

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Social Sciences & School of Fine Arts, University of the Aegean – University of Western Macedonia		
ACADEMIC UNIT	Department of Sociology – Department of Visual and Applied Art		
LEVEL OF STUDIES	Postgraduate		
COURSE CODE	3	SEMESTER	1 st
COURSE TITLE	Intervented and Experienced Art in the Contemporary Social Environment		
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
		3	7,5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Mandatory / Special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	http://www.soc.aegean.gr/ext-files/pm/mps/ekkt-2017-a-3-en.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>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.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>The postgraduate course concerns processes, which have been activated through interaction with the social context. Historical examples are analyzed and methods in which this process is developed are recorded. The basic element of the course is the introduction of the critical practice and the way it is developed for the understanding of the surrounding social space through the process of artistic action. Students are getting familiar with modern methods of developing artistic practice and methodology.</p>
<p>General Competences <i>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?</i></p> <p><i>Search for, analysis and synthesis of data Project planning and management</i></p>

<i>and information, with the use of the necessary technology</i>	<i>Respect for difference and multiculturalism</i>
<i>Adapting to new situations</i>	<i>Respect for the natural environment</i>
<i>Decision-making</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Working independently</i>	<i>Criticism and self-criticism</i>
<i>Team work</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an international environment</i>	<i>.....</i>
<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>

The target of the course is to make students acquire a basic understanding of contemporary methods of relational practices and the ways in which they can be used in the modern social context.

(3) SYLLABUS

The course is developed in six sections:

1. The first section concerns the introduction to artistic practices which are relevant to relational practices, either by using direct interventions or by using informal approaches. Examples as the Land Arts of the American West in New Mexico/Texas, the Land Foundation by Rikrit Tiravanija and Kamin Lerdchaiprasert as well as other practices of artistic interaction with society are the ones that are mainly explored.
2. The second section refers to the way that theorists like Bourriaud document the relational aesthetics which is the central artistic approach that influenced artistic creation after 1990. There are also considered examples in which artistic practice is the result of interdisciplinary practices such as the bio art (with the work of Eduardo Kac as the central example).
3. The third section presents and analyzes the example of the «Visual March in Prespes» as a Greek example of interaction with the society through the use of artistic practices. The methodological approaches that have been established by the «Visual March in Prespes» during its development period are also defined and presented.
4. This section includes walking wanderings and psychogeographical approaches that have specific references to art movements, with the aim to create multimedia collections concerning the subjective approach of the walker and his personal interpretation of the place by using all of his senses. The aim of these educational practices is the investigation of the interaction with the surrounding space and the development of relational practices in the process of its understanding.
5. Methods of conceptual elaboration and classification of the multimedia material of the collections are presented. The concept of ‘game’ is considered as an active source of cultural production which shapes the contemporary artistic practice through the creation of interactive works in which the evolution of the work is related with the user. Contemporary distribution methods are presented and analyzed.
6. This section concerns the presentation and analysis of participatory arts through specific examples of the visual arts. It also includes collaborative practices of different art forms. These practices are mostly referring to procedures that involve situations and events than objects.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face and Distance learning	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Using ICT through online communication with the students, by sending the material of the exercises and by sending educational material. Finally, extensive use of the e-platform of the course at e-class is taking place.	
TEACHING METHODS <i>The manner and methods of</i>	Activity	Semester workload
	Lectures	39 hours

<p>teaching are described in detail. 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.</p> <p>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</p>	Study	66 hours
	Written Work	66 hours
	Projects	17 hours
	Course total	188 hours

<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>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</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>1 Written Work, Report 2 Participation in the lesson 3 Participation in related artwork</p> <p>Points 1, 2, and 3 can be used in combination by the instructors.</p>
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(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

A. NOTES OF THE INSTRUCTORS

B. NOTES DURING THE COURSE

C. GREEK BIBLIOGRAPHY

Daikopoulos, Y. & Ziogas, Y. (eds.) (2011). *Nature/limits/materials*, volume of the proceedings of the seminar *nature/limits/materials*, Center of Environmental Education of Meliti, and Department of Fine and Applied Arts (University of Western Macedonia), Florina.

Ziogas, Y. & Panayotopoulos, N. & Petsini, P. (Eds.) (2009). *Global Landscapes/Παγκόσμια Τοπία*, collective volume for the Visual March to Prespes, Egokeros, Athens.

Ziogas, Y. (2011). The Diary of a PD 407, *Egokeros*, Athens.

Ziogas, Y. (ed.) (2015). Catalog of the exhibition *Visual March to Prespes 2007-14, a process of experiencing the landscape*, State Museum of Contemporary Art, Thessaloniki.

Ziogas, Y. & Syllaiou, S. (Eds.) (2017). *Landscape: Histories, political Representations*, conference proceedings of the homonymous event (8 -9 January 2015) organized during the exhibition *Visual March to Prespes 2007-14, a process of experiencing the landscape*, State Museum of Contemporary Art in Thessaloniki, University of Western Macedonia, Florina.

D. OTHER BIBLIOGRAPHY

Bishop, C. (2006). *Participation*. Cambridge, MA: The MIT Press.

Bourriaud, N. (2002). *Esthétique relationnelle*. Dijon: Les Presses du réel .

Marstine, J. (2017). *Critical Practice: Artists, museums, ethics (Museum Meanings)*. New York: Routledge.

Rosenberg, H. (1965). *The Anxious Object: Art today and Its Audience*. New York: Horizon.

Taylor C. & Gilbert B. (2009). *Land arts of the American West*. Austin TX: University of Texas.

- *Related academic journals:*

Journal of Aesthetics and Art Criticism