitney Museum of American Art, 2005

VVAA, **The Forever now: contemporary painting in an atemporal world**, The Museum of Modern Art, 2014

Saborit, José, **Lo que la pintura da**, Pre-Textos, 2018

### Recommendations

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

Research and creation process/P01G010V01701

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

Artistic expression: Drawing-Shape/P01G010V01102

Artistic expression: Material-Colour/P01G010V01201

Pictorial techniques/P01G010V01104  
Art, language and representation/P01G010V01303  
Art: Art and modernity/P01G010V01401  
Painting/P01G010V01404  
Art and contemporary culture/P01G010V01601  
Artistic production: image 1/P01G010V01503

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**IDENTIFYING DATA****Design projects**

Subject	Design projects			
Code	P01G010V01905			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	#EnglishFriendly			
Department				
Coordinator	Soler Baena, Ana María			
Lecturers	Soler Baena, Ana María			
E-mail	anasolerbaena@gmail.com			
Web	http://anasoler.es			
General description	The subject will have an aim *prioritario directed to the development of the capacity creator of the student. It is our intention that of parallel form to the discovery, knowledge and experimentation of the technicians and the theories of design that conform the program, the student put of relief his artistic interests and work in the research of his idea and development of his own language through the means that offer him with professionalism.			

**Training and Learning Results**

Code	
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
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.
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.
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.
C44	Ability to carry out, organize and manage innovative artistic projects.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
THE student will have knowledge of the fundamental principles of the design	C1 C7
The student will have knowledge of the origins, development and current state of the discipline.	C1 C5 C7
The student will have knowledge of the different fields and applications of the design.	C4 C8
THE student will learn to handle the technical resources applied to the design.	C7 C9 C12
The student will learn to develop creative projects in this field	C19 C32

The student will be qualified to integrate technical resources, formal and conceptual of the art in the design.	C32 C33
The student will have the capacity to integrate the resources of the design in the field of the artistic creation.	C31 C33
The student will purchase skill in the use of specific computer tools.	C42
The student will learn to develop and to apply the graphic design on diverse supports and contexts.	C47
The student will purchase the skill for the development of projects of design.	C43 C44

## Contents

### Topic

#### CORPORATE IDENTITY

1. Historical introduction: Origin and evolution of the corporate Image. The 20th century.
2. Components of the Corporate Identity. The mark.
  - 2.1. The verbal signs and charts that distinguish the mark, that act like guarantee of the rest of the communication of the company and/or of the product or service.
  - 2.2. The group of resources of commercial communication that relate with the mark and, very especially, the psychological strategies of visual perception for the advertising communication.
3. The corporate image: The verbal and graphic signs
  - 3.1. Verbal signs: The name adopted: Element that can be written or pronounced and that constitutes the first data of the visual design of the mark.
  - 3.2. Graphic signs:
    - 3.2.1. The symbol or \*imago tipo,
    - 3.2.2. The logo
    - 3.2.3. The corporate colour
    - 3.2.4. The corporate typography
4. Process of design of a corporate image
  - 4.1. Realisation of the \*Briefing: previous Study
  - 4.2. Design of the corporate identity
    - 4.2.1. Design of the graphic signs of the corporate identity
    - 4.2.2. Application of the corporate image to different products. Or Cards  
or \*Sobres  
or Letters  
Other applications (CD)
  - 4.3. Preparation of the manual of norms of uses and application of the corporate visual identity
5. \*Rediseño Of a corporate image.  
Processes of \*adecuación and update of corporate images
6. Tools of work in graphic Design
7. Presentation of the works. How present works of graphic design to the customer, how deliver the archives for the printing, how elaborate budgets of works of design, etc.

## Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	27	69.5	96.5
Problem solving	3	5	8
Studies excursion	3	0	3
Case studies	2	0	2
Lecturing	10	0	10
Essay	5	25.5	30.5

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

## Methodologies

	Description
Mentored work	Developments of specific projects in base to the contents of the course.
Problem solving	Resolution of problems of conjoint and global form relative to each exercise presented in the classroom.
Studies excursion	Visit to printing

Case studies	*Analysis Of real practical cases of Manuals of corporate Image.
Lecturing	Theoretical lessons-practical related with the contents of the matter.

### Personalized assistance

#### Methodologies Description

Mentored work	The works of the classroom will consist in practical exercises of graphic design and publisher by computer. Utilisation of the programs *Illustrator and *Indesign.
Problem solving	It will pose him to the student resolve problems of composition in *pagina and sections, *retícula, utilisation of typography and hierarchy in the information.
Case studies	For the learning will use resources of visualisation of images and processes: -direct Observation of works made by students of previous courses. -Analysis of images reproduced so much in books or magazines as in different audiovisual means (slides, video, etc.) -Study and analysis of manuals of corporate image of companies and real institutions. Application of the same to different supports and actions communications of the company.

#### Tests Description

Essay	Each student will make a project of design of Manual of corporate image that will contain: 1.*Briefing: Brief description/analysis of the company, the product, the market, the publish objective and the consumer, the aims of marketing and the aims of the advertising. 2.*Logo: Mark *impresa to colour (verbal element and image), symbol marks in black and white, positive negative, Scale of grey or *monotono. Proofs of *escalabilidad Grid and *proporcionalidad (*x), margin of protection wrong Uses Study of typography: families of sources used (name and impression of family *tipográfica complete), Study of the corporate colour: chromatic basic Diagram (Models: *Pantone, Hexadecimal or web , *CMYK and *RGB) Outlines (optional) 3. *Papelería Corporate. Physical impression and development. Card/*s: Obverse and *reverso *impresa in the paper or cardboard chosen. Measures of the card and Data of the paper: Manufacturer, colour, grammages, etc. On: American or another format form in the paper or cardboard chosen. Deployment. Data of the paper: Manufacturer, colour, grammages, etc. Letter: To4 or similar, Obverse and *reverso *impresa in the paper or cardboard chosen. Data of the paper: Manufacturer, colour, grammages, etc. *Retícula, measures and proportions 4. Application Develop of two products and application of the *logo.
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### Assessment

Description	Qualification	Training and Learning Results
Mentored work	30	C1 C4 C5 C7 C8 C9 C42 C43
Problem solving	15	C7 C19 C31 C32
Studies excursion	7	C12
Case studies	8	C1 C4 C5 C7 C8

Essay	The method of evaluation of the final projects presented by each student will govern in base to the following criteria: - The aesthetic and functional interest of the projects made. 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 coherence of all the projects of the student. - The methodology and planning of the work. - Work of reflection and previous study to the process of preparation of a project. - The correct realisation gave projects required in the matter in the terms stipulated. - The correct formal preparation (digital and of impression) and his presentation.	40	C9 C12 C19 C31 C32 C33 C42 C43 C44 C47
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## Other comments on the Evaluation

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### 7. SYSTEM OF EVALUATION

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#### 7.1. CRITERIA OF EVALUATION

&\*nbsp;

The method of evaluation of the subject , will make of continuous form under a work of follow-up in the classroom of the process of development of the personal works presented by each to student, and governs in base to the following criteria:

##### 7.1.1. General criteria of evaluation

The artistic and functional interest of the works of design made. 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 and computer processes.

The capacity of experimentation and the curiosity researcher of the student.

The coherence or incoherence of all the exercises of the student.

The methodology and planning of the work. Work of reflection and previous study to the process of the preparation of a design.

The assistance to class and suitable attitude and interest in the classroom

The correct realisation of the works and proofs required in the subject in the terms stipulated.

##### 7.1.2. Criteria of evaluation of the matter.

&\*nbsp;

Practical.

The formal coherence, aesthetic and conceptual of the elements used in the exercise and his \*adecuación to the proposal.

The visual hierarchy and composition.

The correct formal preparation (digital and of impression) and his good presentation.

The creativity and originality in the approach of the exercise inside the specificity and the guidelines of the project as well as the interrelationships with the proposals of the Contemporary Design.&\*nbsp;

Theorist

The enlargement of the knowledges given in class.

Understanding in depth of the concepts that have explained and the consistent clarity of expression of the same.

Capacity of analysis and of relation between different contents.

Correct use of the terminology and of the appointments.

Originality and rigour in the approach of the subject.

Good presentation of the exercises and works proposed.

To the hour to evaluate, differentiated clearly, the minimum contents whose \*superación suppose the approve the matter and of which serve to establish punctuations higher.

It will not collect any work and therefore it will not be evaluated, those students(ace) that have not delivered previously &\*nbsp;the index card of the matter with a recent photo.

