

### Artistic Projects

Code: 102030  
ECTS Credits: 6

**2024/2025**

Degree	Type	Year
2500797 Early Childhood Education	OT	4
2500798 Primary Education	OT	4

### Contact

Name: Gemma Paris Romia

Email: gemma.paris@uab.cat

### Teachers

Mario Nofre Maiz

### Teaching groups languages

You can view this information at the [end](#) of this document.

### Prerequisites

To take this subject, it is recommended to have passed the compulsory subjects in the area, the EP Degree and / or the EI Degree: "Music and visual education", EP2; "Music, visual and learning education", EP3; "Visual Arts Education I", EI3 i "Education of the Visual Arts II", EI3.

This subject is part of the mention of PERFORMATIVE ARTS EDUCATION.

### Objectives and Contextualisation

Know how to develop each of the phases of a creative process to realize an artistic project: Since finding the first idea concerning search, search of materials, the chosen artistic language, technical resources ... to the end result.

Get and internalize the conceptual resources necessary to create applications of projective character models; to develop his professional activity as teachers.

### Competences

Early Childhood Education

- Acquire habits and skills for cooperative and autonomous learning and promote the same in pupils.
- Analyse and recognize one's own socio-emotional skills (in terms of strengths, potentials and weaknesses) to develop those necessary for work and professional development.
- Express other languages and use them for educational purposes: corporal, musical, audiovisual.
- Systematically observe learning and coexistence contexts and learn to reflect on them.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Work in teams and with teams (in the same field or interdisciplinary).

#### Primary Education

- Analyse and recognise one's own socio-emotional skills (in terms of strengths, potentialities and weaknesses), to develop those that they are necessary for professional development.
- Design, plan and evaluate education and learning processes, both individually and in collaboration with other teachers and professionals at the centre.
- Maintain a critical and autonomous relationship with respect to knowledge, values and public, social and private institutions.
- Reflect on classroom experiences in order to innovate and improve teaching work. Acquire skills and habits for autonomous and cooperative learning and promote it among pupils.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- Work in teams and with teams (in the same field or interdisciplinary).

## Learning Outcomes

1. Acquire criteria and resources to advise and intervene at the primary education stage.
2. Analyse the indicators of sustainability of academic and professional activities in the areas of knowledge, integrating social, economic and environmental dimensions.
3. Be open to signs of aesthetic, social and cultural changes that make it possible to avoid aesthetic or didactic stereotypes.
4. Demonstrate capacity for creation and reflection in carrying out artistic projects.
5. Demonstrate competence in the comprehension and dissemination of the different artistic manifestations in different communicative and multicultural formats.
6. Demonstrate competence in understanding and disseminating the various manifestations of art in different communicative and multicultural formats.
7. Displaying creative and reflective capabilities in the implementation of art projects.
8. Express critical and objective arguments with respect to the functions and tasks performed by social institutions.
9. Guide parents regarding family education in the 0-6 period.
10. Have a deeper knowledge of the appropriate procedures and techniques for artistic practice.
11. Have knowledge of the appropriate digital technology for artistic practice.
12. Have the capacity to organize both personal and group work to perform the tasks required of the subject.
13. Know in depth about suitable procedures and techniques for artistic practice.
14. Offer critical and objective arguments with respect to the functions and tasks carried out by social institutions.

## Content

### Project 1. THE SECOND SKIN

The body as a container of experiences, intimate and private, as a support, as a tool, as a passive subject, as the point of reference for relating to the world, as a link between relationships and realities, will become the axis of artistic productions.

Some reference artists that we will discuss in class: Alicia Framis, Abel Azcona, Joan Morey, Sergio Prego, Lubaina Himid, Ana Mendieta, Esther Ferrer, Gibert and George, Doris Salcedo, Orlan, Sonia Gómez, Barbara Kruger, Emilie Hallard.

## PROJECT 2. ARTISTIC PROJECTS AND PUBLIC SPACE

Develop a project for artistic intervention in public space.

