



## Facultade de Belas Artes

### Localización y contacto

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Facultade de Belas Artes de Pontevedra

R/ Maestranza, 2  
36002 Pontevedra

986 80 18 00

[bbaa@uvigo.es](mailto:bbaa@uvigo.es)

[belasartes.uvigo.es](http://belasartes.uvigo.es)

### Equipo decanal

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#### Decano

[Xosé Manuel Buxán Bran](#)  
[xmbuxanbran@yahoo.es](mailto:xmbuxanbran@yahoo.es)

#### Vicedecano de relacións internacionais

[José Antonio Castro Muñiz](#)  
[internacional.bbaa@uvigo.es](mailto:internacional.bbaa@uvigo.es)

#### Vicedecana de Organización Académica

[Araceli Liste Fernández](#)

#### Vicedecano de Cultura e Estudantado

[Ignacio Pérez-Jofre Santesmases](#)

#### Secretaría académica

[María José Fariña Busto](#)

#### Secretaría do Decanato

[Maximino Villaverde Rodríguez](#)  
[sdfba@uvigo.es](mailto:sdfba@uvigo.es)

### Secretaría de alumnado

(\*)

#### Xefa de área académica

[Clara Pérez Quiñones](#)

#### Xefa de negociado da área académica

[Ángeles Santiago Dopazo](#)

Teléfono: 986801805

Fax: 986801883

secfba@uvigo.es

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

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## **Biblioteca**

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Biblioteca da Facultade de Belas Artes

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

### **Fondos**

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

### **Servizos**

Lectura en sala.

Préstamo a domicilio de fondos bibliográficos de tódala Biblioteca Universitaria.

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

### **Técnicos especialistas**

Berta Gosende Vidal (quenda de mañá)

Antonio José Rodríguez Fernández (quenda de tarde)

### **Dirección**

Facultade de Belas Artes

Rúa Maestranza, 2

36002 Pontevedra

España

### **Teléfono**

986 801 836

### **Correo electrónico**

presbel@uvigo.es

### **Horario**

Luns a venres de 8.30 h a 20.45 h

### **Catálogo**

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

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

### **Redes sociais**

 <https://twitter.com/bibbelas>

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

Biblioteca Central do Campus de Pontevedra

### **Dirección**

Faultade de Ciencias Sociais  
Campus Universitario  
36005 Pontevedra  
España

**Teléfono**

986 802 006

**Correo electrónico**

dirbcp@uvigo.es

**Subdirección**

986 801 996

subdibcp@uvigo.es

**Hemeroteca**

986 801 996

hembcp@uvigo.es

**Referencia**

986 802 001

refbcp@uvigo.es

**Catalogación**

986 802 001

cata1bcp@uvigo.es

**Préstamo**

986 802 002

presbcp@uvigo.es

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## Laboratorios e obradoiros

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Obradoiros multiusos

### Técnicos especialistas responsables

Fernando Portasany Fernández

Eduardo Calzado Díaz

### Horario

Luns a venres de 10.00 h a 17.00 h



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

### Obradoiro de metal

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

### Obradoiro de madeira

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

### Obradoiro de cerámica

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

### **Obradoiro de plástico**

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

### **Obradoiro de baleirado e outros procedimentos**

Espazo axeitado para a manipulación de escaiola e materiais similares.

### **Obradoiro de microfusión**

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

### **Obradoiro de serigrafía**

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

Aula de internet

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



Laboratorio de audiovisuais

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



Laboratorio de informática

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

Laboratorio de técnicas gráficas

### **Técnico especialista responsable**

José Angel Zabala Maté

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



Laboratorio de fotografía e vídeo

### **Técnico especialista responsable**

Andrés Pinal Rodríguez

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



**Subjects****Year 3rd**

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

**IDENTIFYING DATA****Philosophy of art**

Subject	Philosophy of art			
Code	P01G010V01501			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	3rd	1st
Teaching language	Spanish			
Department				
Coordinator	Ruíz de Samaniego García, Alberto José			
Lecturers	Ruíz de Samaniego García, Alberto José			
E-mail	sama@uvigo.es			
Web				
General description	In this *asignatura will treat to analyse the events and aesthetic objects to the light of the philosophical tradition.			

**Training and Learning Results**

Code	
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
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.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
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	
Basic knowledges of aesthetics and Theory of the Art.		C1 C2 C8 C37
Knowledge of the basic historical texts of aesthetics and Theory of the Art.		C1 C5
Knowledge of the vocabulary typical of the aesthetics.		C1 C6
Basic knowledge of the current tendencies of the thought on art.		C1 C2 C5
Capacity to comprise the work of art in the context of the thought.		C2 C8
Capacity to comprise the relations between art and thought.		C2 C8
Capacity to elaborate critical speeches on artistic and cultural phenomena.	B2 B3	C1 C2 C5 C37
Capacity to analyse the work of art from the aesthetics and the Theory of the Art.	B1 B2	C37
Skill to integrate the artistic creation in the context of the contemporary thought.		C5 C37

Basic skills to establish critical and reflexive speeches on art.	B1 B2 B3	C21 C37
Skill to interpret the work of art from the aesthetics and the Theory of the Art.	B2 B3	C21 C37

## Contents

Topic	
1. THE AESTHETIC EXPERIENCE	
1. 1. The concept of the classical	To. Foundations of the aesthetic experience *b. *Historicidad And relativism. *c. *Iconoclasias And *iconodulias.
2. THE BAROQUE.	To. Historical origins. *b. Interpretation.
3. ROMANTICISM	To. The figure of the dandy *b. *Wagner And the Wagnerism.
4. The STATUTE *ORIGINARIO OF THE ART	To. Signs and symbols. *b. *Conducción Of the sense. *c. *Bataille, *d. *Heidegger: A synthesis of the plastic from these concepts: the Greek temple, the cut.
5. ART And @PSICOANÁLISIS	To. *Freud *b. *Lacan
6. CRISIS OF THE MODERNITY	To. *Baudelaire. *b. Walter Benjamin.
7. *POSTMODERNIDAD And CRISIS OF THE AESTHETIC PARADIGMS	To. *Metarrelatos. *b. *Lyotard, *Virilio, *Derrida.