## 7.2. Ordinary announcement of December

For the evaluation of the academic course in the announcement of December and like this approve by course, the \*profesorado will demand the minimum presentation of a series of deliveries-corrections of the work of the course along the \*cuatrimestre and that the student will have to surpass with a minimum qualification of []sufficient[] in the dates stipulated. These deliveries-corrections will complete with the final delivery of the Global Personal Project.

DELIVERY OF WORKS: The student(to) will be forced to the deliveries-corrections of the work(\*s) proposed(\*s) by the professors during the academic course.&\*nbsp;

it will be necessary to make at least 80% of these deliveries to be able to be evaluated.

PROOF \*TEORICA-PRACTISES: In addition to said delivery, the professors reserve the option to make a theoretical proof and another practice in case to consider it necessary, consisting:

-&\*nbsp;

Proof of theoretical character,

&\*nbsp;based in the specific contents of the programming. Only in the case that the student surpass this exercise will happen to make the following proof of practical character.

-&\*nbsp;

Proof of character practise

, consistent in the realisation of a work based in the practices developed during the course. (Practical exercise in the computer, \*Indesign and \*Illustrator)

&\*nbsp;To approve the matter through the system of []proofs of recovery[], is indispensable to surpass the two parts that form this announcement: - Delivery of the exercises&\*nbsp;- Tests theoretical-practical.&\*nbsp;

## 7.3. Extraordinary announcement of Julio:

When the student(to) do not reach the level demanded or do not present to the normal announcements of evaluation of the course, articulates a system of []proofs of recovery[]. Besides the student(to) will have of the extraordinary announcement of Julio.

DELIVERY OF WORKS: The student(to) will be forced to the deliveries-corrections of the work(\*s) proposed(\*s) by the professors during the academic course.&\*nbsp;

it will be necessary to make at least 80% of these deliveries to be able to be evaluated.

PROOF \*TEORICA-PRACTISES: In addition to said delivery, the professors reserve the option to make a theoretical proof and another practice in case to consider it necessary, consisting:

-&\*nbsp;

Proof of theoretical character,

&\*nbsp;based in the specific contents of the programming. Only in the case that the student surpass this exercise will happen to make the following proof of practical character.

-&\*nbsp;

Proof of character practise

, consistent in the realisation of a work based in the practices developed during the course.&\*nbsp;(Practical exercise in the computer, \*Indesign and \*Illustrator)

&\*nbsp;To approve the matter through the system of []proofs of recovery[], is indispensable to surpass the two parts that form this announcement: - Delivery of the exercises&\*nbsp;- Tests theoretical-practical.&\*nbsp;

Test of evaluation of extraordinary announcements

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**Sources of information****Basic Bibliography****Complementary Bibliography**

ADAM, Eileen Gray, **architect-designer**. Harry N. Abrams, Inc. Publishers,  
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AICHER, Olit y KRAMPEN, Martin, **Sistemas de signos en la comunicación visual. Gustavo Gili S.A. de C.V**, Gustavo Gili  
Diseño,  
ALBERS., **La interacción del color**, Alianza Forma,  
ARHEIM, **Arte y Percepción Visual**, Alianza Forma,  
CORREDOR-MATHEOS, José. André Ricard, **diseñador**, Ediciones del Serbal,  
FRUTIGER, Adrian, **Signo, símbolos, marcas y señales**, Gustavo Gili S.A. de C.V., G. G. Diseño,  
GIBSS, David (Ed.), **The Compendium. Pentagram**, Phaidon Press Limited,  
MÜLLER-BROCKMANN, Josef, **Historia de la comunicación visual.**, Gustavo Gili S.A. de C.V. Gustavo Gili Diseño,  
MÜLLER-BROCKMANN, Josef, **Sistemas de retículas. Un manual para diseñadores gráficos**, Gustavo Gili S.A. de C.V.,  
G.G. Diseño,  
SATUÉ, Enric, **El diseño gráfico. Desde los orígenes hasta nuestros días**, Alianza Editorial S.A.,

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**Recommendations****Subjects that continue the syllabus**

Computer science: Computer techniques/P01G010V01103  
Artistic production: image 2/P01G010V01602

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

Digital graphics projects/P01G010V01908

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

Computer science: Computer techniques/P01G010V01103  
Graphic techniques/P01G010V01305  
Artistic production: image 2/P01G010V01602  
Digital graphics projects/P01G010V01908



**IDENTIFYING DATA****Sculpture and installations projects**

Subject	Sculpture and installations projects			
Code	P01G010V01906			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish			
Department				
Coordinator	Fariña Busto, María José			
Lecturers	Fariña Busto, María José			
E-mail	pepa@coag.es			
Web				
General description	The sculpture like installation. Introduction to the study of the sculptural space and to the sculptural practices in dynamic contexts and complexes. The practice of the sculpture and of the installation. The sculpture in front of the use of new technologies; Hybridisation and limits of the sculpture. Projects of intervention and installation.			

**Training and Learning Results**

Code	
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
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.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C27	Ability to work independently. To develop the ability to plan, develop and complete one's personal artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.
C44	Ability to carry out, organize and manage innovative artistic projects.
C45	Ability to communicate and disseminate artistic projects.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
Knowledge of the current situation of the sculpture and the installation like means of artistic production.	C1 C5 C7
Knowledge of the current theoretical debate around these disciplines.	C5 C6 C7

Capacity of development of creative projects in the field of the sculpture and the installation.	C19 C20 C27 C33
Capacity of integration of the own resources of these disciplines with other fields of the artistic creation.	C33
Capacity for the development of artistic projects in the space.	C19 C20 C31
Capacity for the integration of means and distinct disciplines in installations.	C31 C32 C33
Capacity to comprise the relations between diverse elements in spaces shared.	C39 C48
Skill in the handle of technical resources, visual and conceptual generated in the actuality inside these areas.	C42 C43 C44
Skill in the development of technical resources, visual and conceptual adapted to the needs of the project.	C43 C44
Skill to integrate and relate diverse elements in spaces shared.	C47 C48
Skill for the documentation of projects developed in the space.	B2 C36 B3 C39 C45 C48

## Contents

Topic	
1. Introduction to the concept of project. Introduction to the sculpture like installation.	1.1. Space dimension and storm of the sculpture and the installation. 1.2. Heterogeneity of the materials and hybridisation of the procedures. Construction of the significant unit. 1.3. Blurred limits of the sculptural project. 1.4. Autonomy and craftsmanships *postindustriales.
2. The space experience in the construction of the sculpture. Installations and interventions. Marcos, fields and contexts. Strategies of occupation and interaction.	2.1. Of the workshop to the gallery. Geometry and architecture. Nature and culture. Neutral space and loaded space. 2.2. Physical space and poetic space. Virtual real/space. External/interior. Public personal/space -social space and political space-. 2.3. Installation, interaction and complexity.
3. The installation like debate, new borders and new territories. Experience of categorial dissolution of the sculpture.	3.1. Cartography of agents, means of production and roads of distribution, diffusion and *legitimación of the projects of sculpture and installation.

## Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	3	0	3
Lecturing	8	0	8
Workshops	26	56	82
Seminars	3	0	3
Mentored work	4	32	36
Portfolio/dossier	6	12	18

\*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	Activities directed to take contact with the group, to enter the fields of problems of the matter and to expose the planning of the course.
Lecturing	Theoretical routes *introdutorios. Presentation of some of the contents how billed and aims that go to develop. Exhibition by part of the *profesorado of the theoretical bases and/or guidelines of a work, exercise or project that goes to develop the students.
Workshops	Activities focused to the acquisition of knowledges and skills of manipulation and instrumental on a thematic concrete, with specific assistance by part of the *profesorado to the individual activities that develops the students.
Seminars	Collective corrections of the partial results and of the projects developed. The contents appear here like the catalogue of problems recognised from the experience of the workshop.

Mentored work	The students, of individual way, elaborates a project on the thematic of the matter. It treats , generally, of an autonomous activity of the students that includes the search and collected of information, preparation of materials and presentation of the results.
Portfolio/dossier	(*)Elaboración e presentación individualizada dun dossier no que aparezan recollidos e documentados os traballos levados a cabo durante o curso.

