

## ABSTRACT

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DISCURSIVE ELEMENTS: The problem with the idea of idea building project as "object of knowledge" in relation to the artistic project.

We define the object of study focused around the complex framework that sets the problem idea works project idea as "object of knowledge" in relation to the art project. Through the review and questioning of artistic practice and university relationship, we propose a methodology called discursive elements, by establishing a learning framework that reflects the experience, the process of reflection and implementation both in the context of production artistic criticism or teaching. If we consider that "art education is an important part of the production of art", the formation of the artist in the XXI century university takes a prominent place on the issues we should problematize: for example, what pedagogical models are used considering that "art is, in fact, the definition of art" and what is or is not, relevant in these models?, does the learning content and the development of cognitive skills through methods? Since art studios thought the idea of the university, membership in the humanities? In virtue of what we build a work of art? or how do you think the idea of a work of art? For starters, these initial questions may not be enough to assume others still larger than the cover and in its philosophical meanings deal extension, pedagogical studies, sociological or historical. We think, however, that since our area of expertise should reflect on the learning processes of art, noting the need to purchase –as argued José Luis Brea– "conceptual tools that provide a critical understanding of the contemporary world" and the problematic situation critical knowledge of the world and by extension, artistic knowledge contributions to this critical knowledge. Therefore we conducted this research on learning processes of contemporary art in the university context in order to reflect on the possibilities of a principle of critical-disciplinary analysis (based methodology), which could objectify critically conceptual and formative processes the idea of idea of project work in relation to the art project.

This teaching methodology named "discursive elements: the problem of the idea of building project idea as" object of knowledge "regarding the artistic project", concentrated (or should focus) which in fact is even more complex: ideas, pictures, facts and understanding data element itself (the subject), images of thought in which the artist projects his conception of himself (worlds of life), and that is, to the extent that organizes their experience and therefore, point of view and perspective on world knowledge (realities of knowledge).

We understand the teaching methodology of the discursive elements as a relationship, as an anchor between cooperating parties balanced significance of ámbitos\_sistemas, criticality production. Although we speak of "discursive elements" as if they were separate

entities exist only as the idea componentes\_colaborantes work in relation to critical knowledge of the world: first, as potential inducers of semantic functions, on the other hand, as references external sameness of the thing thought, and secondly, as subtexts of implicit assumptions-of propositions-on the nature of the reality of knowing that surrounds it, or actually the host then possible while transformed into constructive operation "fact". We are therefore, a teaching methodology that think the idea works project idea, a thought that would permissible to mention, under the assumption of a consciousness of the experience of work-to processuality form while also of knowledge production. Any effort by the consolidation of the arts teaching methodology should concentrate on everything concerning, and given, in the experience of visuality ("art works with ideas in an order of visuality"), but also , in relationships and connection flows that take place with the other orders of experience in the web of conditionality-ordinate the explanation of radiation that constitute and embody.