

Course Title	<b>EXPERIMENTAL PRACTICES AND INNOVATIVE CONTEXT</b>				
Course Code	<b>FDI 305</b>				
Course Type	Compulsory				
Level	Bachelor				
Year / Semester	3 <sup>rd</sup> Year / 5 <sup>th</sup> Semester				
Teacher's Name	Panagiotis Michael, Vicky Pericleous, Hourig Torrosian				
ECTS	6	Lectures / week		Laboratories / week	3
Course Purpose	<p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Implement advanced research and methodological approaches in order to expand on ideas, concepts and to develop personal expression and individuality.</li> <li>• Engage in creative and experimental works that demonstrate innovation towards concept and context.</li> <li>• Identify and analyze the resources, principles and vocabulary of various multidisciplinary and cross-disciplinary approaches and concepts.</li> <li>• Develop concern for quality and ability to promote ingenious practice.</li> <li>• Conceptualize and explore complex and creative speculative models.</li> <li>• Develop a self-design project of imaginative context.</li> <li>• Demonstrate a professional portfolio of experimental work, able to relate to multiple contexts beyond the student's area.</li> <li>• Develop innovative research and networks of valued synergies.</li> </ul>				
Learning Outcomes	<p>Upon successful completion of the course, students should be able to:</p> <ul style="list-style-type: none"> <li>• Describe research findings and experimentation regarding their chosen topic.</li> <li>• Investigate a range of progressive and experimental creative processes, derived from beyond their practice.</li> <li>• Give examples of individual and unique ideas, materials and forms through research and analysis from multiple contexts.</li> <li>• Express advanced creative thinking: an analytical and visual expression through a cross-disciplinary process-oriented approach.</li> <li>• Employ appropriate materials, technologies and techniques to support concepts.</li> <li>• Demonstrate advanced aesthetic values.</li> <li>• Generate a multiplicity of meanings, directions and dimensions of their project through conceptual and visual experimentation and research.</li> </ul>				

	<ul style="list-style-type: none"> <li>• Evaluate in a critical approach, the progress and process of advanced proposals, through group presentations, discussions and critiques.</li> <li>• Develop professional terminologies and organized methodological structures for complex concepts and speculative models of working.</li> <li>• Create a work through multiple channels of engagement.</li> <li>• Develop strong working ethics in group collaborations.</li> <li>• Appraise synergies and expanded networks for promoting experimentation, research and innovation.</li> </ul>		
Prerequisites	None	Corequisites	None
Course Content	<p>The course investigates alternative processes in the conceptualization, production and exhibition of advanced experimental creative works; challenging preconceived definitions of traditional methods of both making and displaying / installation of work. A re-consideration and re-proposal of the student's own practices is encouraged and planned through lectures, workshops, investigative models, and creative synergies. Students are invited to look into their current working frame and interests and move towards new imaginative paths of creative researching and cross-disciplinary thinking and making. To facilitate these modes of working, students are asked to draw a set of critical questions, in the form of a proposed investigative model of thought and working scenario(s). They are expected to clearly suggest and indicate a plausible line of enquiries, as well as a set of possible creative approaches for making and exhibiting / displaying their work in multiple creative venues beyond the traditional sites of their disciplines.</p> <p>Emphasis is put on the re-negotiation and re-evaluation of a multiplicity of creative means, mediums, technologies and critical approaches in order to develop and support experimental scenarios and advanced creative applications, with cross-disciplinary attitudes and quests. Collaborations, at any stage of the project, research into multiple and diverse areas for possible synergies, and brainstorming sessions with creative individuals from and beyond their discipline are considered vital and highly encouraged.</p> <p>By the end of the course, students are expected to execute and present an installation-based final work that displays inventive formats; with challenging creative, advanced contexts and investigative modalities of making and displaying.</p>		
Teaching Methodology	<ul style="list-style-type: none"> <li>• Lectures / audio-visual presentations of relevant or related speculative models / relevant or related research programs</li> <li>• Systematic screenings / visits to exhibitions - experimental spaces online and offline</li> <li>• Project briefing</li> <li>• Extended verbal briefing</li> <li>• Brainstorming sessions</li> <li>• Class, group and individual tutorials</li> </ul>		

