Line of Inquiery

How can I articulate my situated experiences through graphic language?

In my research project, I'm exploring, identifying, and reflecting on the ways in which I can articulate my situated knowledge through graphic language. I've always had a genuine interest in depicting my invisible experiences that makeup who I am, but I wasn't sure of how to approach these ideas. Through the illustration and frame-to-frame animation, I was able to identify recurring themes such as spirituality, emotions, and personal experiences that are constantly present in my work. These explorations helped me reflect on the importance of improvisation in my practices as I create and produce with what's available in my mind and capacities at the moment, I rarely experiment with different medium and tool. Furthermore, I identify my interest in exploring abstract visual expression through color, lines, and form. My main focus is to develop further visually my abstract expression and experiment with different methods.

Donna Haraway

Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', Feminist Studies 14(3), 1988 pp. 575–599

Donna Haraway's text suggests the concept of vision which was very relevant for my work. In this text, I understand the value of having a unique subjective position. This subjective position is crafted by a network of embodied experiences, knowledge creation, circulation and sociocultural context. Therefore, having a vision is having situated knowledge. This has the potential to be incomplete, manipulated, or partial but it can take part in a system of connections, partial knowledges and community oriented positions. As she states:

"We seek those ruled by partial sight and limited voice-not partiality for its own sake but, rather, for the sake of the connections and unexpected openings situated knowledges make possible. Situated knowledges are about communities, not about isolated individuals" (Haraway, 590).

As for the second round of iterations, this text inspired me to look for ways to articulate my situated experiences through frame-by-frame animation and illustration. However, it has given me the opportunity to reflect about my vision and position as a designer, I ask whether it should be the subject matter of my work, or if it should be the platform on which I create diverse projects and outcomes.

Charles Jencks and Nathan Silver

Adhocism: The Case for Improvisation
Cambridge: The MIT Press
[1972] 2013
Excerpt pp. 38–53

I used this text as the starting porin for my second exercise of iterations. Frame-by-frame animation is constructed using improvised components. Each frame serves as the foundation for the subsequent frame, "here has, by necessity, to be something of the old in whatever is new, since all creations depend on the modification and r e combination of pre-existing things" (p. 41). I discovered myself continuously refining this argument, with each iteration becoming an evolutionary progression in which every frame becomes essential to the development of the next idea and visual representation.

On the other hand, I see this text influence in my ideas. I perceive my improvisations as a series comprised of "holons", "a subsystem or subassembly which is always both a part and a whole" (p.44). his implies that each element possesses the potential to be transplanted into different contexts. I acknowledge that the visual elements I incorporate originate from other contexts, yet I adapt them to become integral to my own creative universe. Consequently, I have come to realize that every designer maintains a collection of "holons" that are consistently employed in their projects and repurposed to seamlessly integrate within a diverse array of contexts. I want to identify which are mines and I want to be intentional in the use of them.

Laura Noguera

Noguera, L. (2020) "https://girlgang.mx/blogs/domingo-de-bajon/laura-noguera," Laura Noguera. Girl Gang, November. Available at: https://girlgang.mx/blogs/domingo-de-bajon/laura-noguera (Accessed: April 24, 2023).

For the second part of the iterations, I used Laura Noguera's work as a reference. As part of her practice, she uses her own experiences and emotions as inputs to express her autobiographical universe in paintings.

By relying on intuitive processes, self-reflection, and mastering the practice of creating a mental and emotional space for inspiration, she is able to gain inspiration. As she states:

"It is from impulses that I listen, feel, respect and continue without questioning much at that moment. It is as if messages were reaching me and I was the channel to communicate something It is from impulses that I listen, feel, respect and continue without questioning much at that moment. It is as if messages were reaching me and I was the channel to communicate something. The message is for myself, and for whoever finds their own meaning in my images". (Noguera, 2020).

