Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	WUP ART
Course code	97116
Scientific sector	Module 1: ICAR/13 Module 2: L-ART/03
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2022/23
Year	1st
Credits	12 (Module 1 "Praxis": 6 CP, Module 2 "Theory": 6 CP)
Modular	Yes

Total lecturing hours	150 hours (90 for Module 1 + 30 for Module 2)
Total hours of self-study and/ or other individual educational activities	about 210 hours
Attendance	not compulsory but recommended
Prerequisites	none
Maximum number of students per class	30

Course description	The course belongs to the class "di base" in the curriculum in Art. **Description Module 1 – Praxis:** The course will introduce students to contemporary art practice and prepare them to undertake personal projects. The plan of study is focused on artistic methods and strategies emerged in the XX and XXI centuries and based on redeployment of pre-existing cultural material like collecting, archiving, repurposing, remediating, re-mixing and exhibiting items that are not normally considered materials from which art is made, such as are found in collage and readymade, documentary displays and reenactments, "archival" and mixed media installations. These methodologies will be illustrated through a variety of art projects that will exemplify how conceptual considerations translate into an artwork and teach students how to build medium/form relations and embed meaning into the material of mixed-media projects. The module places emphasis on development and critique of work conceived by the students and encourages an

interdisciplinary approach to art-making. The framework and structure for their projects will be set by a lecturer and they will have to answer to a specific assignment.

For example: develop an archive modelled as a travelling exhibition containing personal and/or publicly available images; practice a genre of display narrating a memory/history of a place through an inventory of objects; conceive an artwork based on principles of collecting and functioning as a "time readymade" or "time capsule" that grows naturally through time and so on.

The goal is for students to understand the multiple existing forms of artworks and exhibitions, as an active, experimental cultural form which can engage consciously with the world around.

The course will help students to understand how to conceptualise, plan and produce their own works while discussing their progress with the lecturer, collaborating with their peers and in cooperation with parallel modules/Studios

In the video praxis component, students acquire a basic knowledge of the components of cinema and understand them as workable materials with a complicated and productive relationship to reality. The course will emphasize ecology and the environment, broadly defined, and will consider the role of the media and of the media-maker within it.

Description Module 2 – Theory: The course is an introduction to the different art theories of the 20th century and the present. On the basis of selected texts by well-known art theorists and artists, main currents and individual points of view will be discussed in order to gain an overview of how the visual arts have been perceived, interpreted and understood since modernism up to the present. The genres of image, object, performance and exhibition are given special consideration. The reading seminars are extended by museum visits to learn perceptual skills and to be able to transfer observations into written discourses. The overall aim of the course is to be able to evaluate one's own artistic position critically.

Specific educational objectives	**Knowledge and understanding** - have acquired their own project methodology in the field of visual arts. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and 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 a project that is successful on a formal, technical, scientific and cultural level. - have acquired the ability to grasp and analyse contemporary cultural and social phenomena that characterise art.

Lecturer	***Module 1 – Praxis:*** Julia Frank e-mail: jufrank@unibz.it webpage: https://juliafrank.art Simona Eva Schneider e-mail:simonaeva.sneidere@unibz.it webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/45844-simona-eva-schneider ***Module 2 – Theory:*** Gerhard Glüher office F1.05, Gerhard.Glueher@unibz.it, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher
Scientific sector of the lecturer	**Module 1** – Julia Frank: ICAR/13 Simona Eva Schneider: ICAR/13 **Module 2** – Gerhard Glüher: L-ART/03
Teaching language	**Module 1** – English **Module 2** – English
Office hours	**Module 1**: Please note: Video praxis does not have office hours. **Module 2**: Thursday 15.00 - 17.00 and after the lectures (*Please send a mail that I can coordinate the schedule*)
Teaching assistants	Elisabeth Pfeifauf, Josefina Sundblad
List of topics covered	**Module 1:** - Installation art and methodology of mixed media installations

	- Genre of documentary display; issues related to appropriation and integration of pre-existing cultural materials (found objects, documents, images and other media) into art projects - Interdisciplinary approach to art making - Cinematography, editing, mise-en-scène and sound - The moving image as a "language," and video's dialogue with traditional cinema - Film and video formats, Installation, projection possibilities, expanded cinema and environments - Sources of moving image and sound, found footage, specific archives, as well as video art databases. **Module 2**: - Topics and currents in visual arts from modernism until today - Art theories 20th century and contemporary - Understanding complex art theoretical texts - Methods to analyse pieces of visual arts and artistic performances - Introduction to descriptive writing about art pieces and artistic processes
Teaching format	- Reading seminars and discussions - Lectures - Discussions and interpretations of original art pieces (museum visits) - Hands-on practice - Discussion of materials screened - Group critiques - Lectures and workshops

