

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Art Sciences		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ETYΠ602	SEMESTER	6th
COURSE TITLE	Sculpture Studio VI		
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>	<i>Scientific background, skills development</i>		
PREREQUISITE COURSES:	Sculpture I, II, III, IV,V		
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 mechanisms of representation within the context of contemporary artistic exploration and practice.
- Master the expressive means and methodology for developing a subject, and become familiar with research and documentation of the creative process.
- Comprehend the historical context related to the formation of a personal artistic language and expression.
- Demonstrate a critical response on phenomena within the visual arts field.
- Apply the methodological tools they have acquired to develop a personal artistic 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 involves the development of visual art projects, with an emphasis on subjects that explore concepts related to contemporary artistic practices, focusing both on the sculptural object and on notions within the expanded field.

The educational process includes group assignments, individual work, projects, one-on-one 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>Activity</th><th>Semester workload</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>	Activity	Semester workload	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:

- 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
- A voyage on the North Sea, Art in the age of Post-medium condition, Rosalind Krauss, Thames and Hudson, 1999
- Installation Art, Nicolas De Oliveira (Βιβλιοθήκη Παν/μίου)
- Understanding Installation Art: From Duchamp to Holzer, Mark Rosenthal, Prestel Publishing, 2003
- Site Specific Art: Performance, Place and Documentation by Nick Kaye, Routledge, 2013
- Installation Art in the New Millennium: The Empire of the Senses by Jonathan Crary, Nicolas De Oliveira, Nicola Oxley, and Michael Petry, Thames & Hudson, 2004
- One Place After Another: Site-specific Art and Locational Identity by M Kwon, MIT Press, 2002
- Digital Performance: A History of New Media in Theatre, Dance, Art and Installation (Leonardo Books) by Steve Dixon, MIT Press, 2015
- Warped Space, Antony vidler, MIT Press, 2001
- Space, Site, Intervention: Situating Installation Art by Erika Suderberg, MIT Press, 2000
- The Artist's House. Form Workplace to Artwork, Kirtsy Bell, Sternberg Press
- Robert Smithson. The Collected Writings, ed. Jack Flam, University of California Press
- The Sublime. Documents of Contemporary Art, ed. S. Morley, The MIT Press
- Nature. Documents of Contemporary Art, ed. J. Kastner, The MIT Press
- Unmonumental, The Object in the 21st Century, Phaidon Press, New York, 2007
- Post-production, Nicolas Bourriaud, *Sternberg Press, 2005*
- Relational Aesthetics, Nicolas Bourriaud, Les Presse Du Reel, 1998

- Related academic journals:

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