### Personalized assistance

#### Methodologies Description

Workshops	Realisation and setting of the proposals in the space of work of the Faculty
Mentored work	Realisation of a project (Phase of documentation) that *tutorizará individually along the course
Portfolio/dossier	

### Assessment

	Description	Qualification	Training and Learning Results
Lecturing	The evaluation of the command of the aims and of the contents extracts of the understanding that the students does explicit with his argumentations during the corrections and especially in the final presentation of results	10	B2 C1 C7 C33 C36 C39
Workshops	Presentations of the processes and results of the works developed in the workshop. Follow-up *individualizado of the processes and results obtained in coherence with the aims (complexity, coherence of the articulations, handle of devices and integration of the space contexts in each proposal).	40	B3 C5 C6 C19 C20 C27 C31 C45 C47
Seminars	(*)Valorarase a asistencia e participación nas correccións colectivas.	10	
Mentored work	Follow-up *individualizado of the processes and results obtained in coherence with the aims. Memories of documentation of the project. They are values to take into account: 1. Description and interest project; the coherence of the documentation with the work presented, the shortness, clarity in the descriptions, quality of the drawings, diagrams, photographies, animations, texts, etc. 2.la feasibility of the project. 3.la *adecuación Of the project to the space chosen.	30	C19 C20 C27 C31 C32 C43 C44 C47
Portfolio/dossier	(*)Valorarase a presentación da documentación e a súa claridade de exposición. Terase en conta tanto o contido como a disposición, deseño e formato do mesmo.	10	

### Other comments on the Evaluation

Criteria of evaluation. Will take into account the following factors:1. The implication of the students in the educational activities. 2. His capacity of handle of the contents. 3. The management of the materials and procedures used in the workshop. 4. His interest and efficiency to carry to the limit the reflections and the proposals chosen. 4. It will value especially the positive or negative incidence of his work in relation to the dynamics of the group. The evaluation is continuous. At the end of the educational period each student will expose the documentation of the works made during the course.&nbsp;For those members of the students that have 5 faults without justifying -whenever no \*concurran exceptional circumstances- and for which do not satisfy the aims along the course, foresees he corresponding examination to the extraordinary announcement of July and end of career. In this proof, will present all the works developed along the course as well as the presentation of a dossier in PDF with his documentation.

### Sources of information

#### Basic Bibliography

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 DE OLIVEIRA, Nicolas / OXLEY, Nicola / PETRY, Michael/, **Installation art in the new millennium**, Thames&Hudson Ltd., 2003  
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TUCKER, William, **A linguagem da escultura**, 85-86374-27-x, Cosac&Naify Edições Ltda., 1999

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ZAPARAÍN HERNÁNDEZ, Fernando / RAMOS JULAR, Jorge / BOCCHI, Renato (Ed.), **Instalaciones artísticas. Análisi espacial y escenográfico**, Ediciones Universidad de Valladolid, 2021

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**Complementary Bibliography**

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CAPRA, Fritjot, **Las conexiones ocultas.**, Anagrama,

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CLAYTON, Eleanor, **Bárbara Hepworth. Art & Life**, Thames&Hudson Ltd., 2021

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COMBARRO GARCÍA, Nicolás, **Interventions**, RM Verlag S.L., 2018

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GORMLEY, Antony / HOLBURN, Mark, **Antony Gormley. On sculpture**, Thames&Hudson Ltd., 2019

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HARRIS, Marvin, **Antropología cultural**, Editorial Alianza,

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MOORHOUSE, Paul, **Anthony Caro: Presence**, Lund Humphries Publishers, 2010

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WILKIN, Karen, **Anthony Caro: Interior and Exterior**, Lund Humphries Publishers, 2009

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## Recommendations

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

Sculptural techniques/P01G010V01203

Sculpture/P01G010V01304

Artistic production: Object and space/P01G010V01603

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### Other comments

Tutorías:

Dispatch 104

Consult the modality (face-to-face/remote campus)and the schedules of \*tutoría in the web of the centre.

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**IDENTIFYING DATA****Photographic projects**

Subject	Photographic projects			
Code	P01G010V01907			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Rodríguez Caldas, María del Mar			
Lecturers	Costas Lago, Andrea Pinal González, Andrés Rodríguez Caldas, María del Mar Tejo Veloso, Carlos			
E-mail	marcaldas@uvigo.es			
Web				
General description	(*)Exploración das posibilidades da fotografía como medio para a produción artística. Relación entre fotografía e arte contemporánea. A parte práctica basearase na realización de traballos analóxicos en branco e negro e traballos dixitais.			

**Training and Learning Results**

Code	
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
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.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.
C44	Ability to carry out, organize and manage innovative artistic projects.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
(*)Coñecemento dos principais recursos técnicos, visuais e conceptuais da fotografía actual.	C5 C7 C9
(*)Coñecemento das principais temáticas da práctica artística actual en fotografía.	C5
(*)Coñecemento das diferentes concepcións da fotografía.	C1 C2 C5
(*)Capacidade de desenvolvemento dos propios intereses artísticos dentro da fotografía.	C19 C20 C21

(*)Capacidade de adecuar os recursos fotográficos actuais ao traballo persoal.	C20 C21 C25
(*)Capacidade para aplicar técnicas, sistemas e procesos fotográficos á creación artística.	C31 C32
(*)Capacidade para expor e desenvolver proxectos no ámbito da fotografía.	C32 C39
(*)Habilidade no manexo das diversas ferramentas conceptuais e visuais da linguaxe fotográfica actual.	C42 C43 C44
(*)Habilidade no uso de procesos de captación e procesado da imaxe fotográfica.	C42 C43
(*)Habilidade para o uso de dispositivos fotográficos.	C42 C43
(*)Habilidade para o desenvolvemento de proxectos creativos no ámbito da fotografía.	C43 C44

## Contents

Topic	
-Envelope to nature of the photograph	-The speech of the *mímese. -The photograph how transformation of the real. -The photograph how footprint. -Authors that *reflexionan in the his work envelope the *verismo photographic. -The *verismo photographic and the digital image.
The numerical photograph	-Different conceptions regarding the nature of the numerical photograph. -The *verismo photographic and the numerical image. -You differentiate in the takes go in the analog photograph and the @dixital. -The photograph and the social nets. The *selfie. -Of the memory to the *conectividadade
The book of photograph	-Agents and process of production of the photographic book. -Book of author / book of editor. -Books *referenciais. -Boom *contemporaneo of the *fotolibro.
-The photograph and the contemporary art	3.0-historical Referents: *Pictorialismo and historical avant-gardes. 3.1-Years 60-70. The photo how document of the work. -The art of the photographers / To photograph of the artists. 3.2- The contemporary photograph. -The *posmodernimade and the photograph. -The form picture. -*Eclecticismo, *monumentalismo, photograph built, *mestizaxe&#133; -Different contemporary proposals.
-Practical contents	4.1- I Handle of the analog camera. -Revealed and *positivado analog in white and black. 4.2- The numerical image. Archives of image. -I handle of the digital camera. Realization of copies. Different processes. 4.3- Proposals. -Definition and resolution. -Formulations *expositivas.

## Planning

	Class hours	Hours outside the classroom	Total hours
Laboratory practical	33.5	70	103.5
Previous studies	0	30	30
Presentation	7.5	0	7.5
Seminars	6	0	6
Essay	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

Laboratory practical	The student will have to resolve the exercises that formulate along the course, owing stop this realize all the photographic process in white and black in the laboratory. Likewise, it will owe to paid attention to the presentation of the resulted, so much in the his conceptual definition how in the his formal resolution. The professor will do a continuous tracking of the work realized pole student.
Previous studies	The student will have to realize out of the classroom the marked tasks in the kind and in the attention customized: query of bibliography, visit of exhibitions, takes of images, realization of copies...
Presentation	(*) O estudante, de maneira individual ou en grupo, presenta o resultado dos seus proxectos, metodo ou metodoloxías empregadas e análise e conclusión, ante o profesorado e un grupo de estudantes.
Seminars	(*)O profesorado asiste a un grupo de estudantes para a resolución de problemas na aula ou no laboratorio.

### Personalized assistance

Methodologies	Description
Laboratory practical	The professor will realize a continuous tracking of the work realized pole student, realizing the questions, critical or suggestions that consider *pertinentes in each case. Tutoria: Tuesday 8 1/2 to 14 1/2h.