## Planning

	Class hours	Hours outside the classroom	Total hours
Seminars	28	47.5	75.5
Introductory activities	2	0	2
Seminars	6	3.5	9.5
Mentored work	0	9	9
Lecturing	8	30	38
Problem and/or exercise solving	1	0	1
Self-assessment	1	0	1
Portfolio / dossier	2	12	14

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

## Methodologies

	Description
Seminars	Activities focused to the work on specific texts, that allow to deepen or complement the contents of the matter and that act as I complement of the theoretical classes.
Introductory activities	Activities directed to take contact and to present the *asignatura.
Seminars	Meetings that the student is supported by the *profesorado of the *asignatura for advice/develop of activities of the *asignatura and of the process of learning.
Mentored work	The student, of individual way, elaborates a document on the thematic of the matter. It treats of an autonomous activity that includes the research and collected of information, reading and handle of bibliography, editorial, etc.
Lecturing	Exhibition by part of the professor of the contents object of study, theoretical bases and/or guidelines of the works, exercises or projects that will have to develop the students.

## Personalized assistance

### Methodologies Description

Mentored work	The student, of individual way, elaborates a document on the thematic of the matter. It treats of an autonomous activity that includes the research and collected of information, reading and handle of bibliography, editorial, etc.
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## Assessment

Description	Qualification	Training and Learning Results
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Seminars	Evaluation of appearances linked with the *dinamización (the active and productive participation) of the students in the seminars. For the students with faults of assistance, the contents developed will evaluate in a proof written at the end of the *cuatrimestre. Knowledge of the basic historical texts of aesthetics and Theory of the art.	10	B2	C1 C5
Mentored work	Realisation of an individual work.  Basic knowledges of aesthetics and Theory of the art.	40	B3	C1 C2 C5 C8 C37
Lecturing	An examination written of two hours, on the *temario given in class. It will evaluate the capacity of synthesis, to relate subjects, and to argue with clarity.  Basic knowledges of aesthetics and Theory of the art.	50	B1 B2	C1 C2 C8 C37

### Other comments on the Evaluation

Dates of examination of common announcement (1º \*cuatrimestres): The proof will consist in a theoretical examination.  
Delivery of the work of group: the two weeks \*LECTIVAS previous to the start of the course \*lectivo of January, during the classes. Extraordinary announcement of July : date of examination: \*Tutorías: 10\*h-15\*h. In the dispatch of the professor. Tuesday of the first \*cuatrimestre.

### Sources of information

#### Basic Bibliography

RUIZ DE SAMANIEGO, Alberto, **Cuerpos a la deriva**, Abada Editores, Madrid, 2017

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

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

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

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

#### Complementary Bibliography

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

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

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

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

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

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

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

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

### Recommendations

#### Other comments

\*Tutorías: In the dispatch of the professor (\*Dpto. Painting).

Tuesday: 10\*h-15\*h.

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

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

**Training and Learning Results**

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C16	Knowledge of the characteristics of the exhibition and storage spaces and the means of transport of works of art.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C34	Ability to work with other professionals, especially with those from other fields. To identify the right professionals to develop one's artistic work successfully.
C38	Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
The students/ace will know the own procedures of the genders and disciplines related with the *Videocreación and the audiovisual.	C7 C9 C12
The students/ace will know to apply the use of the main tools and systems involved in the audiovisual creation.	C9 C12 C14 C32
The students/ace will purchase historical and cultural knowledges related with the evolution of the image in movement.	C1 C2 C6 C7 C19
The students/ace will purchase knowledge of systems of distribution and exhibition of audiovisual contents.	C16 C31 C39
The students/ace will know basic technical systems of manipulation of the sound.	C9 C12 C14
The students/ace will be able to develop creative proposals in the audiovisual field.	C31 C32 C38
The students/ace will be able to develop a critical understanding of the relations of the art and the technology.	C1 C2 C19 C25 C38
The students/ace will develop an attitude of critical analysis of works that involve the image in movement and the sound.	B1 C1 C25
The students/ace will know handle it of methods of production in the field of the audiovisual.	C9 C14 C20 C22 C31 C32
The students/ace will comprise in his maximum intensity to experience of the workshop of production and creation.	C12 C14 C20 C22 C28 C31 C32 C42 C43
The students/ace will comprise the audiovisual like creative language and tool of experimentation.	C19 C20 C31 C32
The students/ace will comprise the audiovisual works in relation with other artistic disciplines.	C28 C31 C32 C33 C34
The students/ace will purchase skill for the creative use of the *temporalidad in the work of art.	C42 C43
The students/ace will know to handle instruments and develop methods of own creation of the image and the sound.	C31 C32 C42 C43
The students/ace will know to develop the expressive appearances of the image in movement and the sound.	C14 C42 C43
The students/ace will purchase skill for the integration of distinct disciplines in the artistic production.	C22 C33 C34 C43

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

C9  
C20  
C31  
C42  
C43

## Contents

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

## Planning

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

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

## Methodologies

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

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

## Personalized assistance

### Methodologies Description

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

## Assessment

Description	Qualification	Training and Learning Results
Mentored work MENTORED WORK 1 Experimental video	40	B1 C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43
Mentored work MENTORED WORK 2 Experimental video - personal poetics	40	B1 C1 C2 C7 C9 C12 C14 C19 C20 C22 C25 C28 C31 C32 C38 C42 C43

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### Other comments on the Evaluation

1ST EVALUATION OPPORTUNITY (JANUARY)

Final Delivery - Tuesday 16 January 2024

2ND EVALUATION OPPORTUNITY (JULY)

Consult dates at: <http://belasartes.uvigo.es/gl/docencia/exames/>

Students must present the same number of projects according to the same parameters that were transmitted during the course of the course. It must be based on the same type of thematic content, objectives to be achieved and development methodology, stipulated during the teaching of the subject.

