

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Art Sciences		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ETYΠ502	SEMESTER	5th
COURSE TITLE	Sculpture Studio V		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
The weekly teaching hours refer to both the instruction provided by the professors and the time students spend in the studio to carry out their assignments		20 hours (of which 9 are teaching hours)	20
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific background, skills development		
PREREQUISITE COURSES:	Sculpture I, II, III, IV		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English and Italian for incoming Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/		

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

Upon successful completion of the semester, students will be able to:

- Understand concepts related to perception and the mechanisms of representation within the context of contemporary artistic exploration and practice.
- Possess the expressive tools and methodologies needed for developing a subject, and be familiar with research and documentation of the creative process.
- Apply the methodological tools they have acquired to develop a personal visual language.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional and ethical responsibility and sensitivity to gender issues

Criticism and self-criticism

Production of free, creative and inductive thinking

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Others...

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Decision-making

Working independently

Teamwork

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional, and ethical responsibility and sensitivity to gender issues

Criticism and self-criticism

Production of free, creative and inductive thinking

(3) SYLLABUS

Since the 2022–23 academic year, two officially established studios have been operating within the department under the Sculpture specialization, each with a distinct focus within the field of contemporary sculpture. The subject matter, teaching methods, and research approaches are defined and regularly updated by the faculty members leading the studios. The course consists of the development of visual art projects, with an emphasis on themes that explore concepts related to contemporary artistic practices. Instruction includes both project work and thematic lectures/seminars, addressing formal and conceptual issues within sculptural practice.

Emphasis is placed on the perception and understanding of the sculptural vocabulary, familiarity with expressive means and medium, methodology and development of the subject, research and collection of relevant material, and documentation of the creative process.

The educational process includes group projects, individual exercises, projects, individual supervision (tutorials), and activities aimed at guiding and shaping a personal artistic language.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face, individual supervision, group reflection and feedback. Lectures, presentations, visits to exhibitions and studios. Participation in projects, workshops, events, and collaborations as part of the Sculpture specialization studios' outreach activities.																												
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ITC in teaching and communication with students. Learning support through the platform e-course and other media.																												
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th><i>Activity</i></th><th><i>Semester workload</i></th></tr> </thead> <tbody> <tr> <td>Lectures/presentations/seminars</td><td>12 hours</td></tr> <tr> <td>Tutorials</td><td>26</td></tr> <tr> <td>Seminars</td><td>9</td></tr> <tr> <td>Execution of studio based project</td><td>67</td></tr> <tr> <td>Studio based work: a) Structured ("disciplinary") and free expression exercises b) Thematic exercises introducing sculpture as an expanded visual art practice</td><td>350</td></tr> <tr> <td>Study of bibliography</td><td>18</td></tr> <tr> <td>Writing assignment</td><td>18</td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td>Course total</td><td>500 hours, 20 ECTS</td></tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures/presentations/seminars	12 hours	Tutorials	26	Seminars	9	Execution of studio based project	67	Studio based work: a) Structured ("disciplinary") and free expression exercises b) Thematic exercises introducing sculpture as an expanded visual art practice	350	Study of bibliography	18	Writing assignment	18											Course total	500 hours, 20 ECTS
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STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Assessment is conducted in two phases (midterm progress and final examination period) and is based on the work completed in the studio, as well as the overall fulfilment of the examination requirements. It involves the exhibition/presentation in the studio of the visual projects produced, taking into account the degree of responsiveness to the assignment criteria, thematic consistency, clarity of the written component, preparation and technical skill, as well as the demonstration of well-informed critical thinking.																												

	All discussions related to the evaluation of examination deliverables take place in the presence of all students participating in the examination process. The assessment criteria are accessible to students both in the studio and via the e-course platform.
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(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Formless- A User's Guide, Rosalind Krauss, Yve-Alain Bois, Zone Books, New York, 1997. (Βιβλιοθήκη Παν/μίου)
- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μίου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- Bas Jan Ader. Please don't leave me, Exhibition Catalogue, Museum BoijmansVan Beuningen, Rotterdam, 2006
- Six Drawing Lessons, W. Kentridge, Harvard University Press
- The Artist's Body, Phaidon
- The Artist's House. Form Workplace to Artwork, Kirtsy Bell, Sternberg Press
- Pictures of the Body, J. Elkins, Stanford Press
- Quoting Caravaggio, M. Bal, University of Chicago Press
- Fractured Figure, Volume I, ed. Urs Fischer - Cassandra MacLeod, Deste
- Fractured Figure, Volume II, ed. Urs Fischer - Scipio Schneider, Deste Foundation
- Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Scott Bukatman, Duke University Press

- Related academic journals:

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America