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - have acquired their own project methodology in the field of product visual arts, from the phase of planning to the phase of realisation of the project. - 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

Applying knowledge and understanding
- plan, develop and realise a project in the field of visual arts.
- Be able to finalize the creation of an accomplished 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.

Transversal competence and soft skills

Making judgements
- 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.
- Be able to make independent judgements, 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 the art field and/or continue their studies, also considering ethical and social aspects.

Communication skills
- 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.
- to professionally communicate and substantiate their own decisions and justify them from a formal, technical and scientific point of view.

Learning skills
- 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 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.
Assessment	*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.* *http://portfolio.dsgn.unibz.it/wp-admin* *Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.* **Module 1**: The students should conceive, critique and develop their projects as an answer to a specific assignment set by a lecturer. The projects should be presented as a proposal or as a finalised artwork. The final exam will be an interview with the students. We will discuss the works created during the semester, the overall participation and the artwork made for the final show. Exercises throughout the semester help prepare students for the projects and should be completed to receive full credit. **Module 2**: All texts in the course must be read and students should have understood the theses and theories. The texts are prepared as group presentations—2-3 students each— presented and discussed in the group. A critical essay must be written on one's own work that has been produced in Module 1.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	The final assessment is based on the content of all the exercises according to the following criteria: **Module 1:** - student's project proposals should be accompanied with visualisations, designs, drafts and descriptions; delivered in time and fulfil criteria of clarity, relevance, and structured in a consistent and cohesive fashion as an integrated whole - The student's continued effort, and the quality of projects throughout the semester

	- Energetic and insightful participation in class activities and discussions through comments, questions, and active listening - A conversation between concept, form, and technique, i.e. the aesthetic decisions, is evident - The project's concept and execution demonstrates an innovative approach to the assignment - The timely presentation of one's own work **Module 2:** - the required texts must have been red and prepared for discussion - presentations must have been done in a professional scientific way - texts as authors must have been delivered in time and language / terminology must fulfil minimum average level of scientific writing

Required readings	**Module 2**: All required texts will be provided as full-text pdf's one week before the beginning of the semester. Reserve collection or digital folder / teaching material online. I suggest: Hal Foster (Ed.): The Anti-Aesthetic. Essays on postmodern culture; New York (The New Press) 1998 Arthur C. Danto: After the End of Art: Contemporary Art and the Pale of History: Updated Edition, 2014 Princeton Univ. Press Kemp, Wolfgang: Der Explizite Betrachter, Konstanz 2015 (Konstanz Univ. Press)
Supplementary readings	**Module 1**: Hal Foster, An Archival Impulse, October 110:3-22, 2004 The Archive, Edited by Charles Merewether, Whitechapel: Documents of Contemporary Art, MIT Press, 2006 Archive Fever: Uses of the Document in Contemporary Art, Edited by Okwui Enwesor, International Center of Photography, 2008 (catalogue) Julie H. Reiss, From Margin to Center. The Spaces of Installation Art, MIT Press, 2001 Clair Bishop, Installation Art, Routledge, 2005 Monica Mctighe, Framed Spaces. Photography and Memory in Contemporary Installation Art, University Press of New England, 2012 Steven Ascher and Edward: The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Pincus, Plume, 2013.

	Module 2:
	Brandon Taylor, Make it Modern: A History of Art in the 20th Century, Yale Univ. Press 2022
	Avanessian, Armen & Skrebowski, Luke (Eds.): Aesthetics and contemporary Art, Berlin 2011 (Sternberg Press)
	Peter Osborne, Anywhere or not at all, London, New York (Verso Press) 2013
	Craig Owens, Beyond Recognition, Berkeley (Univ. of California Press) 1992
	Lucy R. Lippard: Six Years, Berkeley (Univ. of California Press) 1973 re-edited 2001
	Bruce Altshuler, The Avant-Garde in Exhibition - New Art in the 20th Century, Berkeley Univ. of California Press 1998