Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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TALLER D'IMATGE

Enric Mas Barcelo, Ignasi Pujol Davant

Supervising Teacher: Enric Mas Barcelo

Group: 1,2,3
Code: 105708
Credits: 6 ECTS
Course: 1
Semester: 2
Typology: Fundamentals
Subject: Artistic Expression
Schedules:

Group	Schedules	Teacher
1	Dimarts 12:15 - 14:15	Enric Mas Barcelo
		Ignasi Pujol Davant
	Dijous 09:00 - 10:30	Enric Mas Barcelo
		Ignasi Pujol Davant
2	Dimarts 12:15 - 14:15	Enric Mas Barcelo
		Ignasi Pujol Davant
	Dijous 09:00 - 10:30	Enric Mas Barcelo
		Ignasi Pujol Davant
3	Dimarts 09:45 - 11:45	Enric Mas Barcelo
		Ignasi Pujol Davant
	Dijous 10:45 - 12:15	Enric Mas Barcelo
		Ignasi Pujol Davant

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Subject Presentation

Brief Description:

SUBJECT PRESENTATION
The course aims to approach the image in a broad sense from different generation systems, capture and manipulation, with a special emphasis on photography and the procedures and attitude from which we
We face the photographic fact.
The subject is divided into two distinct parts. On the one hand we will focus on a model
of experimentation in image generation (PART 1) while the other presents a canonical vision of the photographic medium (PART 2)

Training Objectives:

The aim is to provide the student with sufficient training to produce photographs that allow them to express themselves and present themselves.
their work in an appropriate manner. In this sense, knowledge becomes doubly instrumental: On the one hand,
On the other hand, it is about getting started in the knowledge of the media and references to shoot and manipulate images in a way
creative and expressive; and on the other hand, to acquire sufficient skills in the use of set materials, equipment
analog and digital photographic equipment, lenses and other auxiliary materials as well as in the management of archives
results of the entire process, in order to carry out design work that includes photographic images and be able to
present them appropriately.
PART 1
Understanding the process of image generation and composition.
Understanding of the processes of reproduction, seriation, transfer and manipulation of the image, such as cyanotype,
transfer, photolithography and screen printing.
Experimentation with analog photography processes.
Development of expression and speculation skills through images.
Knowledge of the history of photography
PART 2
Understanding and technical execution of the photographic device.
Understanding and technical execution of continuous light lighting in the set space.
Development of the skills necessary to carry out a simple photographic project.
Knowledge of the history of photography.

Recommendations

No specific knowledge is required. It is recommended to have access to a photographic device with the possibility of manual manipulation.

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Contents and Methodology

Brief Description:

PART 1
Light and image generation. The principle of the pinhole camera and photosensitization.
Photographic themes.
Format, framing, point of view and composition.
Analogue and digital photography.
Series, sequence and narrative. Style.
Various image capture and generation devices.
Manipulation and intervention of the photographic image.

PART 2
The photographic camera. Body, lens and sensor. Shutter, diaphragm and sensitivity. Focus and depth of field. Light measurement: histogram
Digital processing of photographic images: File formats. Resolution. Color management. Retouching.
Printing of the photographic image.
The lighting. The set and the exteriors.
Creating simple narratives through images.
Theoretical bases regarding the photographic device

Teaching methodology:

There will be two weekly sessions where more technical content will be alternately worked with others aimed at offering a contextual vision of the environment and generating projects for the development of technical and expressive skills. This alternation, as well as -in general- all methodological aspects are susceptible to being affected and -as a result- modified by the dynamics of the groups and their competence evolution, as well as by other external circumstances such as collaborations with other subjects, specific events or demands from the students themselves.

PART 1
The knowledge of references and conceptual foundations will serve as a framework for carrying out no less than six practical exercises in which the different contents described in the previous section are practiced until sufficient general competence in the subject is achieved.

PART 2
The learning methods are based on attending master classes and seminars as well as developing exercises. In order to bring out knowledge in the students, the question and answer method is used as well as solving small problems.

Training activities:

Historical and referential contextualization sessions.
Sessions explaining procedures and practical demonstrations.
Comments on readings, consultations and visits to scheduled exhibitions.
Supervised practices in the classroom, on the set (occasionally also outside) and in the graphic creation workshop.
The independent work will focus mainly on image capture, following the instructions that correspond in each case to the objective of each of the exercises proposed. Subsequently, collective sessions of viewing, commenting and evaluating the images will be held in the classroom. Hours of independent work will also be dedicated to the development of printing projects linked to the contents of the subject, using the infrastructures of the Graphic Creation Workshop.

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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.

PART 1
A minimum of six photographic series will be submitted where the different contents will be evidenced, separately or together, and the value of which, within the overall grade, will be proportional to the volume of work required, so that each of the tasks will count between 5 and 20%. The evaluation will be summative and formative.
Attitude and attendance will weigh up to 10% of the final grade in order to compensate for the negative trend in the grade resulting from continuous assessment and the multiplicity of tasks.

PART 2
Projects/Photographic exercises 60%

Theoretical exam 40%
A minimum grade of 3 is required for this to be an average.
In order to be entitled to an exam, the tracking notebook must be submitted as evidence of the student's learning.

FINAL NOTE
The final grade will be made up of 50% of each part, as long as the grade for each part is equal to or greater than a 4. Otherwise, the resulting grade will correspond to that of the part not passed.

Review process

The work that may be reassessed will be agreed with the teacher throughout the course and/or on the agreed review date.

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Learning outcomes of the subject

Knowledge

Identify and differentiate the communicative and expressive functions of different artistic codes and the ways they are combined, including analog and digital photographic language, to achieve results that align with pre-established goals. (KT01)

Choose appropriate formats, sizes, and proportions for each artistic expression with reasoned criteria. (KT05)

Skills

Create two- and three- dimensional compositions, including the analog and digital photographic images, demonstrating expressive intent, compositional skill, and formal resolution. (ST08)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Skills

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Graphically represent spaces, volumes, planes, and surfaces using the characteristic techniques of design.

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Competencies

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

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Bibliography and Resources

Barthes, R. The camera lucid. Note on photography. Google books
https://www.google.es/books/edition/La_Camara_Lucida/0bOaL4K2XoIC?hl=es&gbpv=1&printsec=frontcover
Dondis, DA The syntax of the image. Barcelona: Gustavo Gili. 2017
Fontcuberta, Joan. The fury of the images. Notes on post photography. Barcelona: Galaxy Guttemberg. 2016
Fontcuberta, Joan. The Judas kiss. Photography and truth. Barcelona: Gustavo Gili. 1997
Sontag, Susan. About Photography. Barcelona: De Bolsillo. 2010
Schotte, H. Dictionary of Photography. Barcelona: Blume. 1982
Sougez, ML History of Photography. Madrid: Chair. 1981
Weston, Chris. Dominate the Digital Exhibition. Barcelona: IndexBox. 2008
Langford, M., Fox A. and Sawdon, R. Basic Photography. Barcelona: Omega. 2011

Resources
Photography now: https://photography-now.com/
LensCulture: https://www.lensculture.com/
Alternative photography: https://www.alternativephotography.com/
Photography meetings in Arles: https://www.rencontres-arles.com/