

## Syllabus

### Course description

<b>Course title</b>	<b>Artistic Production 1 and 2</b>
<b>Course code</b>	97129
<b>Scientific sector</b>	ICAR/13
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester and summer semester 2020/21
<b>Year</b>	2°
<b>Credits</b>	6
<b>Modular</b>	no

<b>Total lecturing hours</b>	60 (30 in winter semester and 30 in summer semester) Winter semester: <b>14<sup>th</sup> – 18<sup>th</sup> December 2020</b>
<b>Total hours of self-study and / or other individual educational activities</b>	About 90
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	none

<b>Lecturer</b>	Can Altay
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	9
<b>List of topics covered</b>	Artistic Production, Tools and Methods. Working within and towards Art-Sustaining Environments.
<b>Teaching format</b>	Online teaching

<p><b>Course description and specific educational objectives</b></p>	<p>The course belongs to the class “di base” in the curriculum in Art.</p> <p>The formative programme provided by this teaching is based on the macro-area of the design methodological training in the field of art that aims to provide the necessary skills to manage the project from the ideation to the realization phase of the same.</p> <p>The teaching offered is aimed at providing students adequate knowledge to develop their own design methodology in the field of artistic production.</p> <p>Tools will also be provided for the achievement of a solid cultural heritage where the technical and media skills are combined with theoretical reflection.</p> <p><b>Course description:</b></p> <p>“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots,..., what ties tie ties. It matters what stories make worlds, what worlds make stories.” (Donna Haraway)</p> <p>Art making is having ready what needs to be experienced. But the question of what is “needed” would raise highly contested discussions. Artistic production involves a paradox of choice. Which matters to employ, what stories to tell, what tools to mobilize, which ties to weave, which ideas to project: these are at the core of forming the world through cultural production. The position, the method, the tools, the context, these will matter for any artist.</p> <p>Structured as two short intensives, the course focuses on the tools and development of individual/collective methods towards artistic production. Outlining the importance of context, the course will call for an investigation towards art-sustaining environments, through the production of artistic work. These sessions will explore how artistic activity can respond to, alter, and propose other possibilities for life in a changing world. A broader understanding of dynamics and the roles of cultural production, entangled technologies, and the state of understanding of non-human life will be key discussion points. It is also the intention of these gatherings to see the classroom as a collective space for participatory work. From directly exchanging skills, to leading discussions on reading material, and contributing to discussions on individual works, all participants will be actively shaping the course together.</p>
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<p><b>Expected learning outcomes</b></p>	<p>Expected learning outcomes should be referred to the Dublin descriptors</p> <p><b>Disciplinary skills</b> Students will be able to apply knowledge related to:</p> <ul style="list-style-type: none"> <li>- capacity for critical thinking;</li> <li>- ability to design artistic productions in the context of a national and international artistic scenario;</li> <li>- ability to realise two and three-dimensional artistic concepts;</li> <li>- knowledge of artistic practice that allows an efficient approach with cultural producers;</li> <li>- knowledge of artistic techniques;</li> <li>- knowledge of the social functions of art;</li> <li>- an intuitive and empathetic approach to people.</li> </ul> <p><b>Knowledge and understanding</b> The students will have acquired:</p> <ul style="list-style-type: none"> <li>- a design methodology in the field of the visual arts, from the ideation phase to the realisation phase of the project;</li> <li>- the basic knowledge necessary for the realisation of a project in the field the visual arts;</li> <li>- the basic knowledge to practice a critical look at their work and to deal with contemporary challenges;</li> </ul> <p><b>Ability to apply knowledge and understanding</b> Students will be able to:</p> <ul style="list-style-type: none"> <li>- concept, develop, realize a project;</li> <li>- understand the main phenomena that characterize today's society, to be able to observe them critically also in an ethical and social perspective and to elaborate appropriate solutions in regards to the project proposal/answer;</li> </ul> <p><b>Transversal skills /soft skills</b></p> <p><b>Autonomy of judgment</b> The students must have developed:</p> <ul style="list-style-type: none"> <li>- a good autonomy of judgement aimed at developing one's own design capacity and the set of decisions necessary to carry out an artistic project to its conclusion.</li> </ul> <p><b>Communication skills</b> Students will be able to:</p> <ul style="list-style-type: none"> <li>- present at a professional level their own project in the field the arts in the form of an installation, orally and in written form.</li> </ul> <p><b>Learning skills</b></p>
