

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Artistic Productions 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 2021/22
<b>Year</b>	2 <sup>nd</sup> , 3 <sup>rd</sup>
<b>Credits</b>	6
<b>Modular</b>	No

<b>Total lecturing hours</b>	60
<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>	No prerequisites are foreseen.
<b>Maximum number of students per class</b>	30

<b>Course description</b>	<p><i>The course belongs to the class “di base” in the curriculum in Art.</i></p> <p>The course proposes an exploration of possibilities within the realm of artistic production, uncovering context-sensitive approaches, issues of commonality and care while taking into consideration different scales and the complexity of creative production. Its purpose is to help students acquire knowledge and think critically, to operate through formal means, material or spatial interventions.</p> <p>Students will be exposed to the conditions and thinking that inform the lecturer’s practice. The class will be enabled to observe them critically and discuss how to connect the thinking and the making through artistic production.</p> <p>The starting point is represented by physical objects as an outlet for fostering imagination: by experiencing their materiality, tangibility, and the history imbued within them, students will experience firsthand the concepts proposed within the course, while being enabled to explore their own approach.</p> <p>Classes will combine conceptual thinking with hands-on learning and investigate the importance of materiality, communality, and imagination:</p> <ul style="list-style-type: none"> <li>- Through in-depth interaction with the lecturer, the group will be encouraged to elaborate on original ideas;</li> <li>- Through laboratory activities, students will develop responses on a formal level to the proposed approach and work in small groups to confront team dynamics and leverage cooperation to produce art projects.</li> </ul>
<b>Specific educational objectives</b>	<p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- have acquired one’s own project methodology in the</li> </ul>

	<p>field of visual arts, and/or artistic production. This methodology includes the ability to oversee all phases of, from the generation of ideas to the realisation of the finished artwork. Through the integrated teaching of main subjects and further subjects of a technical, scientific and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of an artwork that is consistent on a formal, technical, scientific and cultural level.</p>
<p><b>Lecturer</b></p>	<p>Ibrahim Mohammed Mahama  e-mail: Ibrahim.mahama@unibz.it  webpage:  <a href="http://www.apalazzo.net/en/dett_artists.html?artists=mahama_ibrahim">www.apalazzo.net/en/dett_artists.html?artists=mahama_ibrahim</a></p>
<p><b>Scientific sector of the lecturer</b></p>	<p>ICAR/13</p>
<p><b>Teaching language</b></p>	<p>English</p>
<p><b>Office hours</b></p>	<p>Mon – Thu at the end of classes.  The receptions will be in distance mode and agreed upon via email.</p>
<p><b>List of topics covered</b></p>	<p>The course introduces how materiality, contextual ecologies and conditions can inform artistic production. Following collective discussion based on the lecturer's practice, students will elaborate projects starting from the observation of physical objects.</p> <p>Among the topics to foster discussion:</p> <p><u><i>Infrastructure and institution-making</i></u>  The experience of building the Savannah Center for Contemporary Art, Red Clay studios, Nkrumah Voli-ni along future plans. Coming to terms with (and reacting to) historical, formal, and aesthetic constraints in search of singularities.</p> <p><u><i>Coexistence</i></u>  Reflecting on the interrelation of living beings and non-living things: the political, economic, temporal implications within each ecology and how artistic visions can build upon coexistence. Dormant or forgotten relationships as activators of artistic productions.</p> <p><u><i>Collectivity and care</i></u>  An insight into artistic, architectural, and labor practices that are socially oriented and build upon concepts such as responsibility, precariousness, failure, migration, globalization, and economic exchange. Examples of radical solidarities within artistic and labor forms.</p> <p><u><i>Curating in the void, Emancipatory pedagogy, Art as a gift</i></u>  Expanding on art practices that emerge from the "void": Renzo Marten's White Cube and blaxTARLINES KUMASI. Introduction to the work of artist-poet-mathematician-scholar karî'kachä seid'ou, his Emancipatory Art Teaching project, and critique to</p>

	<p>the commodification of the work of artists.</p> <p>Laboratory activities will draw from these topics and encourage students to develop personal and collective art projects.</p>
<b>Teaching format</b>	<p>The course is based on lectures, theoretical discourse inspired by the proposed readings, group discussions, group works and a review of such projects.</p> <p>Continuous interactions between the teacher and the students will foster imagination, independent thinking, and constructive dialogue within the class.</p>