### Assessment

	Description	Qualification	Training and Learning Results
Laboratory practical	Weekly tracking, of form customized, of the work realized pole student. The assistance the kinds is indispensable to approve.	40	C1 C2 C5 C7 C9 C19 C20 C21 C25 C31 C32 C39 C42 C43 C44
Presentation	(*)Adquirir destreza para presentar en publico os traballos realizados. Potenciar a capacidade de análise e de síntese. Desenvolver a capacidade de diálogo no debate dos traballos presentados.	20	C42 C43
Essay	Work of thematic free (15 photographs in white and black). Work of digital photograph (15 photographs) To approve will owe to surpass the note of 3,5 in this *apartado. The application gave criteria will be able to suffer changes in function of the *particularidades concrete of the course.	40	C2 C21 C25 C31 C32 C39 C42 C43 C44

### Other comments on the Evaluation

Common announcement: \*Entrã\*ganse the exercises and projects proposed in the course, \*podã\*ndose realize, the seniors, a proof \*teãrich-prãctica\* envelope the contents of the subject.

Extraordinary announcements: it Will realize a proof \*teãrich-prãctica\* envelope the contents of the subject and/or delivery of pending exercises.

#[Http://belasartes.uvigo.es/\\*bbaa/\\*index.\\*php?\\*id=31](http://belasartes.uvigo.es/*bbaa/*index.*php?*id=31)

### Sources of information

#### Basic Bibliography

BAQUÉ, Dominique, **La fotografía plástica**, Gustavo Gili, 1998

BARTHES, Roland, **La cámara lúcida**, Paidós, 2009

DUBOIS, Philippe, **El acto fotográfico. De la representación a la recepción (capítulo)**, Paidós Comunicación, 1983  
FONTCUBERTA, Joan, **Estética fotográfica : una selección de textos**, Gustavo Gili, 2003  
FONTCUBERTA, Joan, **La furia de las imágenes : notas sobre la postfotografía**, Galaxia-Gutenberg, 2016  
PÉREZ, David, **La certeza vulnerable: cuerpo y fotografía en el siglo XXI**, Gustavo Gili, 2004  
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SONTAG, Susan, **Sobre la fotografía**, Edhasa, 1981

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PULTZ, John, **La fotografía y el cuerpo**, Akal, 2003

ROUILLÉ, André / LEGMANY, Jean Claude, **Historia de la fotografía**, Alcor, 1988

TAYLOR-HAW, Calvey, **La iluminación en el estudio fotográfico**, Omega, 2009

Xataka Foto, <https://www.xatakafoto.com/>,

#### **Recommendations**

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

Final Year Dissertation/P01G010V01991

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

Anthropology: Anthropology of art/P01G010V01101

Computer science: Computer techniques/P01G010V01103

Photographic techniques/P01G010V01204

Art and contemporary culture/P01G010V01601

Artistic production: image 2/P01G010V01602



**IDENTIFYING DATA****Digital graphics projects**

Subject	Digital graphics projects			
Code	P01G010V01908			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	Spanish Galician			
Department				
Coordinator	Castro Muñiz, José			
Lecturers	Castro Muñiz, José			
E-mail	koimandala@gmail.com			
Web	http://grupodx5.es			
General description	The subject of "digital graphic Projects", *encádrase inside the procedures of creation of artistic work generated from the electronic and numerical systems. It develops the *labor creative of him student in three slopes: contemporary aesthetics and current thought of the works of multiple art; applicable technologies to the production; *posproducción and exhibition of the works and artistic projects of the graphic field. It establishes one link with the subjects imparted in the second year of degree in "graphic Techniques" and prepares the projects of investigation that will develop in the *mestrados and doctorates of the postgraduate.			

**Training and Learning Results**

Code	
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
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.
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.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.
C44	Ability to carry out, organize and manage innovative artistic projects.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
Knowledge of the current demonstrations inside the field of the graphic image and emblazons it digital.	C1 C5
Knowledge of the codes and inherent concepts to the field of the digital #graphics.	C7
Knowledge of the main technical resources and @visual of the *infografía.	C9
Knowledge of the been current of the artistic thought in regard to the multiplicity and to the digital image.	C1 C2 C5
Developmental capacity of creative projects in this field.	C19 C20
Capacity of creative integration of own resources of the field of the graphic image @dixital.	C31 C32
Capacity to handle devices and specific tools in creative processes.	C31 C32
Skill in the use of tools *infográficas and of digital impression.	C42 C43

Skill to develop projects within the scope of the #graphics and the digital edition.	C42 C43 C44
Skill to integrate digital graphic processes in the multidisciplinary creation.	C34 C43

## Contents

Topic	
<b>SUBJECT 1</b> That means multiplicity today. The idea of graphic current @dixital. IT- emblazons IT digital. The aesthetic news of the *discretización in the contemporary #graphics.	<b>SUBTEMA 1</b> The notion of footprint in the field expanded of the current #graphics. The matrix *intangible regarding the bear material. Contemporary aesthetics of the electronic #graphics.
<b>SUBJECT 2</b> Machines to draw/print: record without affecting and print without pressure. *Redefinicións Of the contact by impression. IT- *Dixitalidade and analogy in the creation of images for impression. Original and copy. *B- Discrepancies, resolution *y *acutancia in the catchment and *escaneamento of originals. *C- Machineries and useful applicable to the work of contemporary graphic art. *D- Profiles *cromáticos, *espectrofotometría, plotted, analysis of colour and separations *tonais, *fotolitos,etc. And- The work with archives, *interpolación, treatment, *compresores and digital extensions stop his impression. *F- You bear for impression: composition and *enfibrado, *coatings, *sizings, devices. Coefficients of *absorción. Influence of the *recubrimiento in the profiles *cromáticos. *G- *Tinturas. *Dyes, *water base, *ecosolvent. *Solvent. ROM. *Ultraviolet. *H- Post-production. Reread, *cuños, preparations and final protections.	<b>SUBTEMA 2</b> The derivative thought of the *maquinismo. Evolution of the tool to the machine. The impression of the light. Derivative methods of the photovoltaic action regarding the chemical impression. The systems *alfanuméricos and the *colorimetría. Analysis of the colour-light and the colour *impresa. You bear *lumínicos and bear material in the current #graphics.
<b>SUBJECT 3</b> The multiple how artistic project. IT- Reproduction, similarity, imitation, *seriación, *escalabilidad. *B- The multiple original. *Monoprint And *Monotype.	<b>SUBTEMA 3</b> *Especcularidade and *direccionalidade. The only work *reproducibile. Aesthetics of the multiple and the *imprimible. Originality multiplied. The sense of the complexity.
<b>SUBJECT 4</b> aesthetic Ideas related with the concepts of emblazons digital, original and copy. *Redefinicións And *cuestionamento of the authorship (*Copy-*Left) in the multiplication and *difusión of the work of art *impresa by digital means. IT- *Infografía and graphic art. Digital and graphic maps *vectoriais. The art of the emblazons and the new means *expositivos. The art how show/consumption and the multiplicity how *difusión/*tridimensionalidade of the impression. The #graphics of the big formats. *B- The book illustrated and the book of artist in the era of the *reproduçibilidade mechanical. The edition of emblazon and artwork in bear digital. *C- *Collage And *photomontage digital/analog. Resources of *fotocomposición, *alternancia and duplication.	<b>SUBTEMA 4</b> *Estructuralismo and thought serial. The *deconstrucción how starting point of the *desaturización. Gilles *Deleuze and the aesthetics of the disseminations. Rosalind Krauss and the field expanded of the art. Main theorists of the meant of the work of current multiple art: Walter Benjamin, *Marshall *McLuhan, Alan *Sokal, Humberto *Ecco.

**SUBJECT 5**

Illustration, \*collage, appropriation. Exploration of the extreme sculptural of the graphic fields. The graphic thought and his relation with the \*perpetuación of the memory.

IT- Installations, cutback, half stickers and \*lumino-transparent.

\*B- The recorded @dixital on metallic materials, plastic and \*pétreos. Creation of matrices no destined to the \*estampaxe.

**SUBTEMA 5**

Applications of the numerical methods in the creation of works of art \*impresas. The multiple original and the production. Creative procedures of the repetition, \*repetibilidad and \*iteración.

**SUBJECT 6**

Resources of \*estampaxe mixed on distinct bear. IT- Tolerances and interactions go in bear/inks of impression. Relief and \*gofrados. Indirect methods and \*recubrimiento and preparation of bear for \*multiestampaxe and \*reposicionamiento.

**SUBTEMA 6**

Production and mixed systems of \*estampaxe. Impression mechanized. \*Reposicionamiento And incompatibilities of the bear final. \*Cuños And \*decoupées.

**SUBJECT 7**

Formulation and put in practice of projects of investigation/\*expositivos of digital impression.

