



## Course Syllabus

<b>Course Code</b>	<b>Course Title</b>	<b>ECTS Credits</b>
ART-270	Collaborative Art Practices	6
<b>Prerequisites</b>	<b>Department</b>	<b>Semester</b>
None	Design and Multimedia	Spring
<b>Type of Course</b>	<b>Field</b>	<b>Language of Instruction</b>
Required	Fine Art	English
<b>Level of Course</b>	<b>Lecturer(s)</b>	<b>Year of Study</b>
1 <sup>st</sup> Cycle	Dr.Evanthia Tselika	2 <sup>nd</sup>
<b>Mode of Delivery</b>	<b>Work Placement</b>	<b>Corequisites</b>
Face-to-face	N/A	None

### Course Objectives:

The main objectives of the course are to:

- Formulate students' understanding of how collaborative and new media art practices have evolved and their importance within the contemporary arts and creative fields.
- Perceive what it means to work creatively as part of a team
- Experiment collaboratively with new media methodologies.
- Perceive important elements of collaborative creative co- working.
- Experiment with contemporary fine art directions/practices (video, digital art, performance, land, situational, site-specific, sound)
- Express and develop students' personal visual language in response to the material of the course.

### Learning Outcomes:

After completion of the course students are expected to be able to:

1. Develop a collaborative and individual body of practice experimenting with live art, moving image, site specific, sound, performative and/or situational methodologies.
2. Depict an understanding of the development of new media methodologies within the creative arts and use it to inform their own artistic practice and research.
3. Enable students to work collaboratively within a group on a project.
4. Appraise their knowledge of contemporary art methods, directions and critical reflection.
5. Identify and/or further develop their conceptual and medium based interests as visual artists in consideration of twentieth century and contemporary art directions.

6. Demonstrate a reflective approach to their artistic practice and consider the use of video, sound and performative formats in the contexts of collaborative and individual experimentation.

### **Course Content:**

1. Introduction | What is collaborative art practice? From renaissance bottegas to contemporary practices. Practical exercise.
2. Video art presentation and individual/group project brief discussed. Filming on site | Initial brainstorming | Division into groups
3. Performance presentation and workshop
4. Sound art presentation. Sound walk.
5. Land Art presentation and workshop
6. Development of individual project tutorials
7. Walking practices- Site visit
8. Artist presentation- Invited artists. Group project feedback
9. Presentation of individual video/performance/sound projects | Feedback
10. Site specific presentation and workshop experimenting with new media techniques introduced in the course
11. Working on group projects.
12. Presentation of Group Work and Group Critique. Reflection on collaborative experience. Final tutorial for individual projects

### **Learning Activities and Teaching Methods:**

Lectures, workshops, individual/ group tutorials, group critiques, Artists lectures and site visits, assistant with the conceptual development for the group projects.

### **Assessment Methods:**

Course participation  
Group projects  
Individual New Media Experiment Project based on open brief or thematic direction of students' choice. Students can experiment in video, sound, performance, land art and/or site-specific approaches.  
Development of the students' final project sketchbook-process (physical or digital) and resolved artwork in a medium of their choice that demonstrates the students' interests

**Required Textbooks / Readings:**

<b>Title</b>	<b>Authors</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
The One and the Many: Contemporary Collaborative Art in a Global Context.	Kester, Grant	Duke University Press	2011	0822349876
One place after another: site-specific art and locational identity	Miwon Kwon	MIT Press	2002	0262112655

**Recommended Textbooks/Reading:**

<b>Title</b>	<b>Authors</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
Taking the Matter into Common Hands: On Contemporary Art and Collaborative Practices.	Billing J, Lind M & Nilsson L	Blackdog Publishing:	2007	0262112655
Installation art : a critical history	Claire Bishop	Tate Publishing	2005	1854375180
Performance: a critical introduction	Marvin Albert Carlson	Routledge	2004	0415299276
Video art	Michael Rush	Thames and Hudson	2003	0500237980 24.50
Games for Actors and Non-Actors	Boal, A.	Routledge	2002	0415267080
Site-Specificity: The Ethnographic Turn, Volume 4, de-, dis-, ex-.	Coles, A.	Black Dog Publishing:	2000	1901033120
Video Art.	Rush, M.	Thames and Hudson	2003	0500284873

**EBooks:**

<b>Title</b>	<b>Authors</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
No Innocent Bystanders: Performance Art and Audience	Frazer Ward	Dartmouth CollegePr ess	2012	EBOOK ISBN 9781611683363 Pro Quest
One Place after Another: Site-Specific Art and Locational Identity	Miwon Kwon	MIT Press	2004	026261202X EBSCOHOST