



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

PROJECTES 3

Joanne Leonie Milne

Code: 106037

Credits: 6 ECTS

Course: 2

Semester: 1

Typology: Obligatory

Subject: Projects



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Subject Presentation

Brief Description:

The projects that will be carried out throughout the subject will seek to approach the problems specific to the field of contemporary culture, in order to use them to develop positionings and operations specific to storytelling.

It is proposed that the student, through the projects and other short exercises where he investigates and experiments with various processes of creation and regeneration, questions both the image and the support or the message.

In the first project, the student is expected to develop a polyphonic narrative, through a series of works that respond to the subject after a prior consideration of the subject through a process of joint research, experimentation and debate. A consideration of polyphonic narratives is proposed, with the attempt to make visible even the most idiosyncratic or problematic points of view.

In the second project the student will have to respond to the possibilities of the techniques and processes considered in a more personal way to encourage a new narrative in a more subjective key.

Training Objectives:

The aim is to encourage practices of appropriation and hybridization with other creative processes to expand the plastic vocabulary and give the student the ability to generate new narratives.

The intention is to encourage a creative but at the same time critical practice to facilitate that the student can face design challenges both conceptually and artistically. To consider design as a strategic tool to bring about changes in our environment and to develop a critical view that allows a deep analysis to identify areas of action and influence.

Understand the place of narrative in society and contemporary art, and know how to differentiate the multiple approaches of visual narrative in contemporary art and design. At the time to better understand how others understand the narratives we are trying to transmit to encourage the creation of new narratives and methodologies that can respond to the needs and problems of today's society, starting from the creative process itself.

Generate group dynamics and that the student learns to apply research tools and techniques to properly formalize his proposal.

Master the narratives around our work and be able to articulate how various graphic languages communicate.



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Recommendations

It is recommended to have passed Projects 1 and 2, and the subjects dedicated to communication techniques and image analysis in the first year.

Contents and Methodology

Brief Description:

The subject is framed within the field of "storytelling", focused on exploring the different ways in which narrative is used in art and design practices, from the content to the stories they (and others) tell about this. With the intention of promoting new ways of telling stories, of transmitting or counteracting traditional narratives. We therefore question the role of narrative for personal (and collective) identity and discuss how artists have subverted populist narratives or provided new metaphors for uncomfortable truths.

Teaching methodology:

narration

Introduction to the use of "storytelling" in contemporary creative practices to encourage the generation of new narratives based on a consideration of various speculative practices and in the manufacture of new ones.

Appropriation

Consideration of processes of generation and reuse and how different supports or existing images act as communication tools and the power of the fusion of analog and digital processes.

In the initial exercises, the manipulation and evolution of an image will be investigated through repetition and mutation to foster an understanding of the different artistic practices as communication tools and the creation of critical thinking.

materialization

In both projects it is proposed that the student confronts established stories to encourage new readings. The works must reflect the student's ability to reflect and communicate their interpretation of the story taking into consideration its adaptation in an innovative visual proposal with the argumentation of the proposal's creative and critical intentions.

Training activities:

Directed Activities

Theoretical classes: lectures and group discussion

Practical and theoretical workshop with an introduction to different creative practices and graphic languages. Assistance in the resolution of technological and constructive difficulties.

Independent activity

Research and investigation on the theme and reinterpreted story.

Realization and conceptualization of two storytelling projects.

Presentation of work: presentation of results, partial and final and round of evaluations.

Deliveries 80%:

Research and conceptualization 15%

Project I – Polyphonic narrative 30%

Project II – New narratives for a non-human world 35%

Since the subject is mainly based on practice, doing it as a way of thinking will be evaluated with 20% of the final mark. This 20% corresponds to the monitoring of the participation that includes speculation, participation in tutorials, evaluation rounds, team work, restlessness and adaptation to the media. It also includes a consideration of the presentation in the documentation and preparation of reports. '

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

80% of the subject grade corresponds to the skills of this subject which will be evaluated through the presentation of physical projects and through a written report and oral defense.

Research and conceptualization 15%

Project I – Polyphonic narrative 30%

Project II – New narratives for a non-human world 35%

The other 20% of the grade corresponds to monitoring the participation which includes speculation, participation in tutorials, evaluation rounds, team work, restlessness and adaptation to the media. It also includes a consideration of the presentation in the documentation and preparation of reports.

Being a subject based on doing, attendance and participation in a minimum of 80% of the classes and the delivery of all tasks and projects is mandatory in order to pass.

In case of absence, the corresponding certificate will have to be delivered and the delivery of pending work agreed upon. The evaluation of the exercises will be done throughout the course. In case of a suspended exercise or with a low grade, the student may represent the work in a collection of prints at the end.

Review process

The review can be requested from the relevant teaching staff and will be carried out during the week indicated in the academic calendar.

The student who wants to present a work for a re-evaluation given to a suspended student or for a justified absence will be able to present the pending work at the end of the first week of recovery following the same requirements as the first delivery.

Competencies and Learning Outcomes

- CE1 Analyze objects, graphic communications and living spaces to detect design problems, provide alternative solutions and evaluate its social, technological and economic viability.
- CE2 Evaluate uses and program functions, aimed at the conception and formalization of design projects.
- CE5 Master the techniques of graphic representation of spaces and volumes, planes and surfaces characteristic of the design.
- CE8. Demonstrate basic knowledge of the sciences and auxiliary disciplines of the design project, such as anthropometry and physiology of the visual perception, ergonomics and use evaluation methods, marketing, prospecting technique, etc.
- CE10 Structure and graphically prioritize verbal information.
- CE17 Present and reason, orally and in writing, the results and work processes of one's own design objects.
- CE19 Demonstrate that you know the research methods relevant to design and theory, analysis and criticism of design and art.
- CT10 Motivation for quality, both in the conceptual and argumentative approaches, as well as in the formal resolution and in the details of the final finish of a design project.
- CT15 Value and preserve cultural, artistic and landscape heritage.
- CT19 Demonstrate a positive affective disposition towards the aesthetic values and formal qualities of the material and visual environment.

Bibliography and Resources

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Painlevé, J. 1929 The Sea Urchins Available at

<https://www.youtube.com/watch?v=9rkMpkpy5Qg&list=PLTprckdQkEi47M501HtgXC6SfmO11x=10>

Center for Contemporary Printmaking <https://contemprints.org>

Daniel Jacome Imprimeur <http://danieljacometimprimeur.com/>

Gemini GEL Graphic Editions Limited, USA <https://www.geminigel.com/page/history/>