**SUBTEMA 7**

\*Producción artistic and \*expositiva. Preparation of Projects of investigation in impression \*dixitáis.

**Planning**

	Class hours	Hours outside the classroom	Total hours
Introductory activities	2	6	8
Project based learning	15	32	47
Seminars	6	0	6
Lecturing	9	9	18
Laboratory practical	16	53	69
Portfolio / dossier	2	0	2

\*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	The system of personal project opened to the needs of achievement of the objective proposed by the subject establishes how an excellent method to develop during it study. Books of artist, installations, *estampaxe digital, *collage and industrial impressions found: current methodologies that will insert in the said half. The initial project documented *bibliograficamente will be reviewed and qualified during it first month of the course until arriving the an excellent maturity that allow his put in scene in form *impresa, emblazoned or generated by any of the half and current technologies mixed/@dixital with the that elaborate the works of the arts #graphics us our days.
Project based learning	Presentation of the *preproyecto. Discussion, review and qualification of the project that will develop during it *cuadrimestre. *Presentación And defence of the project in public using a model of audiovisual presentation or *multimedia. Approval and put in action of the projected.
Seminars	The *titorización in group is one of the strategies and methodologies that contemplate in this subject how a good vehicle of guided and *docencia, based in the interaction of the students between yes, promoting his capacity *indagadora *acompañada with the attach and suggestions *aportadas pole teaching staff. The discussion and debate of the proposals enriches, of this way, with simultaneous presentations, what allows that the processes of assimilation realize of way *sincrónica with the work *individualizado in the his personal project. It serves, besides, of orientation stop the teaching staff in regard to the level of the group of students and of the his homogeneity and dispersion of form compared. It promotes the capacity that will develop the students to elaborate a coherent speech in the presentation of the his ideas and projects generating, in turn, *sinerxias to share information that nourish the whole group. The *titorización in group caters of fundamental teaching tools in the processes of *obtención of personal security, capacity of leadership, information shared, development and motivation stop the inquest, *vehiculización and takes of decisions in the processes of learning of the student.

Lecturing Form part of the attach generated \*interactivamente in the classroom of theoretical training-practical that situate in the first period of work of the \*cuadrimestre. They compose of put in scene of audiovisual character in the that the professor situates the student within the scope of the half employees in the subject of [digital graphic Projects]. Likewise, it shows works and proposals, realized by graphic artists, so much from the conceptual formulation how those technical developmental aspects, ties his \*posproducción and exhibition. It does a historical review reasoned of the low graphic arts a creative point of view, that ended us new digital graphic means, the employment of the \*infografía and the edition and digital illustration destined to generate works of art and \*difundir the current artistic movements, main events, artists and works highlighted, technologies and half, specifications and methodologies of work. The sessions are opened to the attach of the students. They include, besides, the \*incursións realized poles students in the his searches of information and enrichment of the his personal projects that are exposed and argued in group and guided pole professor.

Laboratory practical The practices in the laboratory of [graphic Techniques] \*englobarán the formative tasks of the students around the practice and utilization of the tools, the devices and the necessary strategies stop the achievement and put in practice of the personal projects. The useful, the machinery of impression and the methods of \*estampaxe and \*confección of works of art \*impresa different poles means and machinery from the catchment and generation of originals and multiple tie his so much physical transformation how virtual us half susceptible electronic graphics of the his advertising and \*difusión. It IS, besides, a vehicle of \*familiarización and of discipline of one good use of the said elements that provides and gives him \*profesionalidade to the student of to the his work in group in \*obradoiros of graphic art and entities devoted to the \*labor of creation and \*difusión \*infográfica, provided of means and affine machineries with the \*labor creative and \*difusor of the culture and the contemporary art. It offers, besides, the \*entendemento of all those constructive details of the that compose the digital graphic processes that enable the creation, so much stop the impression and \*difusión of works of emblazons digital, how stop the presentation of projects destined to be \*difundidos electronic half poles us our days.

### Personalized assistance

Methodologies	Description
Lecturing	
Laboratory practical	
Project based learning	The subject of [digital graphic Projects], *encádrase inside the procedures of creation of artistic work generated from the electronic and numerical systems. It develops the *labor creative of him student in three slopes: contemporary aesthetics and current thought of the works of multiple art; applicable technologies to the production; *posproducción and exhibition of the works and artistic projects of the graphic field. It establishes one link with the subjects imparted in the second year of degree in [graphic Techniques] and prepares the projects of investigation that will develop in the *mestrados and doctorates of the postgraduate. Remote campus and email will be the vehicle of communication in the case of closing of the teaching activity. The available tool in the UVIGO and the email will be also vehicles stop the communication between professor and student.
Tests	Description
Portfolio / dossier	

### Assessment

Description	Qualification	Training and Learning Results
Project based learning	40	C9 C19 C20 C31 C32 C34 C42 C43 C44
<ul style="list-style-type: none"> <li><input type="checkbox"/> Formulation of the *preproxecto, discussion, review and qualification of the project that will develop during it *cuadrimestre.</li> <li><input type="checkbox"/> Presentation and defence of the project in public using a model of audiovisual presentation or *multimedia.</li> <li><input type="checkbox"/> Approval and put in action of the projected.</li> </ul>		

Lecturing	Session *maxistral: Form part of the attach generated *interactivamente in the classroom of theoretical training-practical that situate in the first period of work of the *cuadrimestre. They compose of put in scene of audiovisual character in the that the professor situates the student in the environment of the half that will employ in the subject of [digital graphic Projects]. Likewise, it shows works and proposals, developed by graphic artists, so much from the conceptual formulation how those technical developmental aspects, ties his *posproducción and exhibition. It does a historical review reasoned of the low graphic arts a creative point of view, that have ended us new digital graphic means, the employment of the *infografía and the edition and digital illustration destined to the generation of works of art and *difusión of the current artistic movements, main events, artists and works highlighted, technologies and half, specifications and methodologies of work. The sessions are opened to the attach of the students. They include, besides, the *incursi3ns realized poles students in the his searches of information and enrichment of the his personal projects that are exposed and argued in group and guided pole professor.	10	C1 C2 C5 C7
Laboratory practical	(*)As sesi3ns son abertas 3s achegas do alumnado. Inclúense, ademais, as incursi3ns realizadas polos alumnos nas súas buscas de informaci3n e enriquecemento dos seus proxectos persoais que son expostos e discutidos en grupo e guiados polo profesor.	40	C9 C19 C20 C31 C32 C42 C43 C44
Portfolio / dossier	(*) Presentaci3n e defensa do proxecto en p3blico usando un modelo de presentaci3n audiovisual ou multimedia	10	C9 C19 C20 C31 C32 C42 C43 C44

### Other comments on the Evaluation

EVALUATIONThe evaluation is considered in this guide how a formative process more in the tracking of the objective to the that applies a methodology adapted to the formative profiles, \*coincidente with the proposals of the students, as well as the results that will obtain in the subject, that serve of orientation to the personal attainments achieved poles \*discentes, so that they know to organize his task effectively, confronting the factor failure or, in the his case, the low qualification, with the correction of methodologies and attitudes of poor result or \*carentes of the temporary effectiveness established pole program. The objective of the evaluation adapts to the teaching calendar and informs to the students of which is his degree of excellence regarding the subject.The process of evaluation is continuous from his beginnings and concretizes specifically in:· Formulation of the \*preproxecto, discussion, review and qualification of the project that will develop during it \*cuadrimestre.· Presentation and defence of the project in public using a model of audiovisual presentation or \*multimedia.· Approval and put in action of the projected.The delivery will be only at the end of the period and the proposal/artistic object generated will owe to adjusted to the objective and intentionalities of the project, as well as to the specificities of the block of thematic contents and the objectives of the subject.All those students that do not achieve a sufficient note can presented to the final examination of February, that will consist in the presentation of the personal project and the back realization in form of production/post-production of the formulation/\*obxectualizaci3n #graphics, chord with the aesthetic and developmental models practical presented in the subject of [digital graphic Projects].The corresponding examination to July of the present year will have the same requirements that the necessary stop the final examination of the subject in the \*cuadrimestre and will require of the student the knowledge of the \*temario of the dictate subject that figures in the teaching guide.Proofs of evaluation of extraordinary announcements#[http://belasartes.uvigo.es/\\*bbaa/\\*index.\\*php?\\*id=31](http://belasartes.uvigo.es/*bbaa/*index.*php?*id=31)\*Matéñense the same proofs of evaluation and the same percentages:90% Work \*tutelado (50% tracking of the work developed + 40% final Presentation of the project).10% Assimilation of the contained of the kinds \*maxistrais.

