

SM2718: OBJECT ART PRODUCTION

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Object Art Production

Subject Code

SM - School of Creative Media

Course Number

2718

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

The course highlights art fabrication with a wide variety of materials with sculptural and spatial concern. To think art object as an empowering representation in contemporary art, this course enable students to consider sculpture as a unique

discipline in terms of its materiality, cultural and historical context, and reflective practice. The studio-based class will study both tangible and intangible form grounded in material and techniques, and explore the transition of object as a physical mass to multifaceted artefact of subjectivity. Through class critique and exhibition, students will work closely with faculty and peers on developing their own sculptural language in response to various topics. By the end of the course, students will gain skills including woodcraft, welding, casting, moulding, rapid-prototyping, sculptural fabrication with readymade objects, integrating new media gadgets, mechanical devices, photography, screen-based media, etc.

Course Intended Learning Outcomes (CILOs)

CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Account for the elements of three-dimensional art, analyze the visual vocabularies and produce art objects.	x	x	
2	Identity theoretical perspectives of materiality and physicality, and justify with fabrication.	x	x	
3	Practice the concept of craftsmanship and be capable to use various tools to make objects.		x	
4	Conduct research about the relationship between space and art objects. Elaborate with appropriate methodologies.	x		
5	Practice art at a professional level.		x	x
6	Associate, combine and integrate knowledge from different disciplines (e.g. sciences, literature etc.) into course assignments.	x	x	

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Lectures on material culture, sculpture in contemporary art context, structure, form and space, in support with examples from various artists.	1, 2, 6
2	Workshop and studio practice	Artwork fabrication in various of materials and techniques	2, 3, 5

3	Group presentation and discussion	Elaborating critical findings on contemporaries	1, 2, 4, 5	
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Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	In class participation and discussion	3	10
2	Group presentation	2, 3, 4	10
3	Assignment 1	1, 2, 3	25
4	Assignment 2	2, 3, 5, 6	25
5	Final Project and Exhibition	1, 2, 3, 4, 5, 6	30

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

Projects

Criterion

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

Excellent (A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature.
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium.
- Work raises questions and instil insights about the process of conception, creative production.
- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create inter-disciplinary projects
- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc.) available with constructive adjustment

Good (B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium.
- Ability to create project/ work that demonstrate the processes of thinking and creative exploration.
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc.) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium.
- Limited ability to create project/work that demonstrate the processes of thinking and creative exploration
- Adjustment of plans and strategies in response to resources

Marginal (D)

- Marginal appreciation of the aesthetic and expressive qualities of the medium.
- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration.

- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc.) available

Failure (F)

- No appreciation of the aesthetics and expressive qualities of the medium.

- Fail to create project/ work that demonstrate the processes of thinking and creative exploration.

Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc.) available

Assessment Task

Class participation and exercise

Criterion

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Excellent (A+, A, A-)

- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points.

- In-depth pre-class preparation and familiarity with peer reports and other materials.

- Interpret others' views with an open mind and ready to negotiate.

- Readiness to share personal insight via analysis and synthesis with informed views.

- Constructively critical, thus facilitating the discovery of new issues

Good (B+, B, B-)

- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points.

- Adequate pre-class preparation and familiarity with peer reports and other materials.

Interpret opinions effectively.

Fair (C+, C, C-)

- Attentive in in-class participation, listening with comprehension, but only infrequently contributing.

- Adequate pre-class preparation but little familiarity with peer reports and other materials.

- Fair ability in interpreting opinions

Marginal (D)

- Unmotivated to participate in class discussion or comment on other people's views.

- Little pre-class preparation and familiarity with peer reports and other materials.

- Poor ability in interpreting opinions.

Failure (F)

- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher.

- No pre-class preparation and familiarity with peer reports and other materials.

Minimal ability in interpreting opinions

Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information

Keyword Syllabus

Art object, sculpture, found objects, readymade, hands-on fabrication, materiality, commodity and material culture, artefact, artefact, things, craftsmanship, installation, kinetic art, mixed media art, public space activation, interactivity, spatial relationships, experimental processes, form, shape, texture, structure, site, sound, lighting, physicality, cultural

significance, spirituality, social context, addition, subtraction, appropriation, historical/architectural/industrial/metaphorical usage, application of media art

Reading List

Compulsory Readings

Title	
1	The order of things: an archaeology of the human sciences / Michel Foucault (London; New York: Routledge, 2002) / Call no. / ISBN: AZ101.F6913 2002
2	Materiality / Daniel Miller (Duke University Press, 2005) / Call no. / ISBN: GN406 .M378 2005
3	The Value of Things / Neil Cummings (Basel:Birkhäuser, c2000) / Call no. / ISBN: GN406 .C86 2000
4	The contingent object of contemporary art / Martha Buskirk (Cambridge, Mass.:MIT Press, 2003) / Call no. / ISBN: N8580.B87 2003
5	Arts-Based Research: A Critique and a Proposal / Jason Walling (Rotterdam: Sense Publishers 2013) / Call no. / ISBN : Online access - ISBN 9462091854
6	Vibrant Matter: A Political Ecology of Things / Jane Bennett (Durham: Duke University Press, 2010) / Call no. / ISBN: GF21.B465 2010
7	Relational aesthetics / Nicolas Bourriaud (Dijon: Les Presses du réel, 2002) / Call no. / ISBN: N6490.B6312 2002
8	Time / ed. Amelia Groom (London: Whitechapel Gallery, 2013) / Call no. / ISBN: Online access - ISBN 9780854882151
9	Unmonumental: The Object in the 21st Century / Peter Scott (London: Phaidon Press Ltd, 2012) / Call no. / ISBN: Online access - ISBN 9780714863108
10	Vitamin 3-D: New perspectives in sculpture and installation / Nancy Adajania (London: Phaidon Press Ltd, 2009) / Call no. / ISBN: NB198.6. V58 2009
11	Against Interpretation and Other Essays / Susan Sontag (New York: Dell Pub. Co., 1996) / Call no. / ISBN: PN771. S62 1996

Additional Readings

Title	
1	Nil