

## MVA505 - STUDIO PRACTICE 2

Course Title	<b>STUDIO PRACTICE 2</b>				
Course Code	<b>MVA505</b>				
Course Type	<b>Required</b>				
Level	Master (2nd Cycle)				
Year / Semester	2 (2nd semester)				
Teacher's Name	Panayiotis Michael, Vicky Pericleous, Hourig Torossian				
ECTS	10	Lectures / week	6	Laboratories / week	-
Course Purpose and Objectives	<ol style="list-style-type: none"> <li>1. Investigate further a range of traditional and emerging production disciplines applied in and beyond the studio.</li> <li>2. Develop advanced creative thinking: an analytical and visual expression through a process-oriented approach.</li> <li>3. Generate a multiplicity of meanings, directions and dimensions of their project through conceptual and visual experimentation and research.</li> <li>4. Examine the varied historical and cultural definitions and interpretations of concepts and notions related to the student's practice.</li> <li>5. Analyze and critique topics of various disciplinary histories and conventions in the contemporary art world.</li> <li>6. Develop professional terminology and objective criteria to analyze concepts and ideas.</li> <li>7. Communicate ideas and actual work professionally using oral and visual presentation skills relevant to practice.</li> <li>8. Evaluate critically their peers' artwork through a series of individual and group discussions.</li> <li>9. Demonstrate an inventive and unique approach to experimentation and research and final art form.</li> <li>10. Communicate own practice through multiple channels of engagement.</li> <li>11. Produce a high of standard portfolio and show-ready professional artwork.</li> </ol>				

<p>Learning Outcomes</p>	<ol style="list-style-type: none"> <li>1. To develop an intricate body of work within contemporary art practices that is aligned with a wide understanding of critical theory and academic thinking.</li> <li>2. To develop skills in visual and theoretical research and analysis.</li> <li>3. To apply advanced methodologies within and towards contemporary art processes and making.</li> <li>3. To understand the conceptual/contextual complexities and speculative layers of contemporary art practices and develop a cross-disciplinary thinking and making in respect to an advanced body of art work.</li> <li>4. To enhance the studio experience with a range of experimentations in and beyond the studio, which reflect and promote a highly sophisticated positioning within the contemporary understanding.</li> <li>5. To develop an advanced vocabulary in respect to communicating the artwork that clearly articulates concepts, theories and practices.</li> <li>6. To develop an intricate understanding of materials and engage in a sophisticated body of work that reflect on an advanced relation of concept and medium.</li> <li>7. To engage and apply a range of techniques and practices that further stimulate and strengthen intentions and attitudes towards the artwork.</li> <li>8. To acknowledge and critically reflect on artworks across histories and geographies that relate personal artwork and concepts.</li> <li>9. To develop a networks of practices, communications and conversations that enhance the studio experience.</li> <li>10. To develop an understanding of the art process as a vital praxis and key agent of the work itself.</li> <li>10. To evaluate and relate the personal artwork and praxis within the wider art context and contemporary environment.</li> <li>11. To understand notions of site-specificity, installation and display as key notions /factors of the work.</li> <li>12. To develop an intricate body of advanced practical work that reflects on an original contribution to art and exhibition making.</li> </ol>		
<p>Prerequisites</p>	<p>MVA504</p>	<p>Required</p>	<p>-</p>
<p>Course Content</p>	<p>Studio Practice 2 is the core course and a graduate major requirement of the program. It is designed as an advanced course of critique. Each student is provided with a studio where they are expected to spend many hours a day working and producing original, advanced work. Studios are available twenty-four hours a day, seven days a week. During the second semester, students are expected to continue their studio work. Faculty staff has 40 - 60 minutes studio visits once a week to instruct and support students, and evaluate critically students' work through discussions on issues and concerns in contemporary art related to each student's</p>		