### Sources of information

#### Basic Bibliography

#### Complementary Bibliography

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Esteve Botey, Francisco, **Historia del Grabado**, Clan,

Hayter, S. W., **ABOUT PRINTS**, Oxford University Press,

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Krauss, Rosalind, **El inconsciente óptico**, Ed. Tecnos,

Pastor Bravo, Jesus, **Electrografía y Grabado**, caja de Ahorros Vizcaína,

Vives, Rosa, **Del Cobre al Papel, la imagen multiplicada**, Icaría,

FLUSSER, VILEM, **Into the Universe of Technical Images**, Electronic Mediations,

Giovanni Sartori, **Homo Videns, La sociedad Teledirigida**, Taurus,

Dough Aitken, **Broken screen, Expanding the image Breaking the narrative**, D.A.P Dist. ART.Pub.,

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## Recommendations

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**IDENTIFYING DATA****Videographic projects**

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

**Training and Learning Results**

Code	
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B10	Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C17	Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
C22	Ability to produce and link ideas within the creative process.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.
C44	Ability to carry out, organize and manage innovative artistic projects.
C48	Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
The students will know the current aesthetic tendencies of the art in the technical means.	C1 C2 C5
The students will purchase theoretical and practical knowledges on the interactive capacity of the multimedia supports.	C5 C7 C8 C44

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

## Contents

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

## Planning

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

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

## Methodologies

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

## Personalized assistance

Methodologies	Description
Workshops	The personalised attention in this field carries out of face-to-face form; it develops directly in the workshop, the *plató or the laboratory of audiovisual during the schedule programmed for the practices of learning given by the educational. Has theoretical and practical character.
Mentored work	The personalised attention during the process of realisation of the exercises programmed and during the process of realisation of the personal project of audiovisual art that the students has to carry out, manages by part of the educational directly in the classroom (Audiovisual Laboratory; Audiovisual Workshop; *Plató Audiovisual) and during the time of assistance of the students programmed for this work. Has a theoretical and practical character. 1ºPRACTICE. (Video-installation): Realisation of a work based in the interaction of the audiovisual image *videográfica and the use of objects of physical materials. (It will be made in the 4 first weeks of the *cuatrimestre)

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

<b>Assessment</b>				
	Description	Qualification	Training and Learning Results	
Workshops	The evaluation is continuous during the course of the distinct practices given like workshop. The *profesorado observes and orients of continuous form and constant on the development of the distinct exercises and audiovisual projects, like works of evaluation of the matter. And, likewise, during the development of the workshops the students will have to show his level of personal development and the contents of the project to make; participating actively in own methodologies of a reverse teaching; as well as an initiative and responsible use in the workshops and the assistance to these.	5	B1 B10	C5 C7 C8 C16 C17 C19 C20 C21 C22 C42 C43 C44 C48
Mentored work1º	Practice. (Video-installation) audiovisual Image video + Objects and physical materials. 30%  They will be announced final dates of delivery.	30	B1 B2	C1 C2 C5 C7 C8 C19 C20
Mentored work2º	Practice. (*Video-Installation) audiovisual Devices and resources *videográficos + Intervention in the physical space.  It will be announced final date of delivery.	30	B1 B2	C1 C2 C5 C7 C8 C19 C20
Mentored work3º	Practice. Personal project of audiovisual art (Video monocanal or Video-installation) + Documentation of the process of creation.  It will be announced final date of delivery.	35	B1 B2	C1 C2 C5 C7 C8 C19 C20

### **Other comments on the Evaluation**

**CONTINUOUS EVALUATION:** The continuous evaluation process to be applied is as described in the previous table.

**GLOBAL ASSESSMENT:** For those students who opt for the global assessment, the following assessment systems, criteria and percentages will be applied:

- Presentation of a practical work on content developed in the subject - 40%
- Written test: Analysis and commentary of a work of reference presented at the time of the test. The appropriate

assessment in the artistic field of the proposed work will be assessed, as well as its relationship with its formal aspects. - 60%

## 2ND EVALUATION OPPORTUNITY (July)

**CONTINUOUS ASSESSMENT:** Students must present as their final work a personal audiovisual art project, publicly exhibited according to the needs of an artistic exhibition event, and according to the same parameters that were transmitted and taught in the subject.

This project must be carried out, until the date of the call in July, under the supervision of some or all of the teaching staff of the subject and, therefore, the teaching staff must know the process of carrying out this work and know that it will be presented as a result to be evaluated in the 2 Call for the subject (July). For this, the students must maintain contact, during the stipulated tutoring hours, with the teaching staff involved.

Together with the personal audiovisual project (final work), the student must present the same type of documentation of the ideation and creation process that was required during the teaching of the subject. It must be based on the same type of information and content development stipulated during the teaching of the subject.

In this Call of July 2, the presentation of the personal project and its corresponding documentation will be mandatory individually, regardless of whether the subject was taught in a group.

The grade obtained, as the final grade of the subject, in the 2nd Call (July) will be assessed as follows: Personal audiovisual project: 80%. Process documentation: 20%

**GLOBAL ASSESSMENT:** For those students who opt for the global assessment, the same test design as the first assessment opportunity will be applied.

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### Sources of information

#### Basic Bibliography

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

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

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

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

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

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

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

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

#### Complementary Bibliography

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### Recommendations

#### Subjects that continue the syllabus

Final Year Dissertation/P01G010V01991

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

Research and creation process/P01G010V01701

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

Images in motion/P01G010V01403

Artistic production: Audiovisual/P01G010V01502

### Other comments

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

**IDENTIFYING DATA****Management, the artistic sector and the professional world**

Subject	Management, the artistic sector and the professional world			
Code	P01G010V01910			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language				
Department				
Coordinator	Buxán Bran, Xosé Manuel			
Lecturers	Buxán Bran, Xosé Manuel Moraza Pérez, Juan Luís			
E-mail	xmbuxanbran@yahoo.es			
Web	<a href="http://xmbuxanbran@yahoo.es">http://xmbuxanbran@yahoo.es</a>			
General description	(*)ESTUDO DO CONTEXTO PROFESIONAL XERAL NO QUE SE DESENVOLVE O SISTEMA DA ARTE CONTEMPORÁNEA			

**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.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B10	Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.
B11	Interpersonal skills, confidence in one's own abilities and resources.
B12	Ability to adapt to new situations.
B15	Awareness of cultural heritage.
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.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C10	Knowledge of Spanish and international cultural institutions and bodies and their functioning (network of museums, exhibitions, biennial shows, etc.).
C11	Knowledge of the norms of conduct regarding royalties and intellectual property rights.
C15	Knowledge of artistic methods that are amenable to being applied to sociocultural projects. To study the methodologies facilitating artistic interventions in the social milieu.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C17	Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.
C18	Basic knowledge of economics and marketing. To analyze and frame artistic activities in a strategic, competition-based context. To establish and maintain commercial relations with clients and/or partners.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C24	Ability to present clearly, both orally and in writing, complex artistic problems and projects.
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.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
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.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
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.

- 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.
- C39 Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
- C40 Self-employment and employment-generation skills.
- C41 Ability to carry out artistic research projects.
- C44 Ability to carry out, organize and manage innovative artistic projects.
- C45 Ability to communicate and disseminate artistic projects.
- C46 Ability to carry out artistic projects with social and media impact. To use means of dissemination of artistic projects with the aim of promoting their social influence.
- C47 Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
- C48 Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.
- C49 Interpersonal skills, confidence in one's own abilities and resources for the practice of artistic work.

