

## 25144 - Intermedia Resources

### Syllabus Information

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**Academic Year:** 2019/20

**Subject:** 25144 - Intermedia Resources

**Faculty / School:** 301 -

**Degree:** 278 - Degree in Fine Arts

**ECTS:** 6.0

**Year:** 3

**Semester:** Annual

**Subject Type:** Optional

**Module:** ---

## 1.General information

### 1.1.Aims of the course

- Master the theory of intermediate resources in their historical context and their con-temporary uses.
- Develop the critical capacity with regard to the means of artistic production.
- To investigate contemporary problems of expression, understood from the field of creativity.
- Expand artistic references.
- Stimulate the creative process as a project and the expressive capacities to materialize ideas through various media.
- Make use of intermediate resources and apply them in your creative proposals.
- Codify in an appropriate way those proposals that use intermediate resources.
- Prepare personal projects with intermediate resources.
- Continue research in new artistic formats and provide new solutions.

### 1.2.Context and importance of this course in the degree

Intermediate resources is an optional subject related to a good number of assignments (of basic, obligatory and optional training) of the Degree in Fine Arts, such as:

- Theory and History of Art of the 20th Century
- Project methodology
- Art and thought. Esthetic
- Latest artistic trends
- Artistic speech construction
- Facilities
- Video art workshop
- Art, environment and public space
- Action arts

To be located in the space "between" diverse expressive media, intermediate resources are related to the knowledge of all these matters and put into play the competences acquired in each one of them.

The focus of the subject has to do with the integration of different methodological perspectives and skills when dealing with an artistic project. The success of contemporary artistic practice requires a mastery of the contents that are addressed in this subject.

### 1.3.Recommendations to take this course

Have studied or are studying the subjects "Project Methodology, Image" and "Metodology of projects, Space", as well as the optional subjects: "Facilities", "Latest artistic trends" that will complement the areas and concepts that will be developed in this matter.

Likewise, it is advisable, although not essential, for the student to take this assignment beforehand to show curiosity or an interest in film in the redoubts of experimental cinema, expanded cinema, the microcinema, the documentary of creation, as well as for all those artistic manifestations that have to do with the inclusion of multiple media and languages ??in the elaboration of the works.

We talk about the use of electrical and electronic means for its formalization, from video to projected, backlit or printed photography, computer supports or that have to do with

with the use of elements of new technologies, We refer to what in the broadest sense of the term is called video art that includes heterogeneous works, which denote an approach to video (image-movement, image-time) with very different approaches, expanding to video installations, interactive installations, Mediaperformance, and ultimately to all those media that have proliferated the subjects of art, from light to movement, from the visual to the sound.

## 2.Learning goals

## 2.1.Competences

Upon passing the subject, the student will be more competent to ...

### General skills

CG11. Ability to communicate and disseminate artistic projects.

CG12. Ability to carry out artistic projects with social and media impact. Use the resources of dissemination of artistic projects in order to enhance their social impact.

CG13 Ability to carry out and integrate artistic projects in broader contexts. To develop strategies for the projection of artistic creation beyond its field of action.

CG15. Capacity for an ethical commitment and the promotion of equality between the sexes, the protection of the environment, the principles of universal accessibility and democratic values.

### Specific competences

CE04 Critical understanding of the performative dimension and social impact of art. Analyze the reciprocal repercussion between art and society.

CE06 Knowledge of the vocabulary, codes, and of the concepts inherent to the artistic field. Know the language of art.

CE07 Knowledge of the vocabulary and concepts inherent to each particular artistic technique. Know the specific creative language.

CE09. Knowledge of production methods and artistic techniques. Analyze the processes of artistic creation.

CE12 - Knowledge of the materials and their processes derived from creation and / or production. Know the materials, procedures and techniques that are associated with each artistic language.

CE14 - Knowledge of the instruments and methods of experimentation in art. Learn from the creative methodologies associated with each artistic language.