	<p>work. Once a month, an artist, art historian or critic will be invited to give keynote lectures and/or take part in studio visits. This course also includes group critiques that take place once a month during the semester. The last week of the semester, open studios take place and students are expected to give a presentation of their work in progress for critique and evaluation.</p>
<p>Teaching Methodology</p>	<p>Studio Practice course focuses on independent studio work in traditional and emerging media of fine art. The course is delivered through weekly studio visits, individual and group discussions and critiques on students' personal work (research and visual practice) in relation to various disciplinary histories and conventions in the contemporary art world. This will encourage students to work with a more diverse and developed visual experimentation. An essential part of the teaching methodology is the presentations by visiting lecturers offered to students during the semester on issues related to different Arts, Humanities and Sciences.</p>
<p>Bibliography</p>	<ol style="list-style-type: none"> <li>1. Éva Forgács. 'The Bauhaus Idea and Bauhaus Politics, (Central European University Press Book, Baudapest)', John Batki (trans.), Oxford University Press, USA, 1995</li> <li>2. Joshua Decker, 'Art Is a Problem Selected Criticism, Essays, Interviews and Curatorial Projects (1986-2012)', John Miller (ed.), JRP Ringier, 2013</li> <li>3. Boris Groys, 'In the Flow', Verso Books, New York, 2016</li> <li>4. Jeff Derksen: 'After Euphoria (Documents)', Kathy Slade (ed.) JRP Ringier, 2014</li> <li>5. Julia Kristeva, 'Strangers to Ourselves, trans. Leon S. Roudiez, Columbia University Press, New York, 1994</li> <li>6. Hannah Arendt, Jerome Kohn 'Between Past and Future', (Penguin Classics), Penguin Classics; Revised edition (September 26, 2006)</li> <li>7. 'Living as Form, Socially Engaged Art from 1991-2011', Nato Thompson (ed.), The MIT Press, 2012</li> <li>8. 'Participation, (Documents of Contemporary Art)', Claire Bishop (ed.), The MIT Press, 2006</li> <li>9. 'Documents of Contemporary Art: Situation, Whitechapel: Documents of Contemporary Art', Claire Doherty (ed.), The MIT Press, 2009</li> <li>10. 'Documents of Contemporary Art: Networks, Whitechapel: Documents of Contemporary Art', Lars Bang Larsen (ed.), The MIT Press, 2014</li> <li>11. 'Documents of Contemporary Art: Moving Image, Whitechapel: Documents of Contemporary Art', Omar Kholeif (ed.), The MIT Press, 2015</li> <li>12. 'Documents of Contemporary Art: Information, Whitechapel: Documents of Contemporary Art', Sarah Cook (ed.), The MIT Press, 2015</li> <li>13. Geoff Cox, Jacob Lund, 'The Contemporary Condition, Introductory Thoughts on Contemporaneity and Contemporary Art', Sternberg Press, 2016</li> </ol>

	<p>14. e-flux journal : 'What is Contemporary Art?' Julieta Aranda, Brian Kuan Wood, Anton Vidokle (ed.), RAM/Sternberg,2010</p> <p>15. Cream 3, Phaidon 2003</p> <p>16. Nicolas de Oliveira, Nicola Oxley, Michael Petry, 'Installation In The New Millennium', Thames &amp; Hudson 2003</p> <p>17. Ice Cream, Phaidon, 2004</p> <p>18. 'Art Now vol 2', Uta Grosenick (ed), Taschen 2005</p> <p>19. Judith Collins, 'Sculpture Today', Phaidon 2007</p> <p>20. 'Art Now vol 3', Hans Werner Holzwarth (ed), Taschen 2008</p> <p>21. 'Abstract America: New Painting / Contribution by the Saatchi Gallery', Rizzoli New York 2009</p> <p>22. Cornelia Butler, Benjamin Buchloh, 'On Line. Drawing through the twentieth Century', Catherine de Zegher (ed.), MoMA 2010</p> <p>23. Daniel Birnbaum, Cornelia H. Butler, Suzanne Cotter, 'Defining Contemporary Art – 25 Years in 200 Pivotal Artworks',</p> <p>24. Phaidon 2011 , Phaidon, 2004</p> <p>25. 'Art Now vol 2', Uta Grosenick (ed), Taschen 2005</p> <p>26. Fresh Cream, Phaidon, 2000</p> <p>27. Vitamin P, New perspectives in Painting, Phaidon 2002</p> <p>28. October, Art Journal,Printed and Online: <a href="https://www.mitpressjournals.org/loi/octo">https://www.mitpressjournals.org/loi/octo</a></p> <p>29. Online art journal: <a href="http://www.e-flux.com">http://www.e-flux.com</a></p> <p>30. Art magazine: <a href="http://www.flashartonline.com">http://www.flashartonline.com</a></p> <p>31. Art magazine: <a href="http://www.frieze.com">http://www.frieze.com</a></p> <p>32. Tate, England: <a href="http://www.tate.org.uk">http://www.tate.org.uk</a></p> <p>33. Metropolitan Museum of Art, New York:<a href="http://www.metmuseum.org">http://www.metmuseum.org</a></p> <p>34. Guggenheim Museum   <a href="http://www.guggenheim.org">www.guggenheim.org</a></p>
<p>Assessment</p>	<p>The Assessment methodology, which is mainly employed in this course and generally in the program is the one that is intended for learning. This is a continuous array of assessments used to help students learn. Additionally, periodic assessments is also used to verify that they did, in fact, meet prescribed academic achievement standards. Assessment, which is continuous and relies primarily in process is used far more than merely a source of evidence for grading, but also to build student <b>confidence, motivation, and engagement</b> in their learning. In other words, <b>assessment</b> isn't merely an index of the amount learned—it <b>can also be the reason of that learning.</b></p>



	Preparatory work, research 30% In-Studio and Out of Studio participation, discussion 30% Final Visual work 40%
Language	ENGLISH