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	<p>Students will have:</p> <ul style="list-style-type: none"> <li>- developed a creative attitude and learned how to increase and enhance it according to their own inclinations.</li> </ul>
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<b>Assessment</b>	<p>The course will follow a hybrid format, as a seminar/studio. There are 3 integral aspects that form the course structure, which can be labelled as: toolbox/skillpool; reading circles; and journal/logbook. These three will feed into the formation of the resulting work, in the form of a project or action.</p> <p><u>toolbox/skillpool</u> is where groups of participants teach each other a skill or a bit of knowledge, as a tool that can be shared and utilized towards the project/action. Each group is responsible for collectively creating a bundle of their tools in a legible manner and make accessible to the rest of the participants.</p> <p><u>reading circles</u> are collective discussion sessions, where again groups will be responsible of leading the discussion on each of the reading/resources with the rest of the participants.</p> <p><u>journal/logbook</u> is the site where each individual participant keeps track of discussions, presentations, and their thinking process via notes and sketches during the process. The medium in which each journal manifests itself is open, just note that each participant will be expected to submit a pdf of it at the end.</p> <p>The <u>project/action</u> is the outcome of this process, as well as the starting point of our search for other art-sustaining environments together. It can include collective as well as individual works, actions, proposals that are thought-through and developed.</p>
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<b>Assessment language</b>	The same as the teaching language
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<b>Evaluation criteria and criteria for awarding marks</b>	<p>The final assessment is based on the presentation of the project according to the following criteria:</p> <ul style="list-style-type: none"> <li>- analysis and observation ability of the student;</li> <li>- completeness and coherence of the artistic concept;</li> <li>- clarity in the presentation of the process that leads to the artistic choices;</li> <li>- formal quality of the outcome.</li> </ul>
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<p><b>Required readings</b></p>	<p>Groys, B. (2009) "The Politics of Installation" <i>e-flux journal</i> vol.2. <a href="https://www.e-flux.com/journal/02/68504/politics-of-installation/">https://www.e-flux.com/journal/02/68504/politics-of-installation/</a></p> <p>Haraway, D. (2016) "Playing String Figures with Companion Species" from <i>Staying with the Trouble</i>. Durham: Duke University Press.</p> <p>Hubbard, P. (2006) "The Hybrid City" from <i>City (key ideas in geography)</i>. London: Routledge. pp.129-163.</p> <p>Wright, S. (2013) <i>Towards a Lexicon of Usership</i>. Eindhoven: Van Abbemuseum.</p>
<p><b>Supplementary readings</b></p>	<p>Ahali Conversations (2020), <i>Chus Martinez</i> <a href="http://www.ahali.space/episodes">www.ahali.space/episodes</a></p> <p>Ahali Conversations (2020), <i>Stephen Wright</i> <a href="http://www.ahali.space/episodes">www.ahali.space/episodes</a></p> <p>Altay, C. (2013) "Transgression in and of the City". <i>AD (Architectural Design)</i> no.226</p> <p>Basteri, E., Guidi, E. and Ricci, E. (2012) <i>Rehearsing Collectivity: Choreography Beyond Dance</i>. Berlin: argobooks.</p> <p>Foucault, M. (1984) "Of Other Spaces: Utopias and Heterotopias". <a href="http://web.mit.edu/allanmc/www/foucault1.pdf">http://web.mit.edu/allanmc/www/foucault1.pdf</a></p> <p>Grosz, E. (2001) "Architectures of Excess" in <i>Architecture From The Outside</i>. MIT Press. pp.151-166.</p> <p>Guattari, F. (1999) "The Object of Ecosophy" in Marras, A. (ed.) <i>ECO-TEC: Architecture of the In-Between</i>. New York: Princeton Architectural Press.</p> <p>Hubbard, P. (2006) "The Everyday City" from <i>City (key ideas in geography)</i>. London: Routledge. pp.95-128.</p> <p>Illich, I. (1973) "Convivial Reconstruction" in <i>Tools for Conviviality</i>. Fontana/Collins.</p> <p>Ingold, T. (2012) "Making Culture and Weaving the World" in Dudley, S.H. (ed) <i>Museum Objects</i>. London: Routledge.</p> <p>Kaprow, A. (2003) <i>Essays on the Blurring of Art and Life</i>. University of California Press.</p> <p>Perec, G. (1997) <i>Species of Spaces and Other Pieces</i>. London: Penguin.</p> <p>Martinez, C. (2020) "Gathering Sea I Am!" <i>e-flux journal</i> vol.112. <a href="https://www.e-flux.com/journal/112/354953/gathering-sea-i-am/">https://www.e-flux.com/journal/112/354953/gathering-sea-i-am/</a></p>