



Facultade de Belas Artes

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

Biblioteca

(*)

Biblioteca da Facultade de Belas Artes

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

Fondos

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

Servizos

Lectura en sala.

Préstamo a domicilio de fondos bibliográficos de tódala Biblioteca Universitaria.

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

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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

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Biblioteca Central do Campus de Pontevedra

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Laboratorios e obradoiros

(*)

Obradoiros multiusos

Técnicos especialistas responsables

Fernando Portasany Fernández

Eduardo Calzado Díaz

Horario

Luns a venres de 10.00 h a 17.00 h



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

Obradoiro de metal

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

Obradoiro de madeira

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

Obradoiro de cerámica

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

Obradoiro de plástico

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

Obradoiro de baleirado e outros procedimentos

Espazo axeitado para a manipulación de escaiola e materiais similares.

Obradoiro de microfusión

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

Obradoiro de serigrafía

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

Aula de internet

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

**Laboratorio de audiovisuais**

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

**Laboratorio de informática**

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

Laboratorio de técnicas gráficas**Técnico especialista responsable**

José Angel Zabala Maté

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

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

Andrés Pinal Rodríguez

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



Subjects			
Year 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

IDENTIFYING DATA				
Anthropology: Anthropology of art				
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	http://escultura.uvigo.es/web			
General description	Study of the human community, of the his behaviours and of the complex structure of relations in the that the art develops .			

Training and Learning Results	
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.

Expected results from this subject	
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	

Knowledge of the art in the current cultural context.

C1
C4
C37

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

C2	D6
C8	D9
C40	D12
C66	

Knowledge of the art in regard to other 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	

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

A3	B1	C4	D1
	B4	C12	
		C13	
		C37	

Basic capacity to recognize the art in the cultural context.

C2	D3
C8	D4
C20	D6
C33	D7
C37	

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

B6	C2
B14	C4
	C37
	C51
	C53

Capacity stop the recognition of the structures **sociopolíticas in the that insert the artistic works.

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

Basic skill to recognize the art how way of social relation.

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

Contents

Topic

SPLIT *II. The cultural building of the reality and the representation.	4. *Abstracción And representation. Naturalism and *empathy. Form: **nomadismo and sedentarism.5. Fear and need of the images. **Aniconismo And **iconoclasia.6. The reality how myth and absolute value. The realism how practical social. The photographic device and his destination in the society to know-control.
PART **I. Introduction to the *antropoloxía of the art.	1. *Antropoloxías. Subject and object of the *antropoloxía. Dimensions of the anthropological space.2. *Antropoloxía Of the art. Any paradoxes. *Antropoloxía Of the work.3. *Antropoloxías Reverse. The *antropoloxía cultural in the societies **postmodernidad.
SPLIT *III. The transformation of the consciousness in the myth.	7. The *alucinógenos in the myth.8. Plants, **chamanismo and states of consciousness.9. The anthem **homérico to **Demeter.10. **Eleusis, approximation to the Enigma.11. The research of the **self.12. The mind **holotrópica.
EPILOGUE. *Summary	14. The art how *antropoloxía synthetic.

Planning

	Class hours	Hours outside the classroom	Total hours
Scientific events	3	12	15
Seminars	10	25	35
Problem solving	10	25	35
Lecturing	20	43	63

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

Methodologies

	Description
Scientific events	Assistance to talks with debates realized in kind by artists in means or bear no considered in the western art, what facilitates the understanding of varied of the objective of the subject and the assessment of other artistic sensibilities.
Seminars	Activities in group focused to the work envelope a specific subject, that allow to deepen or supplement the contents of the subject. The starting points stop these seminars arise of the work of field of the students and of the projection of films and documentary.
Problem solving	The student owes to do a reading *comprensiva of texts on *Antropoloxía and *Antropoloxía of the art, organize the collected of data of the his personal context and presented in front of the mates. The student will have to use the own perspectives of the *Antropoloxía stop the understanding of the artistic #phenomenon.
Lecturing	Exhibition by part of the professor of the contained basic of the subject object of study by means of the projection of presentations in **PowerPoint that will be the disposal of the students.

Personalized assistance

Methodologies Description

Scientific events	The professor will recommend the assistance of the students to determined events attending to the personal interests of the each student.
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Assessment

	Description	Qualification	Training and Learning Results
Problem solving	Observation of the attitude and participation of the student. Realization of tasks in delivery of works.	50	C1 C2 C4

Lecturing	Proofs for evaluation of the competitions purchased that include open questions envelope a subject. The students owe to develop, relate, organize and present the knowledges that have envelope to subject in an extensive answer.	50	B13	C1 C2 C4
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Other comments on the Evaluation

Proofs of evaluation of the competitions purchased that include open questions envelope one was afraid the students owe to develop, relate, organize and present of concise form. Proofs of evaluation of extraordinary announcementshttps://secretary.*uvigo.*gal/*docnet-*nuevo/*guia_*docent/?It center=201&*ensenyament=*P01*G010*V01&*query=*assignatures

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

The evaluation will be continuous, *basada so much in the realization and presentation of works opportunely posed different poles professors; and *podrá #prpers realized a final proof. It Will realize a *prueba writing, based in the contained of the *asignatura, stops the announcements of July and End of Career, in the close determined it such effect by the Together of Faculty.

