

Syllabus
Course description

Course title	Studio IMAGE “True Stories and Other Tales”
Course code	97122
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2023/24
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 course language in years following the first.
Maximum number of students per class	20

Course description	<p><i>The course belongs to the class “caratterizzante” (module 1 and 2), and “affine integrativa” (module 3) in the major in Art.</i></p> <p>Description Module 1 – Photography-Video/ Fotografie-Video: We tell each other many stories. Stories of history, of technological progress, of identity or culture. In the winter semester 2023/24 Studio Image proposes a project on image narratives in the arts. Both enthusiasm and scepticism about storytelling have always been a powerful driving force of cultural discourses and practices.</p> <p>How do we tell each other (image) stories? Who narrates? For whom? And above all about what and with what intention? When do stories become social narratives? How do they affect the way we perceive ourselves, how we live together as societies? How do narratives influence the perception of belonging, how do they construct realities?</p>
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What stories do machines tell? How does technology perceive the world and at the same time change the ways we see and tell stories?

And most importantly: which contribution can we, as artists, make to all of this?

During this course we will explore this spectrum of questions, critically analysing and discussing the role of images in social, political, and cultural contexts. With reference to historical and contemporary image narratives, we will examine various forms of storytelling, concepts of authenticity and fake as well as the construction of (image) counter-narratives. We will study and practically explore artistic strategies adapting, imitating, parodying and playing with the notion and implications of storytelling.

Works by Vincent Beekman, Joan Fontcuberta, Jacob Holdt, Eva and Franco Mattes, Ingrid Pollard, Martha Rosler, Julika Rudelius, Shinseungback Kimyonghun and many others will be critically discussed. We will analyze artistic methods and strategies related to the course's topics together with invited working artists and discuss the student projects with an invited curator during the GOG. We will test whether storytelling as a complex artistic strategy can be a potentially useful tool of analysis and thought.

This course offers a deep exploration of photography and video in contemporary social, political and art contexts. The complex relationship between image-taker/maker and image as decisive means of communication will be playfully explored.

Practical experimentation with still and moving images will form the heart of our course, along with constructive critical thinking and discussion. The project is understood as a hands-on laboratory and open, partially self-organized studio. Students will be introduced to different forms of visual narratives and will be encouraged to experiment with images in different contexts such as print, online and spatial situations. Each student will develop individual working processes from initial idea to final presentation within a personal longer-term project.

Related to the topic we will organize an excursion to meet curators and artists within exhibitions as well as invite artists to the studio for intensive exchange.

DE

Wir erzählen uns viele Geschichten. Geschichten über Geschichte, über technischen Fortschritt, über Identität oder Kultur. Im Wintersemester 2023/24 bietet Studio Image ein Projekt zu Bildnarrativen in der Kunst an. Sowohl Begeisterung als auch Skepsis gegenüber dem Geschichtenerzählen waren schon immer eine starke Triebkraft kultureller Diskurse und Praktiken.

Wie erzählen wir uns gegenseitig (Bild-)Geschichten? Wer erzählt? Für wen? Und vor allem worüber und mit welcher Absicht?

Wann werden Geschichten zu sozialen Erzählungen? Wie beeinflussen sie die Art und Weise, wie wir uns selbst wahrnehmen, wie wir als Gesellschaften zusammenleben? Wie beeinflussen Narrative die Wahrnehmung von Zugehörigkeit, wie konstruieren sie Realitäten?

Welche Geschichten erzählen Maschinen? Wie nimmt Technologie die Welt wahr und verändert gleichzeitig die Art und Weise, wie wir sehen und Geschichten erzählen? Und vor allem: Welchen Beitrag können wir als Künste:innen zu all dem leisten?

In diesem Kurs werden wir dieses Spektrum an Fragen untersuchen und die Rolle von Bildern in sozialen, politischen und kulturellen Kontexten kritisch analysieren und diskutieren. Unter Bezugnahme auf historische und zeitgenössische Bildnarrative werden wir verschiedene Formen des Erzählens, Konzepte von Authentizität und Fake sowie die Konstruktion von (Bild-)Gegennarrativen untersuchen. Wir werden künstlerische Strategien studieren und praktisch erforschen, die die Idee und die Implikationen des Geschichtenerzählens adaptieren, nachahmen, parodieren und damit spielen.

