



## 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	Fariña Busto, María José			
Lecturers	Cuba Taboada, Miguel Fariña Busto, María José Fernández Prada, María Elena Ortuzar González, Mónica			
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**General description** This subject constitutes an introduction, from a perspective \*interdisciplinary, 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&\*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
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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	95	178	273
Presentation	12	2	14

\*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.
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## 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.
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## Assessment

	Description	Qualification	Training and Learning Results
Lecturing	It Will value the assistance and the participation in the sessions.	20	C1 C2 C6
Mentored work	It Will value to *dedicación and the level of implication in each work, as well as the capacity of *aportar creative solutions. In addition to valuing capacities of adaptation of the resulted final to the initial formulation proposal, will appreciate the skills purchased in the handle formal and conceptual of the material and technical experimentation.	50	C2 C9 C12 C14 C19 C20 C31 C42
Presentation	It consists in the oral presentation of the work of classroom realized. They Will value the capacities of oral expression and of transmission of the proposal. The previous preparation by part of the student stop each exhibition is essential.	30	C2 C6 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/)

## Sources of information

### Basic Bibliography

ALBERS, Josef, **Interacción del color**, Alianza Editorial, 2010

DOERNER, Max, **Los materiales de pintura y su empleo en el arte**, Reverté, 1991

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

GUASCH, Ana María, **El arte último del siglo XX: el posminimalismo a lo multicultural**, Alianza Editorial, 2000

ITTEN, Johannes, **Arte del color. Aproximación subjetiva y descripción objetiva del arte**, Edebé, 1987

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VV.AA., **Conceptos fundamentales del lenguaje escultórico**, Akal, 2006

VV.AA., **Procedimientos y materiales de la obra escultórica**, Akal, 2009

WITTKOWER, Rudolf, **La Escultura : procesos y principios**, Alianza Editorial, 2006

WITTGENSTEIN, Ludwig, **Observaciones sobre los colores**, Paidós, 1994

### Complementary Bibliography

BALL, Philip, **La invención del color**, Turner, 2003

BRUSATIN, Manlio, **Historia de los colores**, Paidós, 2006

JIMÉNEZ, Ariel, **La primacía del color**, Monte Ávila, 1991

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**

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

Sculptural techniques/P01G010V01203

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

Artistic expression: Drawing-Shape/P01G010V01102

Pictorial techniques/P01G010V01104

### **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.