### Expected results from this subject

Expected results from this subject	Training and Learning Results	
(*)Coñecementos básicos sobre o mundo artístico profesional.	B2 B3 B15	C10 C17 C18 C34 C35 C36 C39 C40 C41 C45 C46 C47
(*)Coñecemento básico dos procesos legais na inserción e circulación da obra de arte no contexto social e cultural.		C4 C11 C17 C18
(*)Coñecemento básico da industria cultural e da xestión da arte.		C2 C4 C10 C17
(*)Coñecemento dos axentes e factores que interveñen na exposición da obra de arte.		C16 C17
(*)Coñecemento dos modos de xestión artística e dos seus aspectos legais.		C10 C15 C17
(*)Capacidade básica para a programación e xestión de exposicións.		C37 C39
(*)Capacidade para a inserción de traballos artísticos no contexto social e cultural.		C35 C36 C37 C39
(*)Capacidade para o traballo en equipo con outros axentes e sectores da industria cultural.	B6 B7 B11 B12	C28 C34
(*)Capacidade para adecuar a exposición de obras e proxectos artísticos aos intereses da natureza das obras.		C21 C24 C36 C39
(*)Capacidade de innovar e experimentar na exposición e circulación de obras e proxectos artísticos.		C19 C20 C21 C37 C39
(*)Capacidade para a elaboración de documentos, dossieres e memorias sobre exposición de proxectos.	B1 B2 B3	C23 C24 C36

(*)Capacidade de sensibilización co contexto cultural.	B15	C3 C26 C35
(*)Habilidade para realizar proxectos expositivos de interese social.	B10	C3 C4 C45 C46 C47
(*)Habilidade para a presentación e realización de proxectos expositivos.		C45 C47 C48
(*)Habilidade para comunicar e difundir proxectos concretos.	B3	C44 C45 C49

## Contents

Topic	
1. The artist how professional.	1. The artist how authorizing of a well of cultural consumption, social and economic.
2. The production, management and *difusión of the work.	2. The artistic work how capitalist production.
3. Cultural and authorizing agents artistic.	3. Directors of museums, commissioners, coordinators of exhibitions, conservative, critical, cultural journalists.
4. Analysis of the institution *museística.	4. The museum wished and refused. Crisis and revival of the museum.
5. The distinct places of exhibition.	5. Centres *expositivos of different personal and public institutions, foundations, *corporacións, alternative and community spaces.
6. The public and personal collections. The collectors.	6. The meaning to collect. Passion and business. Expose the collected to show and revalidate.
7. The cultural politics.	7. Diversity of personal and public entities and characteristic of the his cultural programmings. Tools used in the his productions.
8. The system of galleries. The fairs. The market of the art.	8. Galleries and economy, the market and the net of fairs how mercantile event.
9. Systems of legitimation and value.	9. The power *lexitimador of gallery, museum, specialized press, commissioner and critical.
10. The public	10. Politics of *merchandising and the value of the public and of the popular.
11. Social and legal aspects.	11. Royalties.
12. New ways of artistic management.	12. Alternative nets, social and community.

## Planning

	Class hours	Hours outside the classroom	Total hours
Studies excursion	8	20	28
Project based learning	8	20	28
Lecturing	10	0	10
Case studies	10	18	28
Laboratory practice	10	18	28
Essay	2	12	14
Portfolio / dossier	2	12	14

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

## Methodologies

	Description
Studies excursion	Study in the original context of spaces *expositivos in operation.
Project based learning	Development of cultural productions in the that show the authorizing and professional profile.
Lecturing	Description and comment of the status quo of the current artistic system and of the agents and structures that compose it.
Case studies	Finding, evaluation and analysis of agents, structures and other present elements in the contemporary artistic system.

## Personalized assistance

Methodologies	Description
Case studies	*Analise Of the work of the student pole professor and subsequent review with the students
Studies excursion	Put in common of the experiences and impressions between students, professional of the centre visited and professor.

Project based learning	*Analyse Shared with the student of all the phases of the his personal project of creation of one Work of Artistic Management.
Lecturing	Reflection and debate *mútuo around the contained inserted in the sessions *maxistrais.
<b>Tests</b>	<b>Description</b>
Laboratory practice	Tracking and *analyse shared of the proofs developed pole/to student.
Essay	Critique and attention customized it each *proyecto and work realized pole student.
Portfolio / dossier	Review shared of the memory/ folder/ dossier and *mails the *exercizos realized pole/to *estudiante.

<b>Assessment</b>			
	Description	Qualification	Training and Learning Results
Studies excursion	*Asistencia And *participacion in visits	5	B6 B7 B12 B15 C2 C3 C4 C10 C11 C15 C16 C17 C18 C19 C28 C34 C35 C36 C37 C39
Project based learning	Evaluation of the project in originality, resolution and methodology.	20	B2 B10 B11 B12 B15 C2 C3 C4 C10 C11 C15 C16 C17 C18 C19 C20 C21 C23 C24 C26 C28 C34 C35 C36 C37 C39 C40 C41 C44 C45 C46 C47 C48 C49
Lecturing	Assistance and participation.	5	B1 B3 B7

Case studies	Evaluation of the project in originality, resolution and methodology.	30	B2 B10 B11 B12 B15	C2 C3 C4 C10 C11 C15 C16 C17 C18 C19 C20 C21 C23 C24 C26 C28 C34 C35 C36 C37 C39 C40 C41 C44 C45 C46 C47 C48 C49
Laboratory practice	Capacity to dive and develop artistic practical proofs of management.	25	B2 B11 B12 B15	C2 C3 C4 C10 C11 C15 C16 C17 C18 C19 C20 C21 C23 C24 C26 C28 C34 C35 C36 C37 C39 C40 C41 C44 C45 C46 C47 C48 C49
Essay	Design, critical originality and resolution.	10		



5	B1	C2
	B2	C3
	B3	C4
	B10	C10
	B11	C11
	B12	C15
	B15	C16
		C17
		C18
		C19
		C20
		C21
		C23
		C24
		C26
		C28
		C34
		C35
		C36
		C37
		C39
		C40
		C41
		C44
		C45
		C46
		C47
		C48
		C49

**Other comments on the Evaluation**

Proofs of \*avaliaci3n of extraordinary announcements

**Sources of information****Basic Bibliography****Complementary Bibliography**

BELLIDO GANT, M<sup>a</sup> Luisa, **Arte, museos y nuevas tecnologías**, Trea, 2003

ALONSO FERNÁNDEZ, Luis, **Museologia, Introducci3n a la teoría y práctica del museo**, Istmo, 1993

BOLAÑOS, María, Ed., **La memoria del mundo. Cien años de museología 1900-2000**, Trea, 2002

DANTO, Arthur C., **Después del fin del arte.**, Paid3s, 1999

HERNÁNDEZ HERNANDEZ, Francisca, **El museo como espacio de comunicaci3n**, Trea, 2001

HOOPER-GREENHILL, Eilean, **Los museos y sus visitantes.**, Trea, 2000

VALDES SAGÜES, M<sup>a</sup> del Carmen, **La difusi3n cultural en el museo**, Trea, 1999

**Recommendations****Subjects that continue the syllabus**

Anthropology: Anthropology of art/P01G010V01101

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

Art and social space/P01G010V01901

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

Art and contemporary culture/P01G010V01601

**IDENTIFYING DATA****Final Year Dissertation**

Subject	Final Year Dissertation			
Code	P01G010V01991			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits 18	Choose Mandatory	Year 4th	Quadmester 2nd
Teaching language	Spanish Galician			
Department				

Coordinator Lage Veloso, Carmen

Lecturers Lage Veloso, Carmen

E-mail carmen.lage.veloso@uvigo.es

**Web**

General description Artistic preparation as I process researcher. Definition \*and models of \*artistic projects.Optimisation of \*the creative processes. Investigation, creation, innovation.Optimisation of \*the creative resources: \*materials, \*space, \*time, information \*and \*energy.Ways of formalisation \*and of transmission. He \*project \*and wool writing: Writings of artists, \*critical essays,..\*Personal \*contribution of parameters \*and resources.\*Project \*and possible documents: Memories, \*developments, \*budgets, cataloging, divulging, press.Creation, \*management \*and use of models of \*archive of useful information for him \*artistic project.He place of \*work \*and wool artwork.He viewer \*and wool acts: models of intervention \*and /the participation.\*Adecuación Of him \*Work End of Degree to \*the ways of exhibition \*and circulation of wool work of art.

**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.

B3 Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.

B4 Independent-learning skills.

B5 Independent work skills.

B8 Personal initiative and self-motivation.

B9 Perseverance skills.

B10 Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.

B11 Interpersonal skills, confidence in one's own abilities and resources.

B12 Ability to adapt to new situations.

C3 Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.

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.

C13 Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.

C15 Knowledge of artistic methods that are amenable to being applied to sociocultural projects. To study the methodologies facilitating artistic interventions in the social milieu.

C17 Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.

C19 Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.

C20 Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.

C21 Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.

C22 Ability to produce and link ideas within the creative process.

C23 Communication skills. To learn to translate artistic ideas to be able to communicate them.

C24 Ability to present clearly, both orally and in writing, complex artistic problems and projects.

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.

C29 Personal initiative and self-motivation skills.

C30 Perseverance skills. To develop the necessary perseverance to overcome the difficulties attached to artistic creation.