Outside of hegemonic systems, narratives, and artistic productions, it has fertile ground for alternative research and production. Work from minorities, differences, dissent, explosions, oppression and intersectionalities.

Some of the reference artists we will discuss in class: Daniel Johnston, Val del Omar, Henry Darger, Pedro Lemebel, Cristina Coll, Itziar Ocariz, Ai Wei Wei, Lorenza Bötner, Valie Export, Giuseppe Campuzano, Félix González Torres, Daniela Ortiz.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Explore art as a critical tool of society and of educational models	20	0.8	1, 3, 6, 8
RESEARCH AND APPLICATIONS	55	2.2	1, 3, 6
Research and recognition of subjectivity and its mechanisms of expression	25	1	1, 6, 8, 13
Type: Supervised			
PRODUCTION	20	0.8	6, 8, 13
Type: Autonomous			
Conducting research and project preparation.	20	0.8	1, 3, 6

Interdisciplinary art projects related to the visual and plastic education: students will delve into the interplay of artistic disciplines and productive features cultural knowledge application context.

The classroom will be considered as a creative space. On the one hand they are presented several artistic references (Pictures, videos and visiting art centers) .Moreover individually supervised tutorials and presentations will be in public project status of each student / a.

DYNAMICS WILL CONTINUE EDUCATION METHODOLOGICAL PERFORMATIVE ARTS.

ALL SESSIONS WILL BE ATTENDANCE (review schedule).

Given the current "climate alarm", "lack of natural resources" and "economic imbalances" that are living on the planet, the team of professors of the Plastic Expression Didactics Unit will promote artistic skills from from an eco-social and eco-feminist look. Natural and recycling materials will be prioritized during workshop sessions and individual and/or group artistic creations, which is realitizin. The use of natural materials and the elaboration of others from these, generate environmental awareness among students, which implies developing sensitivity and critical ability to perceive the natural environment and material that ens surrounds, to know i react before attitudes, situations and events that contribute to improving the healing of the planet.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
DOSSIER FINAL. INDIVIDUAL	20	4	0.16	1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14
Project 1. Second Skin. INDIVIDUAL	40	3	0.12	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
Project 2. THE BORDERS. GROUP.	40	3	0.12	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

The evaluation will be continued. The work done in class will be valued throughout its creation process, as well as:

PROJECT 1. THE SECOND SKIN. Carry out an artistic project based on the concept of the body. INDIVIDUAL. F  
Formal development: 30%  
Poetic and discursive coherence: 40%  
Quality throughout the process: 30%

PROJECT 2. PUBLIC SPACE. A PLACE TO EXPLORE. Carry out an artistic project from a place to explore, to r  
Interaction and negotiation skills: 30%  
Formal development: 20%  
Poetic and discursive coherence: 30%  
Quality throughout the process: 20%

FINAL DOSSIER: delivery in the second week of January.

The personal reflections of the 2 works carried out  
Reflection on the application of this type of project in the school, to analy  
Critical reflection of the course and of the subject.

RECOVERY DATE: one week after knowing the final grade, the recovery will be adapted to the shortcomings of c

One of the necessary criteria to pass this subject will be to show, throughout the course, that the student has developed some personal and social skills essential to be "a good teacher": active participation in classes, responsibility and rigor in autonomous work, not judging, arguing, appropriate use of electronic devices (mobile, computer, etc.), critical thinking and behaviors that favor a friendly and positive environment, democratic and where differences are respected. The subject teacher will observe, document the sessions and write down evidence in relation to these personal and social skills of the students; and will be evaluated throughout the course.

It is also necessary that the student shows a good general communicative competence, both orally and in writing, and a good command of the language or languages that appear in the teaching guide.

The assessment will also focus on skills for cooperative and teamwork and will be gender sensitive.

The student can request a single assessment. The single assessment will take place in the second week of January.

The assessment tasks for students taking the single assessment will be the same as for the rest of the students, but the group work will have to be done individually.

The same recovery system as for continuous assessment will be applied.

The review of the final qualification follows the same procedure as for the continuous assessment.