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 / *desenfoco, 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.
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Assessment			
	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.	50	C6 C7 C9 C12 C14 C25 C31 C36 C42 C43
Debate	Evaluation of the readings.	10	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 Dopico Castro, Marcos Dopico Rodríguez, Patricia Fernández Alonso, Roi			
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	47	91	138
Presentation	8	4	12

*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.

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.
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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.	50	B1 C6 C31 C32 C34 C42 C43
Presentation	Final evaluation of all the tasks realized in the learning *presencial and autonomous.	50	B2 C7 C9 C36 C45

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=31they Keep the same proofs of progressive evaluation stop all those that present the second works teaching calendar proposed pole professor. With deliveries *mensuáis the @longo of the *cuatrimestre.

Sources of information

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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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IDENTIFYING DATA				
Pictorial techniques				
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.			

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.
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 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.	C12 C31 C32
Capacity to generate and manage of basic form a pictorial image.	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

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, additive, *brochas, *pinceles, *aerógrafos, *espátulas, *tiento,....

Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	40	90	130
Debate	4	0	4
Presentation	2	0	2
Problem solving	6	0	6
Lecturing	8	0	8

*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	(*)El profesorado impartirá clases teóricas dirigidas a la enseñanza aprendizaje de la preparación de soportes pictóricos y las enseñanzas relativas a la aplicación de los diferentes procedimientos y técnicas pictóricas referidos en los contenidos.

Personalized assistance**Methodologies Description**

Mentored work	He professor *tutelará *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
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Mentored work Suitable resolution of technical different wools, *ejercicios *y practical in him classroom *y in him *trabajo autonomous *llevado to cape	50	C5 C6 C7 C12 C32 C43
Problem solving Suitable solution of *los basic problems derivatives of technical wool *y *los *materiales of wool painting.	50	C9 C14 C31 C42

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.&#nbsp;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&#nbsp; *mismos *ejercicios that in wool common announcement to surpass wool subject.

Sources of information

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Deleuze, Gilles, **Pintura. El concepto de diagrama**, Ed. Cactus, 2007

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Doerner, M., **Los materiales de pintura y su empleo en el arte**, Reverté, D.L, 2002
Smith, Ray, **Manual del Artista. Herramientas, materiales, procedimientos, técnicas**, Herman Blume, 2008
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Guasch, Ana María, **El arte del siglo XX: del posminimalismo a lo multicultural**, Alianza Editorial, 2000
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Da Vinci, Leonardo, **Tratado de Pintura**, Akal Editores, 2004
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Recommendations

Subjects that continue the syllabus

Artistic expression: Material-Colour/P01G010V01201
Painting/P01G010V01404

Subjects that are recommended to be taken simultaneously

Artistic expression: Drawing-Shape/P01G010V01102

Other comments

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.

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			
E-mail	pepa@coag.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&*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	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.

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.

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 *continúa 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/

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
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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

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.

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	Nodar Fernández, Victoriano			
Lecturers	Nodar Fernández, Victoriano			
E-mail	vnodar@uvigo.es			
Web				
General description	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. 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.			

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

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

(*)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 Espírito nos 80? Os anos 80 como pintura e os seus modelos. (*)

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

(*)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 transcendentais (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. (*)

(*)5.-A estética do obxecto e as novas tecnoloxías mediáticas. O chamado apropiacionismo. O modelo norteamericano e os seus protagonistas. Revisitando os 60: as opcións 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. (*)

(*)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 ámbito 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 morte e a ilusión da inmortalidade (De Eros e Thanatos ó corpo biónico), o sida, a homosexualidade, o racismo, a marxinação, a guerra, a droga, a comunicación/incomunicación (*)

(*)7.- A volta 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 (*)

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

(*)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 "they copy in the substantial extraneous works, giving them as their own" (*dle-scrabe).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). All the students enrolled in the matter have right to have how alternative some proofs of global evaluation (article 64 of the Statutes of the University of Vigo). Those students/ace that can not receive to the evaluation *continua, 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
- BECKWITH, John, **El arte de la Alta Edad Media: carolingio, otónico, románico**, 1ª, Destino, 1995
- BECKWITH, John, **Arte paleocristiano y bizantino**, 1ª, Cátedra, 1997
- BENEVOLO, Leonardo, **Historia de la Arquitectura del Renacimiento: la arquitectura clásica (del siglo XV al siglo XVIII)**, 3ª, Gustavo Gili, 1988
- 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

Complementary Bibliography

Recommendations

Subjects that continue the syllabus

Art: Art and modernity/P01G010V01401

Subjects that are recommended to be taken simultaneously

Artistic expression: Material-Colour/P01G010V01201

Sculptural techniques/P01G010V01203

Subjects that it is recommended to have taken before

Anthropology: Anthropology of art/P01G010V01101

Artistic expression: Drawing-Shape/P01G010V01102

Pictorial techniques/P01G010V01104

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 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.			

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.	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
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
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.

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

Beljon, 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

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.

IDENTIFYING DATA				
Photographic techniques				
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.			

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.
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.

Expected results from this subject	
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.	5	C12 C14
Laboratory practical	Purchase *destreza in the use of devices and photographic processes. Use the suitable means to solve concrete proposals.	35	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.	50	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

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

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Recommendations**Subjects that continue the syllabus**

Photographic projects/P01G010V01907

Subjects that it is recommended to have taken before

Computer science: Computer techniques/P01G010V01103

Other comments

Tutorials:

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

Rosa Elvira Caamaño: Mondaury, 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: Autum-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