CE23 - Ability to apply specific technologies professionally. Use the appropriate tools for your own artistic languages.

CE27. Ability to document artistic production Use the tools and resources necessary to contextualize and explain one's artistic work.

CE32 - Skills for artistic creation and ability to build works of art. Acquire the skills of artistic practice.

CE33 - Ability to establish production systems. Develop strategies applied to the systematic practice of artistic practice.

CE34. Ability to perform, organize and manage innovative artistic projects.

## 2.2.Learning goals

The student, to pass this subject, must demonstrate the following results:

- Understand the role played by new technologies with the inclusion of them in the development of art and artists since the sixties. Value the expansion that occurs in the artistic creation with intermediate resources, and particularly, in contemporary art.

- Make an interdisciplinary use of diverse expressive media as a way of formalising the work. Understand the processes by which creators come to multidisciplinary forms, from intermediate resources, such as expanded forms of cinema, video-intakes or audiovisual installations.

- Know how to properly manage intermediate resources to put them at the service of the creation of a work. Demonstrate the knowledge and use of the instruments and resources necessary for the formalization of a work, the exhibition and explanation of the speech of the same.

- Apply the specific methodology for the development of an artistic project, taking into account the conceptual, formal and procedural aspects of it.

- Acquire critical and self-critical capacity when creating and evaluating artistic projects.

## 2.3.Importance of learning goals

The assimilation and putting into practice of the knowledge that is taught from the subject of Intermediate Resources is fundamental to know the functioning of a large part of the current artistic proposals. Contemporary practice is closely linked to intermediate resources, so that the success in their development depends to a large extent on their knowledge. It is essential that the student places his artistic practice from a conscious and critical view of contemporaneity.

The passing of this subject will provide the student's training in the face of professional artistic practice by knowing:

- Plan and develop strategies within the creative process that lead to the presentation and exhibition of one's own and others' artistic work.

- Analyze, evaluate and apply the most appropriate presentation system according to the specific artistic qualities of a work.

- Demonstrate and apply in different contexts the modes of presentation, exhibition and defense of artistic work.

- Value the ways of inserting the artistic work in the professional field.

- Critical capacity based on what concerns the field of the subject

## 3.Assessment (1st and 2nd call)

### 3.1.Assessment tasks (description of tasks, marking system and assessment criteria)

The type of evaluation will be continuous and to qualify for it the student must cover at least 80% of class attendance. Each of the proposed works / practices will have a specific delivery date. Those jobs / internships that occur after the deadline indicated during the course of the subject will suffer a reduction of 20% in their final grade.

The student must demonstrate that he has achieved the anticipated learning results through the following EVALUATION TESTS:

- Master sessions and resolution of derived practices. Value on the final grade: 30%

- Case study / analysis of critical situations and commented readings / real and / or simulated practices. Value on the final grade: 30%

- Personal project / memory / oral presentation / self-evaluation. Value on the final grade: 30%

- Interest / critical capacity / assistance. Value on the final grade: 10%

CONTINUOUS EVALUATION \* 100%

\* On the percentages shown, a numerical quantitative final qualification from 0 to 10 and qualitative will be obtained according to the regulations of the University of Zaragoza and the current legislation published in the BOE.

In summary, the EVALUATION CRITERIA applicable to the tests that have been indicated are:

- Achievement of the learning objectives of the subject.
- Level of knowledge and expression of the theoretical aspects treated in the subject.
- Degree and depth of critical analysis in written work and theoretical presentations, positively assessing the levels of search, interest and attitude.
- Quality, structure and interest of the presented project.
- Personal contribution, conceptual maturity, originality and creativity both in the public presentations and in the elaboration of the project.
- Consistency in the processes and phases of development of the artistic project, knowledge of the materials and resources applied, technical mastery and formal aspects of its presentation.
- Evolution of the learning process.
- Volume of work, level of self-improvement and personal effort.
- Punctual delivery of works.
- The assistance and involvement of the student in each proposed activity.