The three projects will be carried out again and delivered individually by each student, regardless of whether during the teaching of the subject, in the 1st term and until the call (January), any of them were carried out in a group. That is to say, they must consist of a completely different work from the one carried out and handed in at the 1st Call (January).

It will not be possible, therefore, to re-submit any work already assessed (either positively or negatively) in the 1st call (January), being obligatory to re-submit all the work required for the July call.

This work must be done, until the date of the July exam, under the supervision of some or all of the teachers of the subject and, therefore, the teachers must know the process of carrying out this work and know that it will be presented as a result to be assessed in the July exam. Students must maintain contact with the teachers involved during the stipulated tutorial timetables.

Assessment tests for the extraordinary exams

<http://belasartes.uvigo.es/gl/docencia/exames/>

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### Sources of information

#### Basic Bibliography

ATTALI, J., **Ruidos. Ensayo sobre economía política de la música**, Siglo XXI, 1995

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

BAIGORRI; L., **Video: Primera Etapa (El Vídeo en el contexto social y artístico de los años 60/70)**, Brumaria, 2005

CHION, M., **El arte de los sonidos fijados**, Centro de Creación Experimental, 2001

CHION, M., **La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido.**, Paidós, 1998

DANCYGER; K., **Técnicas de edición en cine y vídeo**, Gedisa, 1999

DROPRESS (Ed.), **Moving graphics: New Directions in Motion Design**, Ed. Promopress, 2014

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#### Complementary Bibliography

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MARTÍN GUTIÉRREZ; G., **Cineastas frente al espejo**, T&B Editores. Festival Internacional d, 2008

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

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

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

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

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

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

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

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### **Recommendations**

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

Related arts/P01G010V01801

Videographic projects/P01G010V01909

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

Images in motion/P01G010V01403

Time and space processes/P01G010V01405

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#### **Other comments**

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

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

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

**Training and Learning Results**

Code	
B1	Communication-management skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C26	Skills for analytical (self-)reflection and (self-)criticism in artistic work. Openness to curiosity and surprise beyond practical perception. To develop mental perception beyond the retinal.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
C38	Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

**Expected results from this subject**

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

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

## Contents

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

## Planning

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

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

## Methodologies

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

## Personalized assistance

### Methodologies Description

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

## Assessment

	Description	Qualification	Training and Learning Results
Lecturing	Oral examinations (oral proofs in the classroom, interview, debate, etc.). The student will purchase the capacity for the visualisation and the analysis of images.	10	B1 C1 C25
Mentored work	Technicians of observation (assistance, implication, commitment). The student will attain the capacity to tackle problems of the art in a group of works.	20	C31 C37 C38
Autonomous problem solving	Activity in which they formulate problems and/or exercises related with the matter. The student has to develop the suitable or correct solutions by means of the *ejercitación of routines, the application of procedures of transformation of the available information and the interpretation of the results. It is used to use as I complement of the lesson *magistral. The student will reach the knowledge of the own procedures of the disciplines related with the preparation of images.	20	C7 C9 C12
Essay	The student of individual way or in group presents the result of his work, projects, etc., in front of the professor and a group of students. Aims. Check the understanding that the student/to has realised of his artistic practice, as well as his capacity of analysis and self-criticism. The student will determine his capacities to comprise in his maximum intensity the experience of the workshop of production and creation.	50	C20 C22 C31 C32

## Other comments on the Evaluation

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

## Sources of information

### Basic Bibliography

### Complementary Bibliography

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

BOZAL, Valeriano, **Mímesis, las imágenes y las cosas**, La Balsa de la Medusa, Visor Dis., S.A., 1987

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

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

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

VVAA, **HETEROCRONIAS, . TIEMPO, ARTE Y ARQUEOLOGÍAS DEL PRESENTE**, Cendeac,

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

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

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

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

## Recommendations

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

Artistic expression: Drawing-Shape/P01G010V01102

Artistic expression: Material-Colour/P01G010V01201  
Photographic techniques/P01G010V01204  
Pictorial techniques/P01G010V01104  
Drawing/P01G010V01402  
Painting/P01G010V01404

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#### **Other comments**

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

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

Teresa haystacks: 1<sup>o</sup>\*Cuatrimestre: Friday, of 8.30 to 14.30 \*h.

2<sup>o</sup>\*Cuatrimestre: Friday of 8.30 to 10 and of 16:00 to 20.30 \*h.

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

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

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

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

**Training and Learning Results**

Code	
A1	Students will have shown they have sufficient knowledge and understanding of an area of study, starting after completion of general secondary education, and normally reaching a level of proficiency that, being mostly based on advanced textbooks, will also include familiarity with some cutting-edge developments within the relevant field of study.
A2	Students will be able to apply their knowledge and skills in their professional practice or vocation and they will show they have the required expertise through the construction and discussion of arguments and the resolution of problems within the relevant area of study.
A3	Students will be able to gather and interpret relevant data (normally within their field of study) that will allow them to have a reflection-based considered opinion on important issues of social, scientific and ethical nature.
A4	Students will be able to present information, ideas, problems and solutions both to specialist and non-specialist audiences.
A5	Students will acquire the learning skills that are required to pursue further studies with a high degree of independence.
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B4	Independent-learning skills.
B5	Independent work skills.
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B8	Personal initiative and self-motivation.
B9	Perseverance skills.
B10	Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.
B11	Interpersonal skills, confidence in one's own abilities and resources.
B12	Ability to adapt to new situations.
B13	Appreciation of diversity and multiculturalism.
B15	Awareness of cultural heritage.
B16	Professional ethical commitment.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.