Kritisch diskutiert werden Werke von Vincent Beekman, Joan Fontcuberta, Jacob Holdt, Eva und Franco Mattes, Ingrid Pollard, Martha Rosler, Julika Rudelius, Shinseungback Kimyonghun und vielen anderen. Gemeinsam mit eingeladenen Künstler:innen analysieren wir künstlerische Methoden und Strategien rund um die Kursthemen und diskutieren die studentischen Projekte mit einer/m eingeladenen Kurator:in während des GOG. Wir werden testen, ob Storytelling als komplexe künstlerische Strategie ein potenziell nützliches Analyse- und Denkinstrument sein kann.

Dieser Kurs bietet eine tiefgreifende Auseinandersetzung mit Fotografie und Video in zeitgenössischen sozialen, politischen und künstlerischen Kontexten. Die komplexe

Beziehung zwischen Bildermacher:in und Bild als entscheidendem Kommunikationsmittel wird spielerisch erkundet.

Das praktische Experimentieren mit Still- und Bewegtbildern wird neben konstruktivem kritischem Denken und Diskussionen den Kern unseres Kurses bilden. Das Projekt versteht sich als Hands-on-Labor und offenes, teilweise selbstorganisiertes Studio. Den Studierenden werden verschiedene Formen visueller Erzählungen vorgestellt und sie werden ermutigt, mit Bildern in unterschiedlichen Kontexten wie Print, Online und räumlichen Situationen zu experimentieren. Jede/r Studierende entwickelt individuelle Arbeitsprozesse von der ersten Idee bis zur endgültigen Präsentation im Rahmen eines persönlichen längerfristigen Projekts.

Passend zum Thema organisieren wir eine Exkursion, um Kurator:innen und Künstler:innen im Rahmen von Ausstellungen zu treffen und laden Künstler:innen zum intensiven Austausch ins Atelier ein.

Description Module 2 – Visual Communication/ Comunicazione visiva:

According to Hungarian architect and designer Yona Friedman, if we describe events through any language, the language reshapes the events (L'ordine complicato. Come costruire un'immagine, 2008)). We can apply the same principle to the media and tools we use to develop our projects. In such an articulated and complex contemporary reality, designers and artists have an unprecedented responsibility: they must be aware of the implications of each representation technique, decode their implicit messages and decide on the most appropriate tools to convey and visualise an idea. In the Visual Communication module, students will have the opportunity to concretely confront these issues both through the development of their semester projects and during in-depth discussions and readings. In the first weeks of the semester, they will also have the opportunity to experiment with different techniques for shaping their work through workshops. The module will particularly emphasise the importance of critical visual thinking and rigour in the practice of making. Students will also gain a clear awareness of the basic elements, meanings and fields of application of different visual organisation techniques.

IT

Secondo l'architetto e designer ungherese Yona Friedman, se si descrivono gli eventi attraverso un qualsiasi linguaggio, il linguaggio rimodella gli eventi (L'ordine complicato. Come costruire un'immagine, 2008). Possiamo applicare lo stesso principio ai media e agli strumenti che usiamo per sviluppare i progetti. In una realtà contemporanea articolata e complessa come quella presente, i designer e gli artisti hanno una responsabilità senza precedenti: devono essere consapevoli delle implicazioni di ogni tecnica di rappresentazione, decodificare i loro messaggi impliciti e decidere gli strumenti più appropriati per trasmettere e visualizzare un'idea. Nel modulo di comunicazione visiva, gli studenti avranno la possibilità di confrontarsi concretamente con queste questioni sia attraverso lo sviluppo dei loro progetti di semestre che durante discussioni e letture di approfondimento. Nelle prime settimane di semestre avranno inoltre la possibilità di sperimentare attraverso dei workshop diverse tecniche per dare forma ai propri lavori. Il modulo sottolineerà in particolare l'importanza del pensiero visivo critico e del rigore nella pratica del fare. Gli studenti acquisiranno inoltre una chiara consapevolezza degli elementi di base, dei significati e dei campi di applicazione delle diverse tecniche di organizzazione visiva.

Description Module 3 – Media Theory:

"The medium is the message" is a universally known sentence formulated by Marshall McLuhan to describe an extremely complex phenomenon. This sentence, in its shortness, describes a technological condition that represents an issue since the classical age. In fact, once humankind starts to comprehend any human action as mediated by a technological dispositive, it naturally emerges a question related to what extent the technological dispositive determines and shapes human actions. The answer proposed by McLuhan was "the medium is the message" because it is the medium that shapes and controls scale and form of human association and action. Following McLuhan, contents become irrelevant, since 'the medium is the message'.

