



Universitat de Lleida

# DEGREE CURRICULUM

# **DIGITAL ART AND CULTURE**

Coordination: JOVE MONCLUS, GLORIA

Academic year 2022-23

## Subject's general information

<b>Subject name</b>	DIGITAL ART AND CULTURE			
<b>Code</b>	102070			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in Digital Design and Creative Tehcnologies	3	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA	TEORIA	
	<b>Number of credits</b>	3	3	
	<b>Number of groups</b>	1	1	
<b>Coordination</b>	JOVE MONCLUS, GLORIA			
<b>Department</b>	COMPUTER SCIENCE AND INDUSTRIAL ENGINEERING			
<b>Teaching load distribution between lectures and independent student work</b>	60H. teaching classes. 90H. Personal work			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan Spanish			
<b>Distribution of credits</b>	3 theoretical credits 3 practical credits			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
JOVE MONCLUS, GLORIA	gloria.jove@udl.cat	3	
LEGA LLADOS, FERRAN JOAN	ferran.lega@udl.cat	3	Office 122. To consult with the teacher

## Learning objectives

### Assigantura objectives:

Understand the main characteristics of different cultures and the digital age.

Know the different models and cultural dimensions.

Being able to relate artistic expressions to a certain culture.

Understand the relationship between the history of art and culture in the technological-digital context.

Produce digital artwork.

## Competences

### Basic Competences (CB):

CB2. That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.

### General Competences (CG):

CG3. Ability to respond to contexts typical of digital environments, recognizing physical, cognitive, cultural and social factors that frame design decisions.

CG10. Make use of digital tools and media in your professional development.

### Specific Competences (CE):

CE7. Being able to design, plan, manage and develop a technological and artistic project from a multidisciplinary perspective.

CE11. Knowing how to visualize and visually communicate information by mastering the techniques of 2D and 3D graphic expression, knowing how to present the results based on aesthetic canons.

CE12. Knowing how to apply sufficient design knowledge to analyze data, synthesize ideas, propose and defend a digital design concept and develop it until it can be put into practice using the appropriate creative technologies for each project.

CE13. Acquire aesthetic and artistic sensitivity to make decisions during the creative process, demonstrating skill in handling the specific techniques and procedures of digital art.

CE14. Ability to generate new ideas in the field of digital design from the artistic models of the different movements throughout the history of art, such as the Bauhaus, fostering the implementation of their creative skills and the power

of anticipation and innovation.

CE15. Being able to individually carry out, present and defend an original project in the field of digital design and creative technologies before a university court, in which the competences acquired in the degree are synthesized and integrated.

## **Transversal Competences (CT):**

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

CT6. Apply the gender perspective to the tasks of the professional field.

## Subject contents

### **Block 1: Transformation of art from the 20th to the 21st century.**

Conference by digital artist Daniel Canogar.

The site-specific.

The plastic image and the technological image.

Technology as a source of aesthetic experimentation.

The era of the cinematographic image.

The era of the television image.

The video art.

Block 2: New forms of art.

The Clean art.

Robotic art and technology.

Art and Digital Era.

Art and nature.

## Methodology

### **The teaching and learning methodology is linked to the following organizational modalities:**

- The course is organized in classes where the technical contents of the subject are exposed. In these sessions, the bases and methods that are applied in the creative processes in the field of art and digital culture are presented. In addition, practices will be carried out to evaluate the work and the autonomy of the students both individually and in groups.

- Theoretical presentation of the teaching staff through audiovisual support and work proposals according to the thematic blocks to be developed.

- \* Study of cases. •

- \* Debates and reflections around the observation of different artistic projects.

- \* Visit of professionals from arts.

- Art in the digital age and contemporary culture.

\* Production of works of art.

\* Visit in different contemporary art spaces.

• Participation in artistic Open Calls.

\* Work for projects. Each group has to develop a project in which it is vegi reflectit the different continguts treballats en l'assignatura. Every week in the classroom s'haurà to present the process that this development and the act of group follow-up.

\* The students of the subject will tutor the students of the 4th year of the mention of education in the diversitat del grau de Mestre, in order to create a website to show artistic projects.

## SOFTWARE

Touchdesigner / Arduino / Processing

Adobe Indesign

TinckerCad / Autocad

3D Max Studio

Adobe Premiere

Adobe Photoshop

## Development plan

The classes have a very practical orientation and are based on a theoretical framework. There will be outings outside the classroom, debates and exhibitions of the work, all focused on the performance of artistic practices to achieve the necessary skills to overcome the objectives of the subject.

<b>WEEK</b>	<b>DESCRIPTION</b>	<b>ACTIVITIES</b>
<b>1</b>	<i>Site-specific</i>	<b>1a session. (4h).</b> Museu del Trepal de Tàrrrega.
<b>2</b>	<i>The artistic Project.</i>	<b>1a session. (4h).</b> <i>The artistic Project investigation / Videoblog.</i>
<b>3</b>	<i>Plastic image and technological image.</i>	<b>1st session. (2h). THEORY:</b> Plastic image and the technological image. <b>2nd session. (2h). G1 PRACTICES:</b> classroom practices
<b>4</b>	Technology as a tool of artistic expression	<b>1a session. (2h). THEORY:</b> Technology as a tool of artistic expression <b>2nd session. (2h). G1 PRACTICES:</b> classroom practices
<b>5</b>	<i>Daniel Canogar Conference.</i>	<b>1st session. (4h).</b> <i>Daniel Canogar Conference.</i>