C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C10	Knowledge of Spanish and international cultural institutions and bodies and their functioning (network of museums, exhibitions, biennial shows, etc.).
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C13	Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C17	Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.
C18	Basic knowledge of economics and marketing. To analyze and frame artistic activities in a strategic, competition-based context. To establish and maintain commercial relations with clients and/or partners.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
C39	Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.

### Expected results from this subject

Expected results from this subject	Training and Learning Results	
The student will identify those contemporary artistic practices that they are resulted of a deep reality, in front of simulations institutionalised.	B1	C1
	B2	C2
	B3	C4
	B4	C5
	B5	C8
	B6	C10
	B9	C17
	B10	C35
	B11	C37
	B13	
	B15	
	B16	
	The student will comprise the real channels of exhibition and diffusion of the contemporary art. Distinguish those spaces and exhausted or barren projects.	B1
B3		C3
B12		C4
B13		C5
B15		C8
B16		C10
		C17
	C18	
	C35	
The student will distinguish between the reflection made from the art, in front of the *textualidad of the social sciences that disseminate in the field of the art.	B1	C1
	B2	C5
	B3	C14
	B4	C21
	B5	C25
	B10	
	B11	

The student will reach one some skill to establish critical speeches on the contemporary art.	B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B13 B15 B16	C1 C2 C3 C4 C5 C6 C7 C8 C9 C10 C12 C13 C14 C17 C18 C19 C20
The student will modify the old and exhausted idea of the art *identitario, and substitute it by universal languages *matizados from the imaginary own.	B7 B8 B9 B10 B12	C1 C2 C4 C5 C8 C13 C19 C37
The student will determine contexts *posibilistas for the development of projects and contemporary artworks.	B2	C17 C37
The student will identify the cultural causes (religious, political and economic) that determine the contemporary artistic contexts.	B1 B2 B3 B4 B5 B6 B13	C2 C4 C19 C35
The student will recognise those contributions *discursivas that are own with the contemporary sensitivities.	B1 B3 B10 B11 B16	C5 C6 C7 C8 C9 C13 C21 C25 C37 C39
The student will distinguish between artistic productions that represent the *contemporaneidad and those that simply *suceden in the time.	B1 B3 B4 B5 B6 B7 B8 B9 B10 B13 B15	C21 C25 C35 C37
The student will apply skills for the *contextualización of the own work in contemporary cultural situations.	B1 B2 B3 B7 B10 B11 B12	C1 C2 C3 C4 C8 C9 C10 C12 C13 C20 C21 C25

The student will allocate imaginative resources to discern the artistic creation in contemporary contexts.		B3	C1	
		B4	C8	
		B5	C10	
		B6	C17	
		B8	C19	
		B9	C25	
		B10	C37	
		B16		
	New	A1	B1	C1
		A2	B2	C3
	A3	B3	C5	
	A4	B4	C6	
	A5	B5	C13	
		B9	C25	

## Contents

Topic	
(*)A.Introdución ao discurso contemporáneo	(*)1.Modernidade,*Postmodernidade,*Contemporaneidade. O debate *modernidade-postmodernidade. Crise da Modernidade e do suxeito moderno. Reflexión sobre o novo marco de debate na cultura e a produción artística desde os anos setenta. Claves de análise. Introdución á filosofía continental e a súa recepción americana. A teoría crítica *franckfortiana e a influencia do pensamento *postestructuralista francés. 2. A *linealidade do progreso e o eterno retorno. Da angustia das influencias á influencia como *tropo. Os anos 80: o fenómeno dos *neos e as estratexias *apropiacionistas
(*)B.Narrativas de resistencia	(*)1.O discurso *postcolonial. Casos de estudo. Debate arredor de *Magiciens de la *terre *comisariada en 1989 por Jean-*Hubert Martin. *Magiciens de la *terre (2014) *comisariada por Annie *Cohen-*Solal. Cocado e cru (1994), de Dan *Cameron. *Inklusión/*Exklusión: A arte na época da emigración global e do *poscolonialismo, (1996), de Peter *Weibel. Bienal *de Johannesburgo, (1997). Documenta *XI (2002). Bienal de Venecia (2015). 2.A (de)construción do xénero e a arte contemporánea. *Teoría feminista e prácticas artísticas contemporáneas. Da Orixe do mundo de *Courbet a *Untitled de *Zoé *Léonard. Do feminismo da igualdade á *deconstrucción do xénero como diferenza. Teoría *queer. *Xenealoxía das prácticas artísticas relacionadas.
(*)C.Os lugares da memoria	(*)1.Poéticas e políticas do sublime.A noción de *irrepresentable. A tradición do sublime: o contido de tentar eliminar o contido. Jacques *Rancière e *Georges *Didi-*Huberman: a política das imaxes. Imaxes a pesar de todo. O *tecno-sublime: o seu *clinamen contemporáneo. 2.Arte e Arquivo. *Foucault e a paradigma do arquivo. As dúas máquinas de arquivo. *Benjamin *Buchloh, Jacques *Derrida, *Hal *Foster. Propostas artísticas contemporáneas
(*)D.Arte e ecoloxía	(*)1.Articulación ético-política: *ecosofía. Benvidos ao *Antropoceno. *Ontoloxías planas. Crise do *antropocentrismo. *Posthumanismo. Novos materialismos. *Ontoloxía orientada aos obxectos. Realismo especulativo. *Deleuze e *Guattari, Bruno *Latour, , *Graham *Harman, Timothy *Morton, *Rosi*Braidotti, Donna *Haraway.  2. Propostas artísticas desde os 60 até a actualidade. Documenta 13 (2012) e 15 (2021). *XVI Bienal de Istanbul -O Sétimo Continente- 2019

(\*)E. Vivir e experimentar a \*contemporaneidad (\*1) Da arte como exercicio poético e intelectual á arte como produto cultural. Arte e sociedade.

2 A arte nas sociedades contemporáneas. O \*entrecruzamiento das culturas, as comunidades e os seus parámetros evolutivo-\*contextuales: Oriente/Occidente (\*Eurasia), Europa/América, Primeiro Mundo/ Terceiro Mundo, Centro/Periferia, etc.