	<p>On the one hand the technological dispositive deeply influences the way one perceives reality; on the other hand, the very same dispositive structures the way humankind relates its experiences of that very same reality. Consequently, one could say, following the Latin formula '<i>veritas filia temporis</i>', that 'the truth is the daughter of the time', since truth is the product of a technological dispositive that shapes a social context in its entirety. In other words, the technological dispositive establishes a well-structured and complex vision of the world (<i>Weltanschauung</i>).</p> <p>This course will deal with the question of the technological determinism and its declension in diverse technological contexts. The course will analyze, through different theories, the role played by technology in our perception and collective construction of reality. During the course we will deal with different contemporary theories from the field of the critical media studies, and through them, we will frame the role played by contemporary digital technologies in the construction of a shared reality.</p>
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - 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 finished artwork. Through the integrated teaching of main subjects and further subjects of practical 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 and cultural level.
<p>Lecturer</p>	<p>Module 1 – Photography-Video: Prof. Eva Leitolf Eva.Leitolf@unibz.it, Tel. +39 0471 015327 Webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf</p> <p>Module 2 – Visual Communication: Giulia Cordin Giulia.Cordin@unibz.it, tel. +39 0471 015333, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</p>

	<p>Module 3 – Media Theory: German Duarte Peñaranda GDuarte@unibz.it, tel. +39 0471 015108, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte</p>
Scientific sector of the lecturer	<p>Module 1 – Eva Leitolf: ICAR/13 Module 2 – Giulia Cordin: nn Module 3 – German Duarte Peñaranda: L-ART/06</p>
Teaching language	<p>Module 1 – German Module 2 – Italian Module 3 – English</p>
Office hours	<p>Module 1: Monday 9.30-12.30 Module 2: Monday 14.00-16.00 Module 3: Wednesday 11:00 – 12:30</p>
List of topics covered	<p>Module 1: Expanded photography, video, artists, exhibition making, storytelling, counter-narratives Module 2: Visual communication, editorial design Module 3: Media Theory, Media History</p>
Teaching format	<p>In-group discussions, frontal lectures, workshops</p>

Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired their own project methodology in the field of visual arts, from the phase of planning to the phase of realisation of the artwork. - have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of visual arts. - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - plan, develop and realise a project in the field of visual arts. - use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature art work. - be able to finalize the creation of an accomplished project in the field of visual art, thanks to the basic knowledge acquired in the practical and theoretical fields.
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- 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 an art proposal/response.
- 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 artistic skills and in relation to all those decisions 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 of the visual art in which they will work professionally and/or continue their studies, also considering ethical and social aspects.

Communication skills

- present an independently realised project in the field of visual art in the form of an installation, orally as well as in writing in a professional manner.
- to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.

Learning skills

- have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the knowledge acquired in different 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 and practical subjects as well as a study methodology suitable for continuing studies with a master's degree programme.
- *If you want to add more objectives, please enter the text here.*

<p>Assessment</p>	<p><i>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.</i></p> <p>http://portfolio.dsgn.unibz.it/wp-admin</p> <p><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:</p> <ul style="list-style-type: none"> ● Production of artistic work (e.g. photographic prints, video, digital formats etc.) ● Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher ● Presentation of researched topics to class ● End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results <p>Module 2:</p> <p>Students will be asked to develop individual contributions in different media and formats.</p> <p>Module 3:</p> <ol style="list-style-type: none"> 1. Short essay (max. 5 pages) 2. Oral examination at the end of the semester.
<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"> - Strength and clarity of artistic concepts - Coherence of concept, choice of means and resulting art work - Innovativeness/inventiveness concerning subject, approach and materials - Virtuosity of technical skills - Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice - Ability to work in a team - Capability of integrating reviews and crits in the work process - Skills in critical thinking and adequate communication to peers - Comprehensive artistic processes and presentation of results - Proactive attitude/behavior

	<ul style="list-style-type: none"> - Taking on responsibilities - Development of long-term interests - Ability to summarize and present concepts and theories presented in the required readings - Ability to establish relationships between theories and socio-technological contexts - Clarity in presenting and structuring ideas
<p>Required readings</p>	<p>Module 1: Readings will be made available during the course in the reserve collection</p> <p>Module 2:</p> <ul style="list-style-type: none"> - <i>To be announced</i> <p>Module 3:</p> <ul style="list-style-type: none"> - Lev Manovich, <i>The language of New Media</i>, MIT Press, 2002.
<p>Supplementary readings</p>	<p>Module 1: Readings will be made available during the course in the reserve collection</p> <p>Module 2: Readings will be made available during the course in the reserve collection</p> <p>Module 3: Readings will be made available during the course in the reserve collection</p>