#### (FIRST CALL)

As already indicated, a continuous evaluation system is followed that will offer the possibility of passing the subject with the highest qualification at the end of it.

A global evaluation test \* will also be carried out, to which all students will be entitled, even if they do not carry out the continuous evaluation, and this global test will be fixed in the academic calendar by the Center. The student who does not opt ??for continuous assessment, who does not pass the subject by this procedure or who would like to improve their qualification, will have the right to take the global test, prevailing, in any case, the best of the grades obtained.

#### (SECOND CALL)

All students who have not passed the course will be entitled to it, it will be carried out through a global test \* carried out in the period established for that purpose by the Government Council in the academic calendar.

#### \* GLOBAL PROOF

It will consist of two parts, a written exam and a practical test. It will be necessary:

- prepare both the written exam and the practical test so that the attendance to the global test becomes assessable
- obtain a minimum of 5 points out of 10 in each of the parts.

1. Written exam: development questions, short and / or test type on the contents and texts seen throughout the course. (50% of the rating).
2. Practical test: elaboration of a personal artistic project that demonstrates the assimilation and implementation of the concepts related to Intermediate Resources. A complete dossier will be delivered in printed format (according to the guidelines seen during the course) and an oral defense of the project will be made with a visual presentation for this purpose (PowerPoint presentation or similar). The duration of the oral presentation of the project will last NO MORE than 10 minutes. (50% of the qualification).

## 4. Methodology, learning tasks, syllabus and resources

### 4.1. Methodological overview

The learning process that has been designed for this subject is based on the following:

- Lectures: presentation by the teacher of the contents under study, theoretical bases and / or guidelines of the works, activities or projects that students should develop.
- Introductory activities: aimed at making contact and presenting the subject.
- Seminars: oriented to work on specific aspects that allow deepening or complementing the contents of the subject acting as a complement to the theoretical classes.
- Tutored works: the student, individually, will prepare a document about the personal creative process aimed at the construction of personal discourse. It is an autonomous activity that includes the search and collection of information, reading and handling of bibliography, writing, defense, etc.
- Group tutorials: assessment, analysis and evaluation of the activities of the subject and the learning process.
- Case study / Analysis of situations: analysis and discussion of concrete creative and research processes.
- Exhibition and defense: presentation to the group where, through the development of the presented project, the assimilation of the contents of the subject is reflected.

### 4.2. Learning tasks

The program offered to the student to help him achieve the expected results includes the following activities:

- Preparation of personal works.
- Preparation of group work.
- Exhibitions in class with multimedia resources.
- Seminars.
- Watching movies.
- Visits to exhibitions.
- Preparation of a personal creation project with intermediate resources.
- Case studies, commented readings. Analysis and critical reflection.
- Personal project. Design and planning of the individual work
- Group work with the aim of developing projects with a marked intermediate character.
- Oral presentation of the different projects and practices developed.

### 4.3. Syllabus

The approach of the subject responds to the development of the following topics:

BLOCK I: Contextualization of the intermediate resources environment:

- Historical analysis of art forms and their evolution from the inclusion of the re-courses of technologies in the art world. The new media as a form of border expansion, creation of languages ??and multiplication of art subjects.
- New conceptions and approaches to the work. Contemporary modes of creation.

- The artist in the space that mediates between the idea to materialize and the technical professional. The position of the artist in the current context of the art system. Significant aspects of the paradigm change of the artist.
- The production of the work.
- New modes of artistic production. Areas and strategies. Alternative, social and community networks. The artist as a producer or creator.
- The artistic project. Phases and development.

