

Syllabus
Course description

Course title	Studio INTERACT "CONTROL"
Course code	97120
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2021/22
Year	2 nd and 3 rd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	To have passed the WUP project and all the WUP courses; to have certified the language level proficiency B1 in the 3 rd language in years following the first.
Maximum number of students per class	
Course description	<p><i>The course belongs to the class "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the curriculum in Art.</i></p> <p>Description Module 1 – Interaction/Performance: ENG Based on performative group experiments integrated into the course, the participants' bodies, experiences and surroundings will become essential components of the material we use and explore in the studio. Students will discover for themselves how performance practices employ diverse artistic strategies to construct, alter or influence situations. Through their own experimental works, they will learn how live performances, immersive environments, socially engaged projects, activism and digital interventions all shape expanded performative practices that constitute contemporary forms of live projects.</p> <p>They will furthermore learn to understand and test the practical and formal parameters that constitute the medium. Concepts and approaches that have shaped</p>

performance art and its history up until present day will be presented and discussed in order to understand the development of contemporary live-art.

The art world is a highly codified social field with very specific rituals, power dynamics and structures. An expanded performative practice today must inevitably deal with the social, institutional and economic structures that surround and constitute artistic production and presentation. During the studio sessions, students will engage in a discursive environment in order to learn how to navigate within these structures, to address them on their own terms and to ask the question: What is the role of performance art in society and what can its purpose be today?

DE

Basierend auf performative Gruppenexperimente, werden die Körper. Erfahrungen und Umgebungen der Studierenden zu einen grundlegender Teil von dem Material dass wir im Studio verwenden und erkunden. Die Studierenden werden entdecken wie performative Praktiken diverse künstlerische Strategien einsetzen können, um Situationen zu konstruieren, verändern oder beeinflussen. Durch ihre eigene Arbeit werden sie lernen wie Live Performances, immersive Umgebungen, soziale Projekte, Aktivismus und digitale Interventionen gegenwärtigen performative Praktiken formen.

Sie werden außerdem lernen, die praktischen und formalen Parameter die das Medium Performance konstituieren, zu verstehen und zu erproben. Konzepte die der Geschichte der Performancekunst bis heute geprägt haben, werden präsentiert und diskutiert.

Die Kunstwelt ist ein hoch kodifiziertes soziales Umfeld mit eigene Rituale, Machtdynamiken und Strukturen. Eine erweiterte performative Praxis muss sich unbedingt mit den sozialen, institutionellen und ökonomischen Strukturen beschäftigen, die der künstlerische Produktion und -Präsentation umgeben. Im Studio INTERACT werden die Studierende in einem diskursives Umfeld integriert, wo sie lernen werden, diese Strukturen anzusprechen um anschließend die Frage zu stellen: Was kann die Rolle der Performancekunst in der heutigen Gesellschaft sein?

Description Module 2 – Experience Design:

ENG

The module is divided into four main focuses:

1. Re-enactments of performances: The study of the

history of performance art offers valuable experiences that can be used to train sensitivity to performative everyday experiences. I am not interested in a purely theoretical discussion, but in practical appropriation and experience.

2. Observing performative actions of everyday life: Individual and communal life is characterised by performative actions. With our bodies we stand in the world, relate to it and change it through conscious and unconscious, ritually and aesthetically charged actions. These (performative) actions are to be observed and reconstructed inside and outside the university.

3. Digitalisation and performativity: For some years now, performative practices have received increased attention in the international art scene; it is worth remembering, for example, that performative art positions won the Golden Lion at the last two Venice Biennales. The performative is increasingly shaping fashion, design, architecture, communication, etc. Are these tendencies effects of digitalisation? In teaching, I would like to explore with the students whether and how digitalisation is changing human experience and how this can be responded to with aesthetic means.

4. The own (performative) work: Based on what the students have learned, their experiences and observations, they will develop their own performances, performative objects and interventionist processes in which the experience is central.

ITA

Il modulo è diviso in quattro tematiche principali.