<b>Expected learning outcomes</b>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- have acquired their own project methodology in the field of artistic productions, from the phase of planning to the phase of realisation of the project.</li> <li>- have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual arts.</li> <li>- have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical, scientific and theoretical subjects - with a particular attention to the project of artistic productions.</li> </ul> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- plan, develop and realise a project in the field of visual arts.</li> <li>- finalize the creation of an accomplished project in the field of visual art, thanks to the basic knowledge acquired.</li> <li>- recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a proposal/response.</li> <li>- make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree program in the field of art and to develop them further.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgments</i></p> <ul style="list-style-type: none"> <li>- Be able to make independent judgments for the purpose of developing their own design skills and in relation to all those decisions (technical, scientific, and theoretical) that are necessary to bring a project of artistic production to completion.</li> <li>- Be able to make independent judgments, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those contexts in which they will work professionally in design and/or continue their studies, also considering ethical and social aspects.</li> </ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"> <li>- present an independently realized project in the field of artistic productions in the form of an installation, orally as</li> </ul>
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	<p>well as in writing in a professional manner.</p> <ul style="list-style-type: none"> <li>- to professionally communicate and substantiate their own decisions and justify them from a formal, technical, and scientific point of view.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design problems by applying the acquired knowledge in the field of artistic productions - in order to start a professional activity and/or continue their studies with a master's degree programme.</li> <li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li> <li>- have acquired basic knowledge in the subject of artistic productions as well as a study methodology suitable for continuing studies with a Master's degree programme.</li> </ul>
<p><b>Assessment</b></p>	<p><i>By the exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course. <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a> Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>The achievements shown with regards to active and critical participation during group discussions will be assessed.</p> <p>Practical project works will be developed and presented, individually or collaboratively, during the course and assessed through critique of a final presentation.</p>
<p><b>Assessment language</b></p>	<p>English</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p>The evaluation will take into consideration:</p> <ul style="list-style-type: none"> <li>- the contribution to the discussion during classes;</li> <li>- the participative approach during collaborative laboratory activities;</li> <li>- the ability to relate to the topics proposed within the course and translate them into one's personal practice;</li> <li>- the ability to translate an idea visually or formally;</li> <li>- the depth and clarity in illustrating one's creative process in the project work;</li> <li>- the maturity shown in the presentation of the final project work.</li> </ul>
<p><b>Required readings</b></p>	<p>Okwui Enwezor, <i>The Artist as Producer in Times of Crisis</i>, 2004</p> <p>Walter Benjamin, <i>The Author as Producer</i>, Address at the Institute for the Study of Fascism, Paris, April 27, 1934</p>

	<p>           qar'kachä seid'ou, Ibrahim Mahama's Immersive Taxidermies at Play — An Epitaph from a Living-Dead, <i>International Journal of Art and Art History</i>, June 2020, Vol. 8, No. 1, pp. 67-85. DOI: <a href="https://doi.org/10.15640/ijaah.v8n1p6">https://doi.org/10.15640/ijaah.v8n1p6</a> </p> <p>           qar'kachä seid'ou, On Stage-Crafting and State-Crafting Beyond Crisis: Ibrahim Mahama's Word and Deed, <i>African Arts</i> 2021; 54 (2): 52–67. DOI:<a href="https://doi.org/10.1162/afar_a_00583">https://doi.org/10.1162/afar_a_00583</a> </p> <p>           FILM: Renzo Martens, <i>Episode III: Enjoy Poverty</i>, 2008         </p>
<p><b>Supplementary readings</b></p>	<p>           Edwin Bodjawah et al, Transforming Art from Commodity to Gift: qar'kachä seid'ou's Silent Revolution in the Kumasi College of Art, <i>African Arts</i> 2021; 54 (2): 22–35. DOI:<a href="https://doi.org/10.1162/afar_a_00581">https://doi.org/10.1162/afar_a_00581</a> </p> <p>           Kwaku Bofo Kissiedu and Ruth Simbao, A Quiet Revolution in Arts Education: The Rise of blaxTARLINES Kumasi, <i>African Arts</i> (2021) 54 (2): 1–5. DOI: <a href="https://doi.org/10.1162/afar_a_00575">https://doi.org/10.1162/afar_a_00575</a> </p> <p>           Raphaël Grisey and Bouba Touré, <u><i>What Malian Farming Collective Somankidi Coura Tells Us About the Value of Art</i></u>, <i>ArtReview</i>, 11 November 2020         </p> <p>           Robin Riskin, Ghosts, decoys and dusts of Savannah: the possibilities of an artistic community, on <a href="https://iubeezy.wordpress.com/">https://iubeezy.wordpress.com/</a>, 2019         </p>