BLOCK II: Scope. Formalization of works from the multimedia or intermediary condition:

- Approaches of the works.
- The conceptual discourse that sustains the projects and the structuring of the piece.
- Preproduction. Production. Postproduction
- Exhibition forms. Expanded and audiovisual architectures.
- Preparation of projects for specific spaces. Space and environment of the piece. Elements and agents that intervene in the staging.
- The project. The artistic practice within a long-term response and not in the short term of a thematic-conceptual proposal. Methodologies for the development of a processual work.
- Exposure as a communication vehicle.

#### 4.4. Course planning and calendar

Learning activities:

- Introductory activities. Presentation of the subject.
- Master classes. Explanation by the teacher of the contents.
- Case study / Context analysis.
- Seminar Reflections, comments, sharing.
- Group tutorials.
- Protected work. Autonomous work of the student.
- Presentations and / or exhibitions. Memory, portfolio.

Calendar of face-to-face sessions and presentation of works:

Teaching is planned corresponding to 4 contact hours per week.

Among the specific topics to be developed during the sessions, we will highlight:

BLOCK I: Contextualization of the environment of the Intermediate Resources:

- INTRODUCTION TO INTERMEDIATE RESOURCES (weeks 1 + 2)

The objective of this topic is the introduction into the field of intermediate resources through the study of the origin of the term "intermediate resources" (coined by Dick Higgins in the 1960s) and its historical journey, as well as reflecting on the permeability of the artistic and its definitions.

- PERFORMANCES, HAPPENINGS, FLUXUS AND VIENSE SHAREHOLDING (week 3)

The aim of this subject is to deepen in the field of media resources through the study and deepening of the field of action art, from its genesis to the present day, emphasizing the interdisciplinary use of expressive resources, in order to outline ways to develop projects of a personal nature.

- ARTISTIC GENDER STUDIES AND THEIR CONTRIBUTION TO INTER-MEDIA RESOURCES (week 4)

The aim of this topic is to deepen the field of intermediate resources through the study and deepening of gender artistic studies. From the sixties of the last century, women artists dispensed with the academic arts that had historically excluded them from public cultural discourse and, making use of the new technologies that recently burst into the world of artistic creation, exhibited without reserves their claims and their particular perspectives of the world. Political discourse from the exploration of one's own body, intimate experience transferred to the public sphere and shared with the spectator. Yoko Ono, Nancy Spero, Guerrilla Girls, Barbara Kruger, Eulàlia Valldosera, Ana Mendieta, Marina Abramovic, Gina Pane, Orlan, Frida Kahlo, Louise Bourgeois, Kiki Smith, Shi-geko Kubota, Mariko Mori or Marina Núñez will be some of the examples analyzed. Art will be approached from the perspective of gender in the following sections: Conceptual art. Public and political art. Body art Art as tera-pia. New media

BLOCK II: Scope. Formalization of works from the multimedia or intermediary condition:

- THE APPLICATION OF NEW TECHNOLOGIES IN CONTEMPORARY ART (se-manas 5-8)

The aim of this topic is to deepen the field of in-termedia resources through the study and deepening of the intersection of art and new technologies, as well as the influence of software, hardware and video training. , emphasizing the interdisciplinary use of expressive resources by different artists, to outline ways to develop personal projects. Four sessions correspond to this topic.

The process of dematerialization of the work of art. The image as a documentary of the ephemeral artistic fact.

Study on experimental cinema since the sixties until the irruption of video in art. The origins and development of cybernetic aesthetics. Mail-art. Net-art. The influence of photography as an intermediate resource. The influence of Photoshop in contemporary creation.

- LATEST ARTISTIC MANIFESTATIONS WITH INTERMEDIATE RESOURCES (weeks 9-12)

This subject aims to deepen the field of media resources through the study and deepening of the latest artistic manifestations that put these resources into play.

Sound art Public art Installations and video-installations. Scenic arts. Art and relational aesthetics.

The new means put within the reach of the creator that make possible the realization of audiovisual pieces (videos, films) that do not require productions that would make it very difficult to carry them out.