3 A realidade da arte contemporáneo en Galicia. Cambios e paradigmas na formación dunha nova xeración de artistas galegos tras os estudos de \*BBAA.

4 A arte contemporánea como parte da industria cultural e do entretemento. \*Bienales, feiras de arte e \*macroexposicións transformadas en parques temáticos e en eventos sociais.

5 \*Lexitimación, significación e mercado da arte. Axencias e intermediarios. Tipos de mercados da arte e a súa relación coas sociedades, as institucións e as diferentes políticas culturais. 6 O debate entre a arte pública e a arte privada. Si existen coleccións públicas e privadas, e de igual maneira políticas culturais e iniciativas privadas, ¿existirán tamén artistas públicos e artistas privados?

(\*)\*F. \*Mapeando as últimas tendencias

(\*)Casos de estudo

## Planning

	Class hours	Hours outside the classroom	Total hours
Seminars	10	20	30
Introductory activities	2	0	2
Debate	4	10	14
Lecturing	14	26	40
Problem solving	4	20	24
Presentation	8	29	37
Seminars	3	0	3

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

## Methodologies

	Description
Seminars	It proposes the understanding and/or diagnostic of stages that *atañen to the art in the actuality. The analysis of activities related with the contemporary art and his *entramado in the social will be the focus of attention of the practical *seminarial.
Introductory activities	We pose a put in contact between the organisation of the conceptual resources and *discursivos of the student and the contents that will develop the subject. The introductory activities look for the complicity between the student, the matter and the professors that give it.
Debate	The subject *propiciará the debate in the concerning the personal development and to the training of an ideological and social criterion. The contemporary characterises by the construction of a feeling formed by multiple contrary thoughts and in constant emergency.
Lecturing	Build a theoretical body of reflection that allow to the students interrogate on the questions that conform the artistic practice in the context of the current cultural dynamics.
Problem solving	It treats to improve the work in group by means of the resolution of questions that have to see with the artistic activity, being this a vehicle of collaborations increasingly *interdisciplinar.
Presentation	Make possible the development of capacities in the students that allow him manage fully in the field *discursivo of the contemporary art.
Seminars	*Incentivar The *autoevaluación where all the group questions and analyses the result reached by the members of the group. Achieve, besides, that the group merge by means of common aims.

## Personalized assistance

Methodologies	Description
Seminars	The student knows, through the debate, the seminars and the resolution of problems, the degree of assent and significance that obtains inside the class, his capacity to convince in the debate, the handle that it does of the data and his argumentation of the contemporary speeches.
Problem solving	The student knows, through the debate, the seminars and the resolution of problems, the degree of assent and significance that obtains inside the class, his capacity to convince in the debate, the handle that it does of the data and his argumentation of the contemporary speeches.

## Assessment

Description	Qualification	Training and Learning Results
Debate	10	B1 C1 B2 C2 B3 C3 B4 C4 B5 C5 B6 C6 B7 C7 B8 C8 B9 C9 B10 C10 B11 C12 B12 C13 B13 C14 B15 C17 B16 C18 C19 C20 C21 C25 C35 C37
Problem solving	50	B1 C1 B2 C2 B3 C3 B4 C4 B5 C5 B6 C6 B7 C7 B8 C8 B9 C9 B10 C10 B11 C12 B12 C13 B13 C14 B15 C17 B16 C18 C19 C20 C21 C25 C35 C37
Presentation	40	B1 C1 B2 C2 B3 C4 B4 C5 B5 C6 B6 C7 B8 C8 B9 C9 B10 C10 B11 C13 B13 C17 B15 C19 B16 C21 C25 C35 C37 C39

#### Other comments on the Evaluation

The evaluation will be \*continua. There will be an ordinary announcement with final examination, day 29 May of the 2023 (slope of approval in board of faculty). The schedule of said proofs will be the following: For the groups \*P1 and \*P2 the schedule will be to the 10.00 \*h. The groups P3 and \*P4 will have the examination to the 16:00 \*h. The assessment of the

works developed in the matter will have 60% of the final note, whereas the proof written will obtain 40%.Extraordinary announcement End of \*Carreira: it will indicate to each student the works that has to present and/or if it has to make some proof of specific evaluation. Proofs of evaluation of extraordinary announcements. The extraordinary announcement: (slope of approval in board of faculty) to the 10.00 \*h.<http://belasartes.uvigo.es/bbaa/index.php?id=79>

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## Sources of information

### Basic Bibliography

### Complementary Bibliography

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Bourdieu, Pierre, **Las reglas del arte. Génesis y estructura del campo literario.**, Anagrama, 2002

Bourriaud, Nicolas, **Estética relacional**, Adriana Hidalgo, 2007

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

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GUASCH, A M., **El arte en la era de lo global. 1989-2015**, Alianza Forma, 2016

Helguera, Pablo, **Manual de estilo del arte contemporáneo. La guía esencial para artistas, curadores y críticos**, Tumbona Ediciones, 2013

MAYAYO,P., **Historia de mujeres, historia del arte.**, Cátedra, 2003

PRADA, J.M., **La apropiación posmoderna. Arte, práctica apropiacionista y teoría de la posmodernidad**, Fundamentos, 2001

Román, Juan Carlos, **Los 100 problemas del arte contemporáneo**, Cendeac, 2016

Thompson, Don, **La supermodelo y la caja de brillo**, Ariel, 2015

VV.AA, **Modos de hacer. Arte crítico, esfera pública y acción directa.**, Universidad de Salamanca, 2001

VV.AA, **Mujeres en el sistema del arte en España**, MAV y EXIT, 2012

Wallis, Brian, **Arte después de la modernidad. Nuevos planteamientos en torno a la representación.**, Akal, 2001

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## Recommendations

### Subjects that continue the syllabus

Management, the artistic sector and the professional world/P01G010V01910

Research and creation process/P01G010V01701

Sculpture and installations projects/P01G010V01906

### Subjects that are recommended to be taken simultaneously

Philosophy of art/P01G010V01501

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

Anthropology: Anthropology of art/P01G010V01101

History: History of art/P01G010V01202

Art: Art and modernity/P01G010V01401

### Other comments

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

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

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

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

**Training and Learning Results**

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

**Expected results from this subject**

Expected results from this subject	Training and Learning Results
The student will be able to know the methods of production and artistic techniques.	C7 C9 C12

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

## Contents

Topic

## GENERAL CONTENTS

Dice the multidisciplinary character of this subject and the \*transversalidad that requires, establish several blocks of work.