A student will be non-evaluable when he/she does not attend the assessment activities.

Feedback on assessment activities will be given by the teacher no later than 20 days after the delivery date.

The recovery date will be one week after the course ends.

## **Bibliography**

General bibliography:

Allan, E. (2001). Método poético y narrativo. Castelló: Ellago Ediciones.

Dewey, J. (2008). El arte como experiencia. Barcelona: Paidós.

Marchan Fiz, S. (1986). Del arte objetual al arte de concepto. Madrid: Ediciones Akal, S. A.

Schapiro, M. (1993). El arte moderno. Madrid: Alianza Editorial.

Stangos, N. (1997). Conceptos de arte moderno. Madrid: Alianza Editorial.

Rosalind E.; Krauss (2002). Pasajes de la escultura moderna. Madrid: Ediciones Akal.

Bibliography to develop the projects that will be proposed in class:

### **Project 1**

Bozal, V. (1999). El gusto. Madrid: Editorial Visor.

García Cortés (1997). El cuerpo mutilado. Valencia: Generalitat Valenciana.

Pardo, J. L. (1992). Las formas de la exterioridad. Valencia: Pre-textos.

Rancière, J. (2002). La división de lo sensible. Estética y política. Salamanca: Centro de Arte de Salamanca.

Tanizaki, J. (2008). El elogio de la sombra. Madrid: Siruela

### **Project 2**

Ardenne, P. (2006). Un Arte Contextual. Creación artística en medio urbano, en situación, de intervención, de participación. Murcia: Centro Documentación y Estudios Avanzados Arte.

Augé, M. (2004). Los no lugares. Barcelona: Gedisa.

Carere, F. (2002). Walkscapes. El andar como práctica estética. Barcelona: Gustavo Gili.

- Joseph, I. (2002). *El transeunte y el espacio urbano*. Barcelona: Gedisa.
- Marina, J. A. (1996). *El Laberinto Sentimental*. Barcelona: Anagrama public.
- Nauman, B. (1994). *Inside Out*. Museo Nacional Centro de Arte Reina Sofia. Recuperat de: <https://www.museoreinasofia.es/exposiciones/bruce-nauman-inside-out>
- Orozco, G. (2005). *Orozco*. Museo Nacional Centro de Arte Reina Sofia. Recuperat de: <https://www.museoreinasofia.es/publicaciones/gabriel-orozco>
- Rem K. (2002). *Espacio basura*. Barcelona: Gustavo Gili.
- Roger, A. (2000). *Breu tractat del paisatge*. Barcelona: La Campana.
- Walser (2001). *El paseo*. Madrid: Siruela.
- Bibliografia complementària per als projectes:
- Ábalos, I. (2001). *La buena vida, Visita guiada a las casas de la modernidad*. Barcelona: Gustavo Gili.
- Bachelard, G. (1994). *La poetica del espacio*. Méjico: Fondo de Cultura Económica.
- Bartomeu, L. i Nielsen, P. (2010). *El model. Un model per a una societat cualitativa*. Barcelona: MACBA.
- Danto, A. C. (2002). *La transfiguración del lugar común. Una filosofía del arte*. Barcelona: Paidós.
- Heidegger, M. (1994). *Construir-Habitar-Pensar*. Barcelona: Serbal.
- Maderuelo, J. (1990). *El espacio raptado*. Madrid: Ed. Mondadori.
- Outeiro Ferreiro, E. (2011). *Cabañas para pensar*. A Coruña: Fundación Luis Seoane.
- Perec, G., (1999). *Especies de espacios*. Edición española propiedad de Literature y Ciencia, Barcelona.
- Smithson, R. (1993). *El paisaje entrópico, una retrospectiva, 1960-1973*. Valencia: IVAM Centre Julio González, Generalitat Valenciana, Conselleria de Cultura, Educació i Ciencia.
- Wolf, V. (1986). *Una habitacion propia*. Barcelona: Seix Barral. Barcelona.

## Software

Video, audio and image editors.

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	afternoon
(TE) Theory	1	Catalan	second semester	afternoon