- THE ARTISTIC PROJECT: ORIGIN, PHASES AND DEVELOPMENT (weeks 13-15, complete dedication, although we will work transversally from week 5)

The objective of this theme is the elaboration of an artistic project of a personal nature that puts into play the knowledge acquired up to the faith. The basic methodology of the creation project will be taken into account (brainstorming, research and contextualization, incubation of ideas, search and materialization of solutions through intermediate resources ...). The subject requires at least eight sessions, although it may be proposed from the beginning of the subject to be developed throughout the entire quarter.

#### 4.5. Bibliography and recommended resources

BB Archivos de la Filmoteca . Valencia : Filmoteca de la Generalitat Valenciana, 1989 [Publicación periódica]

BB Aumont, Jacques. La imagen / Jacques Aumont ; [traducción de Antonio López Ruiz] . [Reimpr.] Barcelona,[etc.] : Paidós, D.L. 2009

BB Barnouw, Erik. El documental : historia y estilos / Erik Barnouw . 2a. ed. Barcelona : Gedisa, 1998

BB Barthes, Roland. La cámara lúcida : nota sobre la fotografía / Roland Barthes . 1ª ed. en la colección Biblioteca Roland Barthes

BB Baudrillard, J. El intercambio imposible / Jean Baudrillard. Madrid : Cátedra, 2000

BB Baudrillard, J. La violencia del mundo / Jean Baudrillard, Morin Edgar. Barcelona : Paidós, 2004

BB Baudrillard, Jean. Contraseñas / Jean Baudrillard ; traducción de Joaquín Jordá . Barcelona : Anagrama, D.L. 2002

BB Baudrillard, Jean. El complot del arte : ilusión y desilusión estéticas / Jean Baudrillard . 1ª ed., 2ª reimp. Madrid ; Buenos Aires : Amorrortu, 2007

BB Baudrillard, Jean. Las estrategias fatales / Jean Baudrillard . Barcelona : Anagrama, 1984

BB Baudrillard, Jean. El otro por sí mismo / Jean Baudrillard;traducción Joaquín Jordá . Barcelona : Anagrama , 1988

BB Bonitzer, P. Desencuadros. Cine y pintura / Pascal Bonitzer. Buenos Aires : Santiago Arcos, Colección señales, 2007.

BB Bonitzer, P. El campo ciego. Ensayos sobre el realismo en el cine / Pascal Bonitzer. Buenos Aires : Santiago Arcos, 2007

BB Brea, J.L.. Iluminaciones profanas: La distribución electrónica / José Luis Brea. Barcelona : Gedisa, 2007

BB Brea, J.L.. Las auras frías: el culto a la obra de arte en la era postaurática / José Luis Brea. Barcelona : Anagrama, 1991

BB Brea, J.L.. Nuevas estrategias alegóricas / José Luis Brea. Madrid : Tecnos, 1991

BB Brea, J.L.. Otro marco para la creación / José Luis Brea. Madrid : Complutense

BB Brea, José Luis. Cultura\_RAM : mutaciones de la cultura en la era de su distribución electrónica / José Luis Brea . 1ª ed. Barcelona : Gedisa, 2007

BB Brea, José Luis. El tercer umbral : estatuto de las prácticas artísticas en la era del capitalismo cultural / José Luis Brea. 2ª ed. aum. y corr. Murcia : Cendeac, D.L. 2008

BB Brea, José Luis. La era postmedia : acción comunicativa, prácticas (post)artísticas y dispositivos neomediales / José Luis Brea . Salamanca : Consorcio Salamanca, 2002

BB Brea, J.L.. Las tres eras de la imagen. Imagen-materia, Film, e-image. Madrid : Akal, 2005

BB Carrera, Pilar. Andrei Tarkovski : la imagen total / Pilar Carrera . México [etc.] : Fondo de Cultura Económica, 2008