They Will impart theoretical contents-practical related and in continuous dialogue with the final project, around one project of multiple art \*seriado.

## THEMATIC CONTENT.

Characteristics of the contemporary multiple art: Multiplication - variation - repetition - transformation. IT all and the fragmentation. Uniqueness and \*multiplicidad. \*Seriación. \*Confluencia And integration of disciplines. Hybridization.

Disciplines related with the manufacture of work \*reproducible: analog and digital Image. Technical traditional graphics, experimental, industrial, mixed. Photograph. Illustration. Graphic design.

History: of the "\*suite" recorded and the recorded of illustration to the project \*seriado contemporary, the book of artist or the book of photograph.

Fields of \*difusión and consumption of the multiple work today: market, edition, centres of \*difusión, \*certames, fairs, internet,...

CONTENT OF The PROJECT. Multiple art: of the graphic project \*seriado to the book of artist. The multiple project, or the book, how global artistic project.

Concept/idea: \*narratividad, visual codes, communicative function, collection, archive, the concept book, ...

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

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

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

Materials: papers, others bear.

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

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

### \*I. RECORDED And ESTAMPACI\*ÓN

\*I.1. PROJECT And HALF. Election of the technical process more suitable. Combination of processes. Experimentation. Evolutionary matrix. Iron lost. Resources of \*estampación (colours, \*rodetes, \*collage, ...). Relations of \*permeabilidad and \*absorción between traditional and digital processes. \*I.2. #GRAPHICS And SERIOUSCI\*ÓN. Repetition / transformation. Of the emblazons to the page.

\*I.3. It BEAR: Papers, cloths, others.

\*I.4. PRESENTATION: Folders, manual or digital book.

### II. PUBLISHING DESIGN And MAQUETACI\*ÓN

II.1. The TIPOGRAFWENT: types, styles, sizes,%or2026

II.2. MAQUETACI\*ÓN BASIC: Composition in the page: organisation, visual hierarchy, encryption, text and \*imane, ...

II.3. The RET\*ÍCULA. Parts of a \*retícula, definition of the \*retícula, margins.

II.4. PARTS OF A BOOK. The page, the double page and it everything.

\*I.5. ENCADERNACION. Types of \*encadernación.

### III. DIBUJIT And ILLUSTRATION

III.1. The DRAWING HOW TRANSVERSAL MEANS IT ALL The DISCIPLINES.

III.2. RECORDED And ILLUSTRATION.

III.3. FASCICLES And FASCICLES OF FIELD.

III.4. \*FANZINE. COMIC.

### IV. PHOTOGRAPH

IV.1. The PHOTOGRAPH HOW TOOL IV.1. The PHOTOGRAPH HOW EXPRESSIVE TOOL And OF COMMUNICATION. Concepts, creativity and ways of expression.

IV.2. The ANALOG And DIGITAL IMAGE. Resources of manipulation and transformation.

IV.3. INPUT OF The DIGITAL IMAGE. Scanned. Resolutions of entrance in relation with the formats and the final dimensions.

\*V.4. PRODUCTION. Digital printers. You bear.

### \*V. INTERDISCIPLINIAREDA

\*V.1. COMBINATION OF PROCESSES, MESTIZAXE: Justification. \*Adecuación Between language and concept.

\*V.2. DESDIBUJAMIENTO OF The DISCIPLINES: Art and communication.

Design and art. The book of artist how mixed project, ...

\*V.3. DIGITAL IMAGE. Scanned. Resolutions of entrance in relation with the formats and the final dimensions.

\*V.4. PRODUCTION. Digital printers. You bear.

## Planning

Class hours

Hours outside the  
classroom

Total hours

Laboratory practical	18	40	58
Project based learning	18	40	58
Seminars	6	6	12
Lecturing	15	0	15
Studies excursion	3	0	3
Project	20	40	60
Essay	15	30	45
Essay	3	15	18
Portfolio / dossier	6	24	30
Essay questions exam	1	0	1

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

## Methodologies

Methodologies	Description
Laboratory practical	The students work individually or in group under supervision of the professor. Practical exercises of learning of *subtemas. *Tutorías And corrections. -Progressive election: #prpers offered to the student to possibility to choose different options of work in function of the his interests, preferences, capacities, etc. -Consideration of rhythm and methodology of personal work. -Critical orientation of the work that was to realize respecting the creative development personnel.
Project based learning	The student, of individual way or in group, works in the development of the project and presents the result of the his work in front of the professor and a group of students. Development of the project: definition; concretion of the conceptual frame of the project of book of artist; review and qualification of the theoretical project that goes develop during it *cuadrimestre; outlines, diagrams, sequence, presentation of structure, parts of the book and *retícula; presentation and defence of the project in public employing a model of audiovisual presentation or *informático; exhibition of the theoretical and practical works of kind; approval and put in action of the projected; production and physical manufacture; manufacture by heart *xustificativa theoretical; final defence and delivery of the project.
Seminars	*Cursiño Of short length with a system of work with a strong practical cargo to charge of a professor or a specialist invited *ad-hoc.: It takes of contact with professionals of the field, invited national or foreign to see in that and as if it is working of a practical way in the field of the creations of publishing multiple work. Talks-colloquium, glimpsed to artists, conferences, seminars, etc.
Lecturing	Kind *maxistral with possible support *multimedia. Concatenation of the theory with the practical: theoretical subjects and practical exercises. Lesson *maxistral, exhibition of contents and practical demonstrations by part of the professor. Resources of visualization of images and processes. Direct observation of works realized by students of previous courses. Analysis of images reproduced so much in books or magazines how in different audiovisual means.
Studies excursion	(*)Visitas a instituciones, talleres o centros especializados en los contenidos de la materia. Observación directa del procedimientos uso de procesos gráficos para la creación de obra artística.

