

Course Title	<b>CONTEMPORARY ART PRACTICES</b>				
Course Code	<b>CVC 412</b>				
Course Type	Visual Communication Elective				
Level	Bachelor				
Year / Semester	4 <sup>th</sup> Year / 7 <sup>th</sup> or 8 <sup>th</sup> Semester				
Teacher's Name	Panagiotis Michael, Vicky Pericleous, Hourig Torrosian				
ECTS	6	Lectures / week	1	Laboratories / week	2
Course Purpose and Objectives	<ul style="list-style-type: none"> <li>• Explore a range of established and emerging art practices, applied in and beyond the studio, developed and performed on an individual, group or community context.</li> <li>• Develop advanced creative thinking: an analytical and visual expression through a process-oriented approach.</li> <li>• Expand, through individual or group projects, on a multiplicity of meanings and possibilities of thinking, making and communicating.</li> <li>• Engage in a visual, conceptual and contextual experimentation and research.</li> <li>• Develop vocabulary and communication skills relevant to contemporary art practices.</li> <li>• Develop understanding in applying appropriate materials, techniques and medium, to support concepts.</li> <li>• Explore artworks, within a broader intellectual and socio-political engagement.</li> <li>• Engage in discussions / disputes / workshops involving students and /or social groups, and /or artisans and / or institutions and / or other entities to maximize the critical urgency and the creative impact of the art project.</li> <li>• Develop insightful understanding of the politics and practices of contemporary art making.</li> <li>• Develop aesthetic values.</li> <li>• Develop critical decision-making and critical reflection in respect to medium and material or immaterial choices.</li> <li>• Explore the involving dynamic between contemporary art practices and other design and or social practices.</li> </ul>				
Learning Outcomes	<p>By the end of the course students should be able to:</p> <ul style="list-style-type: none"> <li>• Identify and discuss art mechanisms, strategies and processes that are involved in contemporary art practices.</li> <li>• Employ diverse research and sophisticated methodology to develop an art project.</li> <li>• Demonstrate skills in employing art definitions and vocabulary when discussing concepts and contexts.</li> <li>• Discuss relationships between contemporary art thinking and making to contemporary social thinking and acting.</li> </ul>				

	<ul style="list-style-type: none"> <li>• Discuss relationships between contemporary art practices to applied forms of producing.</li> <li>• Develop awareness of pivotal contemporary discourses and urgencies.</li> <li>• Interpret critical discourses into engaging art works.</li> <li>• Create expanded networks with artisans, professionals and / or social groups.</li> <li>• Produce intricate artworks that reflect on critical issues with a contemporary art lexicon.</li> </ul> <p>Evaluate art as a mediator between people, concepts and ideologies.</p>		
Prerequisites	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"></td> <td style="width: 50%; text-align: center;">Corequisites</td> </tr> </table>		Corequisites
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Course Content	<p>The course enables students to explore and produce artworks / projects encompassing a multiplicity of concepts and mediums of both, established and emerging approaches, in respect to contemporary art practices; thus opening up possibilities for the student, towards alternative ways of making and displaying work. Through a series of theoretical, contextual and – primarily - practical paradigms and investigations, students are therefore, asked to explore individual lines of enquiries within art contexts, art processes and art making. Hence, relations between applied and fine art would be discussed, translations between contexts would be debated and creative methods and strategies would be employed in all stages of the student’s project and in respect to an insightful understanding of contemporary art thinking – and making.</p> <p>Students are also encouraged to become involved in collaborative projects and to work with external professionals, teams, artisans, and inspiring individuals. In respect to that, students would be greatly encouraged to develop projects involving communities and /or relevant institutions. Emphasis will be given in developing projects that explore urgencies and disputes that run across societies, individuals and / or multiple entities.</p>		
Teaching Methodology	<p>The course is delivered through a series of illustrated lectures and audio-visual presentations on contemporary art practices, theories and contexts. Extensive project briefing, discussions in and out of class, workshops, and presentations by visiting lecturers will engage students in current fine art processes and concepts; of various forms, debates and issues within contemporary fine art practice. Interim and formal group critiques of students’ practical work, personal research, development and presentation of work in progress, allow for constructive criticism and examination of class progress. In addition, students have access to personal tutorials, which become an integral part of the teaching methodology. Students are also encourage to work out of the studio and be-come engaged in community or other creative contexts.</p>		
Bibliography	<p>Book References</p> <p>1. Joshua Decker, ‘Art Is a Problem Selected Criticism, Essays, Interviews and Curatorial Projects (1986-2012)’, John Miller (ed.), JRP Ringier, 2013</p>		

	<p>2. Bechtler C., Imhof D, (Eds.), 'Museum of the Future', JRP/Ringier Kunstverlag, Zurich, 2014. Published in association with Les presses du reel, Dijon.</p> <p>3. Lange-Berndt P. (Ed.), 'Documents of Contemporary Art: Materiality, Whitechapel: Documents of Contemporary Art', The MIT Press, 2015</p> <p>4. Thompson N. (Ed.), 'Living as Form, Socially Engaged Art from 1991-2011', The MIT Press, 2012</p> <p>5. Claire Bishop C. (Ed.), 'Participation, (Documents of Contemporary Art)', The MIT Press, 2006</p> <p>6. Geoff Cox, Jacob Lund, 'The Contemporary Condition, Introductory Thoughts on Contemporaneity and Contemporary Art', Sternberg Press, 2016</p> <p>7. e-flux journal : 'What is Contemporary Art?' Julieta Aranda, Brian Kuan Wood, Anton Vidokle (ed.), RAM/Sternberg,2010</p> <p>8. October, Art Journal,Printed and Online: <a href="https://www.mitpressjournals.org/loi/octo">https://www.mitpressjournals.org/loi/octo</a></p> <p>9. Online art journal: <a href="http://www.e-flux.com">http://www.e-flux.com</a></p> <p>10. Art magazine: <a href="http://www.flashartonline.com">http://www.flashartonline.com</a></p> <p>11. Art magazine: <a href="http://www.frieze.com">http://www.frieze.com</a></p>
Assessment	<p>Overall the course is evaluated as follows:</p> <p><b>Final Assessment 34%</b></p> <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> <p><b>Course work 66%*</b></p> <ul style="list-style-type: none"> <li>- Interim Critique 33%</li> <li>- Final Critique 33%</li> </ul> <ul style="list-style-type: none"> <li>- Preparatory work, research 30%</li> <li>- In-Studio and Out of Studio participation, discussion 30%</li> <li>- Final work 40%</li> </ul> <p>Students are continually assessed throughout the semester via monitoring their sketchbook and rough work. In addition their class participation, enthusiasm, creative process and methodology are also taken in account. Usually two major projects are handed out in the semester, carrying a 50% weight each, along with a number of short in class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.</p>
Language	English