	<ul style="list-style-type: none"> <li>· Lectures and studio visits from distinguished professionals / cultural agents</li> <li>· Group discussions and student's work presentations / critical reflections</li> <li>· Research from multiple and diverse sources</li> <li>· Group critiques / extended feedback</li> <li>· Workshops / demonstrations / Experimentations with the use of diverse means / mediums</li> <li>· Constant evaluation / interim formal work check.</li> <li>· Final Assessment / Presentation</li> </ul>
Bibliography	<p><b>Bibliographical References:</b></p> <ul style="list-style-type: none"> <li>- Kholeif O., 'Time, Forward!', Prestel, 2019</li> <li>- Toop D., 'Inflamed Invisible: Collected Writings on Art and Sound, 1976–2018 (Goldsmiths Press / Sonics Series (2))', Goldsmiths Press, 2019</li> <li>- Wood J., Christie I., 'Sculpture and Film (Subject/Object: New Studies in Sculpture)', Routledge, 2018</li> <li>- by Jon Wood and Ian Christie   Jul 24, 2018</li> <li>- Kholeif O., 'Goodbye, World!: Looking at Art in the Digital Age', Sternberg Press, 2018</li> <li>- Asia Society, 'Nam June Paik: Becoming Robot', Chiu M., Yun M., (Eds.), The Asia Society Museum, 2014</li> <li>- Boon M., Levine G. (Ed.), <i>Practice (Documents of Contemporary Art)</i>, Whitechapel Gallery and MIT Press: Cambridge, MA, 2018</li> <li>- Sigler F. (Ed.), <i>Work (Documents of Contemporary Art)</i>, Whitechapel Gallery and MIT Press: Cambridge, MA, 2017</li> <li>- Hamlyn N., 'Film Art Phenomena', British Film Institute; 2003 edition (November 4, 2003)</li> <li>- John Akomfrah J., Baudrillard J., Butler J., Camp T.(Author), Hardy E., Hickey D., Moten F., Obrist H. U, Peel Y., Arthur Jafa (Artist), Arthur Jafa: A Series of Utterly Improbable, Yet Extraordinary Renditions', Gad A., Constable J. (Eds), Walther König, Köln, 2018</li> <li>- Anderson L., Varadinis M., Barba R.(Artist) 'Rosa Barba: Time as Perspective', Hatje Cantz, 2013</li> <li>- Hanhardt J. G. (Author), Perov K. (Editor), <i>Bill Viola</i>, Thames &amp; Hudson: London, 2015</li> <li>- 'Laure Prouvost: Hit Flash Back', Mousse Publishing, 2017</li> <li>- Toop D., 'Flutter Echo: Living Within Sound', Ecstatic Peace Library, 2019</li> <li>- Cox G., Lund J. , (Ed.), <i>The Contemporary Condition, Introductory Thoughts on Contemporaneity and Contemporary Art</i>, Sternberg Press: London, 2016</li> <li>- Documents of Contemporary Art: Practice Edited by Marcus Boon and Gabriel Levine Publisher: Whitechapel Gallery and MIT Press (2018) Series: Whitechapel: Documents of Contemporary Art</li> </ul>

	<ul style="list-style-type: none"> <li>- Documents of Contemporary Art: Work by Friederike Sigler (Editor) Publisher: Whitechapel Gallery and MIT Press; 1 edition (2017).   5.75 in x 8.25 in August 2017</li> <li>- Bill Viola by John G. Hanhardt (Author), Kira Perov (Editor), Published Thames &amp; Hudson; 1 edition (November 23, 2015) November 2015</li> <li>- Geoff Cox, Jacob Lund, <i>The Contemporary Condition, Introductory Thoughts on Contemporaneity and Contemporary Art</i>, Sternberg Press, 2016</li> <li>- Kim J., 'Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age (International Texts in Critical Media Aesthetics)', Bloomsbury Academic, 2016</li> <li>- Bruno J., 'Atlas of Emotion: Journeys in Art, Architecture, and Film', Verso, 2018</li> <li>- Bruno J., 'Surface: Matters of Aesthetics, Materiality, and Media', University of Chicago Press, 2017</li> <li>- Borges S., Ehmann S., Klanten R. (Eds.), 'Liquid Spaces: Scenography, Installations and Spatial Experiences', Gestalten, 2015</li> <li>- October, Art Journal, Printed and Online:</li> <li>- <a href="https://www.mitpressjournals.org/loi/octo">https://www.mitpressjournals.org/loi/octo</a></li> <li>- Online art journal: <a href="http://www.e-flux.com">http://www.e-flux.com</a></li> <li>- Art magazine: <a href="http://www.flashartonline.com">http://www.flashartonline.com</a></li> <li>- Art magazine: <a href="http://www.frieze.com">http://www.frieze.com</a></li> </ul>
Assessment	<p>Overall the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b> <ul style="list-style-type: none"> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> <li>- Time management and Presentation 20%</li> </ul> </li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p>- Demonstration of contextual and creative skills in developing a self-designed, experimental scenario(s), displaying inventive formats and advanced investigative modalities of making. 55%</p> <p>- Demonstration of a sophisticated level of praxis and contextual innovative speculation and research, as embedded and reflected in the creative processes and outcome of the project. 25%</p> <p>- Research and analytical skills in advanced contexts: Development and demonstration of research and analytical skills with the use of variable advanced sources, identification of appropriate and relative questions, ability of interpreting sources and generating inventive concepts. 25%</p> <p>Presentation and Communication</p>



	Oral and visual presentation considering a coherent structure of presentation, use of appropriate terminology and advanced communication of ideas/arguments. 20%
Language	English