## Personalized assistance

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

Project

Essay

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**Assessment**

	Description	Qualification	Training and Learning Results
Laboratory practical	<ul style="list-style-type: none"><li>□ The evaluation will be continuous, pole that will realize a tracking *individualizado of the students, as well as of the his evolution.</li><li>□ The assistance to kind is very important, since it will effect a @constante observation of the process of work in the *obradoiro.</li><li>□ The student will have to deliver a series of exercises and works of classroom related with the *temario of the subject. These works will be reviewed when finalizing the corresponding exercises it each thematic unit, taking into account the following: the understanding, assimilation and application of the proposal of work, together with the degree of complexity, creativity, experimentation and evolution</li><li>□ The dialogue student-professor and an interactive dynamics of the collective of the kind will facilitate a better assessment of all the aspects pointed out.</li></ul>	2	C1 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43

Project based learning	<p>The system of evaluation will be continuous and *reexerse in base to the following criteria:</p> <p>GENERAL CRITERIA OF EVALUATION.</p> <p>The artistic interest of the exercises and of the final project.</p> <p>Fulfilment of the objective proposed and capacity of culmination of the work.</p> <p>Evolution and progression in the process of learning.</p> <p>The quality, originality, creativity and the developmental degree of the deliveries and of the project proposed.</p> <p>The investigating capacity of the student.</p> <p>The capacity of experimentation of the student.</p> <p>The methodology, planning and coherence of the work along the course.</p> <p>The work of reflection and previous study to the process of manufacture of each project.</p> <p>The enlargement of the knowledges imparted in kind.</p> <p>Capacity of analysis and of **interrelación go in the different contents of the subject in regard to the *confluencia in the final global project.</p> <p>Correct use of the theoretical terminology-practical.</p> <p>Assistance to kind: positive and active attitude in the specialized workshops. The same. Participation in the dynamics of kind (cleaning and good use of collective materials, etc.).</p> <p>Understanding and correct utilization of the technical processes and the *adecuación to the own language of the procedure that use , is to say, that the conception of the image or exercise carry out from an understanding in depth of the own expressive possibilities of the procedure that employ . Correlation go in his formulations contrive-aesthetic and his technical solution-formal</p> <p>SPECIFIC CRITERIA OF EVALUATION.</p> <p>IT. PARTIAL PRACTICAL EXERCISES:</p> <p>IT.1. #Graphics. The *adecuación of the technique to the image and to the global project *seriado. It Will value the technical complexity of the **estampación and the correct utilization of the technical processes (adjustments of registers, **superposiciones of inks, adjustment of the fluency-*viscosidade of the inks, suitable presentation, cleaning, etc.).</p> <p>IT.2. Illustration. Conceptual weight of the artwork realized, correct election of the technique and of the half employees. Execution, development of the process of illustration (sketches to final production) and suitable presentation.</p> <p>IT.3. Design: Phases of the project (idea, application/materialization of the idea, application computing, production to scale, final production). Correct use of the *tipografía, of the **retícula. Understanding and correct distribution and use of the parts of document edited. **Legibilidad Applied to the creative project.</p> <p>IT.4. Photograph. Correct and creative use of photographic images. Resolutions and **pixelado.</p> <p>**B. FINAL PERSONAL PROJECT: graphic project *seriado or book of artist.</p> <p>**B.1. *Formalización Of the project. Idea and process.</p> <p>**B.2. Progression and enlargement of the knowledges imparted in kind.</p> <p>**B.3. Capacity of analysis and investigation in the subject chosen.</p> <p>**B.4. Originality and creativity in the formulation of the subject.</p> <p>**B.5. The aspect and the presentation: selection of images, texts, materials (papers), colour, linear and transversal composition, individual and global, *secuenciación, etc.</p> <p>**B.6. The presentation.</p>	3	<p>C1</p> <p>C6</p> <p>C7</p> <p>C9</p> <p>C12</p> <p>C14</p> <p>C19</p> <p>C20</p> <p>C22</p> <p>C25</p> <p>C31</p> <p>C32</p> <p>C33</p> <p>C37</p> <p>C38</p> <p>C42</p> <p>C43</p>
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Project	<p>(*)CRITERIOS DE AVALIACIÓN APLICABLES Ao PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS:</p> <p>1. Contidos Xerais:</p> <ul style="list-style-type: none"> <li>- Capacidade de análise e de *interrelación entre os diferentes contidos da materia en relación a a confluencia en proxéctoo global final. C12</li> <li>- Pericia técnica e correcta *estampación/impresión das imaxes. C14</li> <li>- Interese conceptual da obra proposta. C19</li> <li>- A calidade, orixinalidade, creatividade e o grao de desenvolvemento das entregas e de proxéctoo final. C20</li> <li>- Adecuación da imaxe gráfica á *temátia proposta. C22</li> <li>- Grao de finalización (acabado profesional e acomodado para unha contorna expositiva). C25</li> </ul> <p>2. Gráfica. A adecuación da técnica a a imaxe e a o proxecto global seriado. Valorarase a complexidade técnica da *estampación e o correcto emprego dos procesos técnicos (axustes de rexistros, *superposiciones de tintas, axuste da fluidez-*viscosidad das tintas, presentación adecuada, limpeza, etc.). C31</p> <p>3. Ilustración. Peso conceptual das ilustracións realizadas, correcta elección da técnica e dos medios empregados. Execución, desenvolvemento de procesoo de ilustración (esbozo a produción final) e adecuada presentación. Planificación e disposición de páxina. C32</p> <p>4. Deseño: Fases de proxéctoo (idea, aplicación/materialización da idea, aplicación informática, produción a escala, produción final). Uso correcto da *tipografía, da *retícula. Comprensión e correcta distribución e uso das partes de documento editado. *Legibilidade aplicada a o proxecto creativo. C33</p> <p>5. Fotografía. Uso correcto e creativo de imaxes fotográficas. Resolucións e *pixelado. C37</p> <p>CRITERIOS ESPECÍFICOS DO PROXECTO PERSOAL FINAL: proxecto gráfico seriado, instalación gráfica ou libro de artista. C38</p> <ol style="list-style-type: none"> <li>1. Formalización de proxéctoo. Idea e proceso. C42</li> <li>2. Progresión e ampliación dos coñecementos impartidos en clase. C43</li> <li>3. Capacidade de análise e investigación en témao elixido.</li> <li>4. Orixinalidade e creatividade na formulación de témao.</li> <li>5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.</li> <li>6. A presentación.</li> </ol>	<p>40</p> <p>B1</p> <p>C1</p> <p>C6</p> <p>C7</p> <p>C9</p> <p>C12</p> <p>C14</p> <p>C19</p> <p>C20</p> <p>C22</p> <p>C25</p> <p>C31</p> <p>C32</p> <p>C33</p> <p>C37</p> <p>C38</p> <p>C42</p> <p>C43</p>
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Essay	(*)CRITERIOS DE AVALIACIÓN APLICABLES Ao PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS:	25	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	1. Contidos Xerais:		
	- Capacidade de análise e de *interrelación entre os diferentes contidos da materia en relación a a confluencia en proxéctoo global final.		
	- Pericia técnica e correcta *estampación/impresión das imaxes.		
	- Interese conceptual da obra proposta.		
	- A calidade, orixinalidade, creatividade e o grao de desenvolvemento das entregas e de proxéctoo final.		
	- Adecuación da imaxe gráfica á *temátia proposta.		
	- Grao de finalización (acabado profesional e acomodado para unha contorna expositiva).		
	2. Gráfica. A adecuación da técnica a a imaxe e a o proxecto global seriado. Valorarase a complexidade técnica da *estampación e o correcto emprego dos procesos técnicos (axustes de rexistros, *superposiciones de tintas, axuste da fluidez-*viscosidad das tintas, presentación adecuada, limpeza, etc.).		
	3. Ilustración. Peso conceptual das ilustracións realizadas, correcta elección da técnica e dos medios empregados. Execución, desenvolvemento de procesoo de ilustración (esbozo a produción final) e adecuada presentación. Planificación e disposición de páxina.		
	4. Deseño: Fases de proxéctoo (idea, aplicación/materialización da idea, aplicación informática, produción a escala, produción final). Uso correcto da *tipografía, da *retícula. Comprensión e correcta distribución e uso das partes de documento editado. *Legibilidade aplicada a o proxecto creativo.		
	5. Fotografía. Uso correcto e creativo de imaxes fotográficas. Resolucións e *pixelado.		
	CRITERIOS ESPECÍFICOS DO TRABALLO:		
	1. Adecuación ao enunciado e requisitos do exercicio. Idea e proceso.		
	2. Experimentación técnica e formal.		
	3. Capacidade de análise e investigación no tema/referente elixido.		
	4. Orixinalidade e creatividade na formulación de témao.		
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.		
Essay	(*)Aplicanse os mesmos CRITERIOS DE AVALIACIÓN do PROXECTO FINAL E TRABALLOS PRÁCTICOS PARCIAIS descritos nos *ítems anteriores.	10	C1 C6 C7 C9 C12 C14 C19 C20 C22 C25 C31 C32 C33 C37 C38 C42 C43
	Adicionalmente, téñense en contas os seguintes CRITERIOS ESPECÍFICOS DO TRABALLO (vinculado ao seminario/*workshop temático):		
	1. Adecuación aos contidos do seminario. Idea e proceso.		
	2. Experimentación técnica e formal.		
	3. Capacidade de análise e investigación no tema/referente elixido.		
	4. Orixinalidade e creatividade na formulación de témao.		
	5. O aspecto e a presentación: selección de imaxes, textos, materiais (papeis), cor, composición lineal e transversal, individual e global, *secuenciación, etc.		