BB Cineastas frente al espejo / Gregorio Martín Gutiérrez (ed.) . Madrid : T&B, D. L. 2008

BB Deleuze, G. Cine I. Bergson y las imágenes / Gilles Deleuze. Buenos Aires : Cactus, 2009

BB Deleuze, Gilles. La imagen-movimiento : estudios sobre cine 1 / Gilles Deleuze . Barcelona [etc.] : Paidós, D.L. 1984

BB Deleuze, Gilles. La imagen-tiempo : estudios sobre cine 2 / Gilles Deleuze ; [traducción de Irene Agoff] .1ª ed. Barcelona [etc.] : Paidós, 1987

BB Documental y vanguardia / Josep M. Catalá ... [et al.] ; Casimiro Torreiro, Joxetxo Cerdán (eds.) . Madrid : Cátedra, 2005

BB Estudios visuales : la epistemología de la visualidad en la era de la globalización / José Luis Brea (ed.) . Tres Cantos (Madrid) : Akal, [2005]

BB Giannetti, Claudia. Estética digital : sintopía del arte, la ciencia y la tecnología / Claudia Giannetti . 1a.ed. Barcelona : Associació de Cultura Contemporània L'Angelot , 2002

BB Herzog, W. Del caminar sobre hielo. Múñich-París. Del 23 de noviembre al 14 de diciembre de 1974 / Werner Herzog. Barcelona : Tempestad, 2003

BB Johnson, Steven. Sistemas emergentes : O qué tienen en común hormigas, neuronas, ciudades y software / Steven Johnson ; traducción de María Florencia Ferré . 1ª ed., 1ª reimp. Madrid : Turner, 2008

BB Maffesoli, Michel. Elogio de la razón sensible : Una visión intuitiva del mundo contemporáneo / Michel Maffesoli . 1a. ed. Barcelona [etc.] : Paidós, 1997

BB Manovich, Lev.. El lenguaje de los nuevos medios de comunicación : la imagen en la era digital / Lev Manovich. . Barcelona [etc.] : Paidós Ibérica, 2005

BB Nichols, Bill. La representación de la realidad : cuestiones y conceptos sobre el documental / Bill Nichols ; traducción de Joxetxo Cerdán y Eduardo Iriarte . 1a ed.

BB Ortega, M.L (ed). Cine directo : reflexiones en torno a un concepto . Las Palmas : T&B editoriales, Festival de las Palmas, 2008

BB Realidad y creación en el cine de no-ficción : (el documental catalán contemporáneo, 1995-2010) / Casimiro Torreiro (ED.). Madrid : Cátedra, 2010

BB Sintopía(s) : de la relación entre arte, ciencia y tecnología = art, science and technology interrelations : [exposición = exhibition] / [textos, Eugeni Bonet, Claudia Giannetti... et al.]. [Badajoz] : Junta de Extremadura, Consejería de Cultura, D.L. 2007

BB Tarkovskii, Andrei Arsen'evich. Esculpir en el tiempo : reflexiones sobre el arte, la estética y la poética del cine / Andrei Tarkovski . Madrid : Rialp, D.L. 1991

BB Virilio, P. El procedimiento silencio / Paul Virilio. Barcelona : Paidós, 2005

BB Virilio, P. La inercia polar / Paul Virilio. Madrid : Trama, 1999

BB Virilio, Paul. El ciber mundo, la política de lo peor : entrevista con Philippe Petit / Paul Virilio ; traducción de Mónica Poole . 3a. ed. Madrid : Cátedra, D.L. 2005

BB Virilio, Paul. La bomba informática / Paul Virilio ; traducción de Mónica Poole . Madrid : Cátedra, D.L.1999

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BB Wenders, Wim. El acto de ver : textos y conversaciones / Wim Wenders . Barcelona : Paidós, D.L. 2005

BB Young, P (ed). Cine artístico / Paul Young, Paul Duncan (ed). Köln : Taschen, 2009