I found her practice relevant to mine since I frame my projects based on my own experience, beliefs, and values. Exploring emotions, faith, and my situated knowledge are themes that keep appealing to me. Moreover, her work challenges me to question how I can design a system/process in which graphic design language can be developed through intuition and improvisation.

Noguera,L. 3 de espadas/3 of swords. Qué te duele?/what's hurting you?. https://www.instagram.com/p/CQKf2CPpSLM/

Gizem Vural

Comic Collection
2017-2019
Vural, G. (no date) Comics, Gizem Vural. Available at: https://www.gizemvural.net/comics (Accessed: April 28, 2023).

In Gizem Vural's comic collection, she illustrates ideas using pure graphical means such as shapes, lines, compositions, and colors. Her abstract approach adds movement, energy and balance to every creation. In these comics, she breaks down the compositions and creates a narrative without words or figurative imagery. However, the audience can interpret each composition in their own way.

I found Vural work as a reference to how I want to express my vision through graphic communication. I am particularly drawn to abstract visual expression because it adds elements such as energy, improvisation, subjective interpretation and emotion to a visual outcome. Her work encourages me to consider how I can develop my own abstract graphic approach. How can I translate it to other forms of graphic design, such as layouts or typography, and how can I incorporate emotion as an honest (unbiased) element into a graphic design?


Vural,G. Beauty Behind. https://www.gizemvural.net/comics

Julia Schimautz

Julia Schimautz (2021) Every Thought You've Ever Had – Riso animation music video. Available at: 'Every Thought You've Ever Had' by Pan Well (Accessed 24 April 2023).

Julia Schmautz's work inspired me for this project as she uses frame-by-frame animation to depict one's thoughts, emotions, and feelings all at once. Through the combination of digital and print (riso) tools, she conveys the beauty of imperfection, as well as explores bold colors, forms, and movement to convey narratives. Furthermore, her animations and use of color and abstract expression lend her work a high level of emotional content.

My interest in her work is related to the idea of creating a practice that employs pure graphic elements such as shapes, lines, compositions, and colors. At the same time, it challenges me to explore further the use of digital and analog tools. What other tools and methods can I bring to my practice?
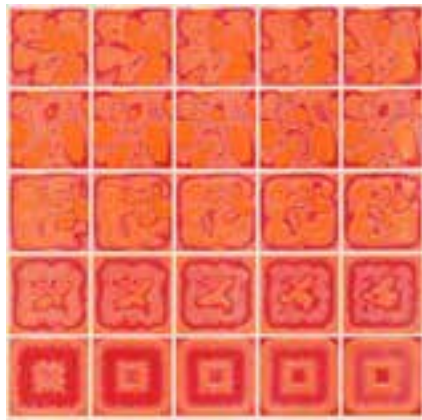
Schimautz, J. Every Thought You've Ever Had. (frames)
https://juliaschimautz.com/Every-Thought-You-ve-Ever-Had-copy-copy

Cy Twombly

Wolfe, S. (2023) Cy Twombly: Between abstraction, calligraphy and graffiti, Artland Magazine. Available at: https://magazine.artland.com/cy-twombly-gestural-vocabulary/ (Accessed: April 24, 2023).

Cy Twombly's work has been a reference for my work because he crafted a gestural language where each line and color is filled with vibrant energy, spirituality, and meaning. The most important thing that I want to highlight about the influence of this artist in my practices is the way in which he was able to translate his situated knowledges into visual elements, in other words the rational and irrational coexist in visual form. His work renders emotion and experiences as he states that "Each line is now the actual experience with its own innate history. It does not illustrate — it is the sensation of its own realization." (Twombly,1957).

This reference makes me think about the role of the situated knowledge of the designers in their work. What are the limits in which I can design through my vision and in what context I need to leave it aside? Can I create a practice in which my vision, graphic style and other topics can coexist without damaging one another? Designers need to be impartial to communicate a message, however I'm starting to believe that every message would influence by their situated experience.

Cy Twombly, Untitled (Bacchus), 2008. © Cy Twombly Foundation