1. Rievocazioni di performance: occuparsi della storia dell'arte della performance offre esperienze preziose che possono essere utilizzate per allenare la sensibilità per le esperienze performative quotidiane. Non mi interessa una discussione puramente teorica, ma l'appropriazione e l'esperienza pratica.

2. Osservare le azioni performative della vita quotidiana: la vita individuale e comunitaria è caratterizzata da azioni performative. Con i nostri corpi siamo nel mondo, ci relazioniamo con esso e lo cambiamo attraverso azioni consce e inconsce, ritualmente ed esteticamente cariche. Queste azioni (performative) saranno osservate e ricostruite dentro e fuori l'università.

	<p>3) Digitalizzazione e performatività: Da alcuni anni le pratiche performative hanno ricevuto una crescente attenzione nella scena artistica internazionale; ricordiamo, per esempio, che performer hanno vinto il Leone d'Oro alle ultime due Biennali di Venezia. Il performativo sta plasmando sempre più la moda, il design, l'architettura, la comunicazione, ecc. Queste tendenze sono effetti della digitalizzazione? Nel mio insegnamento, vorrei esplorare con gli studenti se e come la digitalizzazione stia cambiando l'esperienza umana e come questa possa essere affrontata con mezzi estetici.</p> <p>4. Sulla base di ciò che hanno imparato, gli studenti svilupperanno le proprie performance, oggetti performativi o processi interventisti in cui l'esperienza è al centro della scena.</p> <p>Description Module 3 – Media Culture: The analysis of culture has strongly characterized the history and evolution of the humanistic, philosophical, aesthetic, and social disciplines. Within such a stimulating and complex framework, the course intends to illustrate how much the media have fostered profound transformations in the cultural sphere and, at the same time, how much the media themselves have been the product of certain cultures. To carry out this kind of analysis the course will be based on mediology, a discipline that, starting from the analysis of authors such as Georg Simmel, Walter Benjamin, Marshall McLuhan, Edgar Morin, and others, analyses the media not as "communication tools", but as real cultural forms that structuring the individual, and orienting his behavior and emotions.</p> <p>In particular, the course will address the following themes:</p> <p>Media as an environment. The metropolitan experience. The scopic regimes of modernity. The work of art in the age of its technological reproducibility. Mass culture; The aestheticization of everyday life. Digital spaces, screens, and devices.</p>
<p>Specific educational objectives</p>	<p>Knowledge and understanding have acquired one's own project methodology in the field of visual arts, and/or artistic production. This methodology includes the ability to oversee all phases from the generation of ideas to the realisation of the</p>

	<p>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>
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Lecturer	<p>Module 1 – Interaction/Performance: Christian Falsnaes e-mail christian.falsnaes@unibz.it webpage https://christianfalsnaes.com/</p> <p>Module 2 – Experience Design: Hannes Egger email: Hannes.egger@unibz.it webpage https://www.unibz.it/de/faculties/design-art/academic-staff/person/45975-hannes-egger</p> <p>Module 3 – Media Culture: Federico Tarquini e-mail FedericoEttoreMaria.Tarquini@unibz.it webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/42709-federico-ettore-maria-tarquini</p>
Scientific sector of the lecturer	<p>Module 1 – Christian Falsnaes: ICAR/13 Module 2 – Hannes Egger: ICAR/13 Module 3 – Federico Tarquini: M-FIL/04</p>
Teaching language	<p>Module 1 – German Module 2 – Italian Module 3 – English</p>
Office hours	<p>Module 1: Wednesday 10-14 Module 2: Monday 14-18 Module 3: Tuesday 10-12</p>
List of topics covered	<p>Module 1: Performance as artistic media within the context of contemporary art. Module 2: Performative actions in everyday life, creating performative sequences, experiencing and planning experimental experiences. Module 3: Media Theory, Media Culture, Mediology, Imaginary, Gaze, Everyday life, Experience</p>
Teaching format	<p>Frontal lectures (both theory- and practice-based); assignments (instruction, live improvisation, drawing, writing); group discussions; individual talks; projects reviewing.</p>