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

## Other comments on the Evaluation

### Sources of information

#### Basic Bibliography

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## **Recommendations**

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

Design projects/P01G010V01905

Photographic projects/P01G010V01907

Digital graphics projects/P01G010V01908

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

Computer science: Computer techniques/P01G010V01103

Photographic techniques/P01G010V01204

Graphic techniques/P01G010V01305

### **Other comments**

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

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

**Training and Learning Results**

Code	
B1	Communication-management skills.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B4	Independent-learning skills.
B5	Independent work skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B8	Personal initiative and self-motivation.
B9	Perseverance skills.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
C22	Ability to produce and link ideas within the creative process.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.

- C38 Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
- C39 Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
- C42 Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
- C43 Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

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**Expected results from this subject**

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

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

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

## Contents

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

PROPOSITIONS FROM The SCULPTURE

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

**Planning**

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

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

**Methodologies**

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

**Personalized assistance**

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

**Assessment**

Description	Qualification	Training and Learning Results

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

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

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

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

### Sources of information

#### Basic Bibliography

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

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

#### Complementary Bibliography

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

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

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

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

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

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

### Recommendations

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

Art, language and representation/P01G010V01303

#### Other comments

\*\*Tutorías:

Yolanda \*Herranz (coordinator of the matter).

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

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

In the dispatch.

Juan Carlos Román:

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

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

In the remote campus.

\*Xoan \*Anleo:

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

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

In the dispatch.

Jesús V. \*Fandiño

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

In the room 750 of the remote campus.