



## Study Plan

**School:** School of Arts  
**Degree:** Master  
**Course:** Art Practices in Visual Arts (cód. 483)

### 1st Year - 1st Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS10845M	Practices of Visual Arts I	Visual Arts	10	Semester	260
VIS10846M	Communication Arts	Visual Arts	5	Semester	130
VIS10847M	Laboratory of Visual Arts I	Visual Arts	5	Semester	130
VIS10848M	Artistic Contemporary Thought	Visual Arts	5	Semester	130
VIS10849M	Theory of Project and Creative Act	Visual Arts	5	Semester	130

### 1st Year - 2nd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS10850M	Practices of Visual Arts II	Visual Arts	15	Semester	390
VIS10851M	Representation Theories	Visual Arts	5	Semester	130
VIS10852M	Laboratory of Visual Arts II	Visual Arts	5	Semester	130
VIS10853M	Research Methodologies	Visual Arts	5	Semester	130

### 2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
	Project Work				

### Conditions for obtaining the Degree:

\*\*\* TRANSLATE ME: Para aprovação na componente curricular deste Mestrado, é necessário a aprovação (através de avaliação ou creditação), das seguintes unidades curriculares:

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1.º Semestre

- 5 UC Obrigatórias num total de 30 ECTS

2.º Semestre

- 4 UC Obrigatórias num total de 30 ECTS{\}newline

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Para obtenção do grau, é necessário também a aprovação no Trabalho de Projeto, com um total de 30 ECTS, no 3.º Semestre. \*\*\*

## Program Contents



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### **Practices of Visual Arts I (VIS10845M)**

READ / SEE / DO. Provide through reading, viewing a training approach to run the mode READ, SEE & DO to make works of art in the contemporary context. A work of art is only art when it can be read, seen and done as a work of art. The drilling proposal takes into account all the media that reveals the things that are art, including the critical text, images and multidimensional technological interactions particularly in the digital dimension. Coach individual callings and skills to obtain the best results.

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### **Communication Arts (VIS10846M)**

Art and cultural industry - "entertainment" versus "intellectual and aesthetic experience"? The "one-dimensional man" and the critique of mass culture

New conceptualizations of boundaries and hierarchies: high culture, popular culture, mass culture and contemporary cultural pluralism. For a redefinition of cultural creation and the simultaneous "consumption" of several arts

- The critical and revolutionary potential of art - «what is art for?»

- Guy Debord and the 'Society of the Spectacle, Hans Robert Jauss and the Aesthetic of Reception, Jacques Rancière and the Emancipated Spectator

- Artistic groups and movements, "spread" and contemporary individualism creator

- "How to classify the unclassifiable?" Construction of artistic value and legitimacy in the art worlds

- Globalization and cultural and artistic multiculturalism

- Blendings in contemporary times: hybridize and acceleration of the contemporary creation; communication, proliferation of events and "oscillation of tastes"

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### **Laboratory of Visual Arts I (VIS10847M)**

- Methodology of practice research.

- Deepening of specific techniques or technical interests of the student and of its project, under the practice of personal expression.

- Construction of an individual project for implementation and consolidation of the work.

- Thinking with the aim of the practical application of chosen artistic techniques that include the knowledge of Digital techniques, of Sculpture, Painting, Drawing, Photography, Printmaking, Video, Installation and other more contemporary expression.

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### **Artistic Contemporary Thought (VIS10848M)**

● Of the spiritual and of the body in the art world– convergences, dissent, continuities discontinuities Aesthetic avant-garde, social and political avant-garde, artistic utopias

● Manifests, artistic programs and groups

● Modernism, postmodernism, altermodernismo

● The condition of the creators, the condition of art and of the work of art

● The «grid»

● The atelier

● The «artist as ethnographer»

● Creative process and shared authorship

● Aesthetics perception and art reception

● On the 'inauthentic' in art

● Painting – the 'sublime' and the 'void'

● Contaminated territories and territories contaminants in the arts



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### **Theory of Project and Creative Act (VIS10849M)**

Global Concepts:

Intelligence.

Project.

Representation.

Specific Concepts:

Intuition.

Fiction/Validation.

Drawing (representation).

Intelligence:

Multiple Intelligences.

Emotional Intelligence.

Neural Fundamentals .

Creativity.

Project:

The Aesthetics that Matters .

Practical and theoretical affiliation .

Representation's Variables .

Process of Adopted Project .

Conception and presentation of projects.

Pragmatic case studies.

Project method:

Identification and analysis;

To plan, project and test;

To construct and execute;

To communicate;

Results analysis.

Gestation and production of low to medium budgets.

Coordination of work teams.

Resourcing to the simulation of concrete cases.

Production:

Pre-Production;

Production;

Post-Production.

Oriented development of projects

Organizational adequacy of project support:

Individual.

Collective.

Legal aspects and implications.

Implementation.

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### **Practices of Visual Arts II (VIS10850M)**

1. Clearance of natural dynamics and trends of student work in the sector Bidimensional, Three-dimensional and Digital.
2. Discussion on the current trends in painting, and their relationship to other forms of visual arts practice. Examples of contemporary painting of great relevance.
3. Trends in the current form of the Theory of Painting.
4. Application to the field of painting of Project Methodologies.
5. Tutorial guidance of two-dimensional works in progress.
6. Establishing a Pictorial Project in order to achieving the Master Thesis in next semester.



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### **Representation Theories (VIS10851M)**

1. La grande illusion: the concept of representation.
  - 1.1. The image-reflection;
  - 1.2. Double-image;
  - 1.3. Image and copy;
  - 1.4. Image-simulacrum.
2. Identity representations.
  - 2.1. Self-portraits;
  - 2.2. Self-representations.
3. Representation and representations.
  - 3.1. Representation through photography;
  - 3.2. Representation by Cinema;
  - 3.3. Representation by drawing.
4. Representation in other expressions.
  - 4.1 Representation in Theatre;
  - 4.2. Representation in Dance.

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### **Laboratory of Visual Arts II (VIS10852M)**

Action and direct contact with personalities and actors of the art world. Placement analysis of art as a set of professional practices. Exercise of relationships with art gallery owners and functional art critics. Artistic fabrication directed to the student idiosyncrasies, taste and mode in contemporary artistic currents - effectively using the equipment and facilities provided by the school.

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### **Research Methodologies (VIS10853M)**

. Creativity, exercise and production in research.

- 1.1. Paradigms of research;
- 1.2. Research and planning;
  - 1.2.1. Strategies of search:
    - 1.2.1.1. Select theme - font selection;
    - 1.2.2. Bibliographical and documentary archives and libraries;
    - 1.2.3. Qualitative and quantitative methods;
    - 1.2.4. Multiplicity of media in research;
    - 1.2.5. Techniques of synthesis and analysis databases: thematic and citation; critical reviews, standards and criteria for citation; primary and secondary bibliography, citations of URLs
    - 1.2.6. Current research through technological means.
2. Presentation of research results.

Organization of speech - summary, review, dissertation.

Types of thesis;

Formal aspects: graphic criteria and drafting;

introduction;

Development;

Quotes;

Footnotes;

conclusion;

Annexes and Appendices;

Indexes;

Bibliography.