6	<i>Image in TV era.</i>	<b>1st session. (2h). THEORY:</b> <i>Image in TV era.</i> <b>2nd session. (2h). G1 PRACTICES:</b> classroom practices
7	<i>Fluxus</i>	<b>1st session. (2h). THEORY:</b> <i>Fluxus</i> <b>2nd session. (2h). G1 PRACTICES:</b> classroom practices
8	<i>Project Exhibition.</i>	<b>1st session. (4h). THEORY:</b> <i>Project Exhibition.</i>
9	<i>Partial Exam</i>	<b><i>Partial Exam.</i></b>
10	Fundació Sorigué Visit.	<b>1a session. (4h).</b> Fundació Sorigué visit.
11	<i>Net art.</i>	<b>1st session. (2h). THEORY:</b> <i>Net art.</i> <b>2nd session. (2h). G1 PRACTICES:</b> classroom practices
12	<i>Pilar Rosado Artist.</i>	<b>1st session. (4h). THEORY:</b> <i>Pilar rosado Conference</i>
13	<i>Art and digital era.</i>	<b>1st session. (2h). THEORY:</b> <i>Art and digital era.</i> <b>2nd session. (2h). G1 PRACTICES:</b> classroom practices
14	<i>Art projects Exhibition</i>	<b>1st session. (4h). THEORY:</b> <i>Art projects Exhibition</i>
15	Holiday	<b>Holiday</b>
16 17	<i>Partial exam.</i>	<b><i>Partial exam.</i></b>
18	<i>Tutorship.</i>	<b><i>Tutorship.</i></b>
19	Recovery Exam.	<b><i>Recovery Exam.</i></b>

During the theoretical classes the students will have to take notes of the contents that will be exposed in the classroom. The professor will release and post some materials displayed in the classroom on the virtual campus, but it is the responsibility of the students to carry out the readings, and take the class notes.

## Evaluation

The assessment instruments are based on the observation, monitoring and control of the change processes produced in the work carried out by the students, as well as on the development of the design and creative process.

	Activities	Ponderation	Minium Note	In group	Obligatory	Recovery
P1	Partial exam1	20%	No	No	Yes	No
PRA1	Solo project	25%	No	No	Yes	No
P2	Partial exam 2	20%	No	No	Yes	No
PRA 2	Group project	25%	No	Yes	Yes	No
FO	Forum	10%	No	No	No	No

To pass the course: The **final grade** must be equal to or higher than 5.

If the **FINAL\_NOTE** is lower than 5, students may take a recovery exam during the period indicated on the EPS website.

If they have to take the recovery exam, the **FINAL\_NOTE** will be calculated with the following weighting: Recovery exam mark 60% + Pra 1 20% + Pra 2 20%.

## Bibliography

### Bibliography:

Aguirre, P. (2014). *La línea de producción de la crítica*. Barcelona: Consonni.

Albaran, J. (2019). *PERFORMANCE Y ARTE CONTEMPORÁNEO "DISCURSOS, PRÁCTICAS, PROBLEMAS"*. Basicos Arte Cátedra.

Alonso, C. (2019). *Recomposicions maquinaiques*. Barcelona: Edicions Universitat de Barcelona.

Bianchi, S. and Verhagen, E. (2016). *PRACTICABLE, from participation to interaction in contemporary art*. London. The MIT Press. Cambridge Massachussets.

Colorado, A. (2019). *La mirada múltiple. Imagen y tecnología en el arte moderno*. Madrid: Ediciones Complutense.

Crespo, JL. (2012). *Discursos sobre arte digital*. Malaga: Eumed.net.

Green, B. (2009). *El Universo Elegante*. Barcelona: Drakontos Bolsillo.

Iges, J. (2016). *Conferencias sobre arte sonoro*. Madrid: Árdora Ediciones.

Iglesias, R. (2016). *Arte y Robótica. La tecnología como experimentación estética*. Madrid: Casimiro.

Litch, A. (2007). *Sound art*. New York: Rizzoli editions.

Molina, A y Landa, K. (2000). *Futuros emergentes, Arte interactividad y nuevos medios*. Valencia: Diputació de València. Institut Alfons el Magnànim.

Paul, C. (2015). *Digital art*. London: Tames and Hudson.

Schafer, M. (1977). *The Soundscape*. Rochester: Destiny Books.

## **Webs:**

CCCB. Centre de cultura contemporània de Barcelona: <https://www.cccb.org/ca>

MACBA. Museu d'art Contemporani de Barcelona. <https://www.macba.cat/ca>

ADA, Archive of Digital Art: <https://www.digitalartarchive.at/nc/home.html>

Fundació Soriguè: <https://www.fundaciosorigue.com/ca/>

Museu del Trepapat: <https://www.museutrepapat.cat/ca/>

Ars Electronica: <https://ars.electronica.art/news/de/>

Arts At Cern: <https://arts.cern/>

MOMA: <https://www.moma.org/>

Centre d'art La Panera: <http://www.lapanera.cat/>

## **Filmography and videos:**

Entrevista Isidoro Valcarcel Medina: <https://vimeo.com/99293097>

Vídeo i art digital: INJUVE: <https://www.rtve.es/television/20001030/video-arte-digital-2000/325876.shtml>

Daito Manabe: <https://www.youtube.com/watch?v=pu05dDGGdrk>