



## IDENTIFYING DATA

### Sculptural techniques

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	Bermejo Arrieta, María Natividad Fernández Olivera, María Lúsa 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.			

## Training and Learning Results

Code	
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
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.

## Expected results from this subject

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.	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
Introductory knowledge to new sculptural processes adapted of the new technologies of design and production of objects. Modelling and Impression 3D.	C9 C42 C43

## Contents

### Topic

Historical development.	The evolution of the sculpture like artistic activity. 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. Introduction to the digital sculptural procedures: modelling and impression 3-D
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
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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.

### 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.	50	C9 C12 C14 C31 C32 C42 C43
Workshops	It will evaluate the assistance and participation, as well as the result of the practices made..	20	C9 C12 C14 C31 C32 C42 C43
Mentored work	Clarity in the exhibition of the concepts used. Suitable presentation of the work.	10	C6 C7 C9 C31
Portfolio/dossier	It will evaluate the documentation presented like result of the exercises of classroom, workshop and autonomous works proposed by the *profesorado.	5	
Lecturing	It will evaluate the assistance and participation and assimilation of the contents proposed.	15	C5 C6 C7 C9

### Other comments on the Evaluation

The subject is of continuous evaluation, which means that the works and proposals developed in the subject must be delivered, at the time and dates indicated for each exercise throughout the course. These dates will be included in each exercise proposal, which will be published on the Moovi platform.

At the end of the semester, in the ordinary call, (Tuesday, May 21 at 10:30 in space 04) the works not delivered at the time will be received. In the event that any of the proposed exercises is missing, or that none has been delivered, or that one of the exercises is not satisfactorily passed, the student will appear as not presented in the June minutes.

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

The date and time of this July call can be found on the Faculty website, in the teaching/exams section. In Moovi it will also be indicated at the time.

Regular attendance to classes will be taken into account, as well as the fact that the documentation of the exercises is

uploaded to the Moovi platform, in a timely manner.

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## Sources of information

### Basic Bibliography

Krauss, R., **Pasajes de la Escultura Moderna**, 1, Akal, 2002

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

Plowman, J., **Enciclopedia de técnicas escultóricas**, 2, Acanto, 1998

Read, H., **La escultura moderna**, 1, Destino, 1994

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

VVAA, **Conceptos Fundamentales del Lenguaje Escultórico**, 1, Akal, Bellas Artes, 2006

VVAA, **Procedimientos y Materiales en la Obra Escultórica**, 1, Akal, Bellas Artes, 2009

### Complementary Bibliography

Beljón, J.J., **Gramática del Arte**, 1, Celeste ediciones, 1993

Berger, J., **Modos de ver**, 6, Gustavo Gili, 2001

Ghyca, M.C., **Estética de las proporciones en la naturaleza y en las artes multiculturales**, 3, Poseidón, 1983

Krauss, R., **La originalidad de la vanguardia y otros mitos artísticos**, 1, Alianza, 1996

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

Pirson, J.F., **La estructura y el objeto**, 1, Promociones y Publicaciones Universitarias, 1988

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## Recommendations

### Subjects that continue the syllabus

Sculpture/P01G010V01304

Artistic production: Object and space/P01G010V01603

### Subjects that are recommended to be taken simultaneously

Artistic expression: Material-Colour/P01G010V01201

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

Artistic expression: Drawing-Shape/P01G010V01102

### 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.