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.
- C37 Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
- C38 Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
- C40 Self-employment and employment-generation skills.
- C41 Ability to carry out artistic research projects.
- C44 Ability to carry out, organize and manage innovative artistic projects.
- C45 Ability to communicate and disseminate artistic projects.
- C46 Ability to carry out artistic projects with social and media impact. To use means of dissemination of artistic projects with the aim of promoting their social influence.
- C47 Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
- C48 Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.
- C49 Interpersonal skills, confidence in one's own abilities and resources for the practice of artistic work.

### Expected results from this subject

Expected results from this subject	Training and Learning Results	
Knowledge of the ways of insertion of the Work End of Degree in the professional artistic field.		C15 C17
Knowledge of the ways of writing related with the realisation, exhibition and presentation of the artistic projects and his preparation.	B1 B2 B3	C13
Capacity to elaborate dossiers and memories of the work made.	B1 B2 B3	C23 C24 C25 C36
Capacity for the preparation of texts related with the work made.	B1 B2 B3	C21 C22 C23 C24 C25
Capacity to insert the Work End of Degree in the professional artistic field.		C21 C23 C37 C40
Capacity to adapt the resources and creative processes to the needs of the projects.	B11	C20 C22 C31 C37 C41 C49
Capacity for procures it, analysis and incorporation of the necessary information for the preparation of an artistic project.	B1 B2	C22 C26 C29 C38
Capacity to establish analysis *autocríticos of the artistic projects.	B4 B5 B11	C25 C27 C29 C30 C49
Capacity to *contextualise the work made in relation to the problems of the art.		C19 C20 C21 C25 C37
Capacity to continue and expand the Work End of Degree.	B4 B5 B8 B9 B10	C3 C22 C27 C29 C30

Capacity to participate of the analysis and assessment of other works.	B3 B12	C5 C6 C20 C23 C24 C25 C37
Skill to approach personal solutions to the artistic creation.	B4 B5 B8 B11	C22 C25 C26 C27 C29 C30 C37 C38 C41
Skill to manage the necessary information in the preparation of the Work End of Degree.	B1 B2 B3	C13
Skill to keep and renew the interest and the motivations of the project.	B4 B5 B8 B9 B11	C25 C27 C29 C30 C44
Skill to *contextualise the own work.		C21 C25 C44 C45 C46 C47 C48

## Contents

Topic	
1. Foundations of the creative process.	1.1. Intuition of reasons. 1.2. Compilation of materials. 1.3. Experimentation of processes. 1.4. Projects and plannings. 1.5. Conditions of work.
2. Dynamics of the creative process.	2.1. Start of the work. Proof and error. The outline. 2.2. First results. *Afianzamiento Of resources. 2.3. Creative twists. The chance, the predisposition and the analysis like mechanisms of correction of the creative work. 2.4 Turns backwards, bifurcations and double senses in the creative distance. 2.5. Splits, accidents and retirements.
3. Structure of the creative process.	3.1.*Adecuación Technical - form - meant. 3.2. Answer to personal needs. 3.3. **Comunicabilidade And cultural importance. 3.4. Amplitude of levels of reception/interpretation.
4. Reflection on the creative process.	4.1 Texts of artist: the creative process in first person. 4.2. Interviews and conversations: the exchange of ideas. 4.3. Literature about the creative process: an art interprets another 4.4. Essay about the creative process: understanding the foundations, dynamic, structure.
5. The Work End of Degree	5.1. Specific rule of the *TFG. 5.2. Prizes and helps to the *TFG 5.3. The memory of the *TFG: Sections and strategies of writing. 5.4. The documentary sources: The ways to quote and the listing of references. 5.5. The final presentation of the *TFG: ways to communicate the project

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	15	0	15
Problem solving	13.5	0	13.5
Presentation	0	26	26
Case studies	0	52	52
Autonomous problem solving	0	322	322
Previous studies	0	15	15
Introductory activities	1.5	0	1.5
Portfolio / dossier	0	5	5

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

<b>Methodologies</b>	
	Description
Lecturing	Explanation by part of the professor commissioned of the section ;Seminar; of the contents of the different subjects of the matter.
Problem solving	Realisation of works from the contents of the lesson *magistral. Comment and correction of the different exercises and activities proposed.
Presentation	Final presentation of the creative work made by the student along the matter.
Case studies	Personalised comment or in group by part of the professor-tutor of the creative work made by the student.
Autonomous problem solving	Development of a creative work of form continued along the matter.
Previous studies	Search and compilation of theoretical material, creative, necessary technician for the development of the work.
Introductory activities	Presentation of the matter.

### **Personalized assistance**

<b>Methodologies</b>	<b>Description</b>
Problem solving	*Advice of the tutor
Presentation	With the orientation of the tutor and of the coordinator
Case studies	Proposals and gone on down the tutor
Autonomous problem solving	Controlled by the tutor
<b>Tests</b>	<b>Description</b>
Portfolio / dossier	From the *propuesta of the coordinator / supervised by the tutor

### **Assessment**

Description	Qualification	Training and Learning Results
Problem solving (*)Resolución de problemas para a realización do traballo.	20	B1 C3 B2 C5 B3 C6 B4 C13 B5 C15 B8 C17 B9 C19 B10 C20 B11 C21 B12 C22 C23 C24 C25 C26 C27 C29 C30 C31 C36 C37 C38 C40 C41 C44 C45 C46 C47 C48 C49

Presentation	Final presentation of the creative work. It values the formal resolution, technical and conceptual, the degree of *adecuación to the social context, artistic and historical; also the placing of the work in the space (setting) *and the oral communication.	40	B1 B2 B3 B4 B5 B8 B9 B10 B11	C13 C17 C20 C21 C22 C23 C24 C25 C27 C29 C30 C38 C41 C45 C48 C49
Portfolio / dossier	It values the capacity of organisation and presentation of the own work, attending also to his capacity of analysis and **contextualización.	40	B1 B2 B3 B10	C3 C5 C13 C17 C19 C20 C21 C22 C23 C24 C31 C36 C37 C41 C44 C45 C48

### Other comments on the Evaluation

The evaluation of the \*TFG will make in base to the rule of the \*Universidade of Vigo and to the normative intern of the relative centre to the \*TFG. Dates of extraordinary announcements <http://belasartes.uvigo.es/bbaa/index.php?id=31> Dates of presentations of \*TFG (June, July and \*convocatoria end of career) <http://belasartes.uvigo.es/bbaa/index.php?id=140>

### Sources of information

#### Basic Bibliography

#### Complementary Bibliography

- Calvo Serraller et al, **Escritos de arte de vanguardia**, Alianza forma,
- Battcock, G. ed., **La idea como arte. Documentos sobre arte conceptual**, Seix Barral,
- Aragó Daniel(ed.), **Relatos célebres sobre la pintura**, Áltera,
- Marchán Fiz, Simón, **Del arte objetual al arte del concepto (cap: Antología de escritos y manifiestos 1955 a 1985)**, Akal,
- Wall, Jeff, **Ensayos y entrevistas**, Centro de Artes de Salamanca,
- Guasch, Ana María, **Del posminimalismo a lo multicultural**, Alianza,
- Marina, José Antonio, **Teoría de la inteligencia creadora**, Anagrama,
- VVAA, **El arte visto por los artistas**, Taurus,
- Chipp, H.B., **Teorías del arte contemporáneo: fuentes artísticas y opiniones críticas**, Akal,

### Recommendations

#### Other comments

For \*cursar he Work of End of Degree it is necessary \*cursar all the Plan, except the matters: Transmission, mediation and artistic education and affine Arts.

To be able to be evaluated, it is necessary to have all the matters of the degree approved.

\*Tutorías:

Mar \*Caldas: 1º \*cuatrimestre: \*miércoles of 15.30 to 21.30. / 2º \*cuatrimestre. Thursday: of 9.30 to 10.30, of 14.30 to

16.00, of 20.00 to 21.30. Friday: of 14.30 to 15.00, of 20.00 to 21.30 | Dismiss Area of Painting 2º flat. Email: marcaldas@uvigo.es

Manuel \*R. Moulds  
1º And 2º \*\*CUATRIMESTRE  
Friday 8:30-14,30 \*h. Dispatch of professor  
mmoldes@uvigo.es

Silvia García  
1º and 2º \*cuatrimestre  
Monday 11:00 to 15:00 \*h. , Thursday 12:00 to 14:00 \*h  
Dispatch of deanship

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