Expected learning outcomes	Disciplinary competence
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	<p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual arts. - 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 <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - plan, develop and finalize a project in the field of visual art, thanks to the basic knowledge acquired in the technical, scientific and theoretical fields. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of art and to develop them further. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - Be able to make independent judgements 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 to completion. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - present an independently realised project in the field of art in the form of an installation, orally as well as in writing in a professional manner. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have learned an art methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex art problems by applying the acquired knowledge in the technical, scientific and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree programme. - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
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Assessment	<i>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the</i>
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	<p><i>work done during the course.</i> http://portfolio.dsgn.unibz.it/wp-admin <i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>Module 1: Students must develop and present their own performative projects, relating to the themes and ideas explored in the studio. They must be able to explain and defend their work as well as to develop conscious strategies for its documentation.</p> <p>Module 2: Based on their experiences and observations, the students have to develop their own performances, performative objects and interventionist processes in which the experience is central. They have to document it and to present it in such a way that it is comprehensible.</p> <p>Module 3: In accordance with the work done in the other modules of the Studio Interact, students will develop their own project relating to the theories and themes analysed during the media culture's module.</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> - attendance of and contribution to the classes; - activation of/taking part in collaborative processes; - ability to work visually, spatially and temporally; - the process followed to finalise and present a project (in the atelier and/or in a public framework); - ability to self-assess and contextualise the realised project/s.
<p>Required readings</p>	<p>Module 1: To be announced during the course</p> <p>Module 2: Sigrid Gareis, Georg Schöllhammer, Peter Weibl, <i>Moments – Eine Geschichte der Performance in 10 Akten</i>, Verlag der Buchhandlung Walther König, 2013</p> <p>Hannes Egger, Antonella Tricoli, <i>Web Performance Today</i>, Silvana Editoriale, Milano, 2014</p> <p>Module 3:</p>

	<p>Adalma F., Nericcio W., Rafele A., <i>Cultural studies in the digital Age</i>, San Diego University Press, 2020</p> <p>Benjamin W., <i>The Work of Art in the Age of Mechanical Reproduction</i>, Penguin, London, 2008</p> <p>Clifford J., <i>The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art</i>, Harvard University Press, 1988</p> <p>McLuhan M., <i>Understanding Media. The Extensions of Man</i>, Cambridge Massachusetts: MIT Press</p> <p>Morin E., <i>Lo spirito del tempo</i>, Meltemi, Milano, 2007</p> <p>Simmel G., <i>The sociology of secrecy and of secret societies</i></p> <p>Simmel G., <i>The Metropolis and Mental Life</i>, New York: Free Press, 1976.</p> <p>Speroni F., <i>Sotto il nostro sguardo. Per una lettura mediale dell'opera d'arte</i>, Genova, Costa & Nolan, 2005</p> <p>Tarquini F., <i>L'esperienza dei media. Autori, teorie e metodi</i>, Maggioli Editore, 2017</p>
<p>Supplementary readings</p>	<p>Module 1: To be announced during the course</p> <p>Module 2: RoseLee Goldberg, <i>Performance Art, From Futurism to the Present</i>, Thames & Hudson world of art, London, New York, 2001</p> <p>Erika Fischer-Lichte, <i>Performativität, Eine Einführung</i>, Transcript Verlag, Bielefeld, 2012</p> <p>Clair Bishop, <i>Artificial Hells, Participatory art and the politics of spectatorship</i>, Verso, London, New York, 2012</p> <p>Mark Riklin, Selina Ingold, <i>Stadt als Bühne, Szenische Eingriffe in den Stadtkörper</i>, Schwan-Verlag, Rorschach, 2010</p> <p>Hannes Egger, Denis Isaia, <i>PERFORM!</i>, 2018</p> <p>Module 3: References for additional readings will be provided during the classes</p>