

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Studio INTERACT</b> "I"
<b>Course code</b>	97120
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2023/2024
<b>Year</b>	1 <sup>st</sup> and 2 <sup>nd</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and/ or other individual educational activities</b>	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	To have passed the WUP project and all the WUP courses; to have certified the language level proficiency B1 in the 3 <sup>rd</sup> language in years following the first.
<b>Maximum number of students per class</b>	20
<b>Course description</b>	<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><b>Description Module 1 – Interaction/Performance:</b></p> <p>EN 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>

They will furthermore learn to understand and test the practical and formal parameters that constitute the medium. Concepts and approaches that have shaped 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 einem grundlegenden 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 Liveperformances, 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 eigenem Ritual, Machtdynamiken und Strukturen. Eine erweiterte performative Praxis muss sich unbedingt mit den sozialen, institutionellen und ökonomischen Strukturen beschäftigen, die der künstlerischen Produktion und -Präsentation umgeben. Im Studio INTERACT werden die Studierende in einem diskursiven 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:***

EN

Living on a heating planet and surveilled by market researchers and policing forces, the margins for a good life seem to be narrowing– despite (and perhaps possibly as partial result of) increased market choices for those who can afford it. Inspired by among other things eco-social design, eco-feminist and de-colonial thought and practice, this course explores other possibilities for being human, alone and together.

With convivial practice, entangled relationality and also the individual performer at its core, this course explores a variety of cultural imperatives through the lense of speculative possibility, centered around anthropological and epistemic concepts.

But with the performer (or perhaps the provocateur) at its core, this is not explicitly a theory course: rather, it is a course focusing on speculative practice: speculating on knowing and improvisation, and how different concepts of time, being, dreaming in relation to others might compose the self and the other differently. The course forwards conviviality, reading, discussion and speculative and creative practice.

For performers or simply for people involved culturally in our world, this course provides some angles to think forward from, and through and beyond our difficult contemporary cultural-political juncture.

***Description Module 3 – Media Culture:***

ENG

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.

In particular, the complex relationship that media have historically had with the human senses will be examined. Sight, hearing, taste and touch literally give 'body' to specific forms of perception that constantly shape and inform our experience of the world. Media, at the same time, give 'meaning' to our specific visual, auditory and tactile experiences, shaping, amplifying or reducing our

perceptual capacities.

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.

In particular, the course will address the following themes:

- Media as environment.
- Social aesthetics and sociology of the senses.
- The scopic regimes of modernity.
- The metropolitan experience.
- The work of art in the age of its technological reproducibility.
- The photographic experience.
- Mass culture.
- The television experience.
- The aestheticisation of everyday life.
- Digital spaces, screens and devices.
- The digital experience.

IT

L'analisi della cultura ha fortemente caratterizzato la storia e l'evoluzione delle discipline umanistiche, filosofiche, estetiche e sociali. All'interno di un quadro così stimolante e complesso, il corso intende illustrare quanto i media abbiano favorito profonde trasformazioni nella sfera culturale e, allo stesso tempo, quanto i media stessi siano stati il prodotto di determinate culture.

In particolare, verrà preso in esame il rapporto complesso che storicamente i media hanno intrattenuto con i sensi umani. Vista, udito, gusto e tatto danno letteralmente "corpo" a specifiche forme di percezione che costantemente formano e in-formano la nostra esperienza. I media, al tempo stesso, danno "senso" alle nostre specifiche esperienze visive, uditive e tattili, modellando, amplificando o amputando le nostre capacità percettive.

Per svolgere questo tipo di analisi il corso si baserà sulla mediologia, una disciplina che, partendo dall'analisi di autori come Georg Simmel, Walter Benjamin, Marshall

	<p>McLuhan, Edgar Morin e altri, analizza i media non come "strumenti di comunicazione", ma come vere e proprie forme culturali che strutturano l'individuo, orientandone i comportamenti e le emozioni.</p> <p>In particolare, il corso affronterà i seguenti temi:</p> <ul style="list-style-type: none"> <li>- I media come ambiente.</li> <li>- Estetica sociale e sociologia dei sensi.</li> <li>- I regimi scopici della modernità. - L'esperienza metropolitana.</li> <li>- L'opera d'arte nell'epoca della sua riproducibilità tecnologica.</li> <li>- L'esperienza fotografica.</li> <li>- La cultura di massa.</li> <li>- L'esperienza televisiva. - L'estetizzazione della vita quotidiana.</li> <li>- Spazi, schermi e dispositivi digitali. - L'esperienza digitale.</li> </ul>
<p><b>Specific educational objectives</b></p>	<p><b>Knowledge and understanding</b></p> <p>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 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><b>Module 1 – Interaction/Performance:</b>          Christian Falsnaes          e-mail <a href="mailto:christian.falsnaes@unibz.it">christian.falsnaes@unibz.it</a>          webpage <a href="https://christianfalsnaes.com/">https://christianfalsnaes.com/</a></p> <p><b>Module 2 – Experience Design:</b>          Marc Allen Herbst          email: <a href="mailto:marcallen.herbst@unibz.it">marcallen.herbst@unibz.it</a>          webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/49045-marc-herbst">https://www.unibz.it/en/faculties/design-art/academic-staff/person/49045-marc-herbst</a></p> <p><b>Module 3 – Media Culture:</b>          Federico Tarquini          e-mail <a href="mailto:FedericoEttoreMaria.Tarquini@unibz.it">FedericoEttoreMaria.Tarquini@unibz.it</a>          webpage: <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/42709-federico-ettore-maria-tarquini">https://www.unibz.it/it/faculties/design-art/academic-staff/person/42709-federico-ettore-maria-tarquini</a></p>
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<b>Scientific sector of the lecturer</b>	<p>Module 1 – Christian Falsnaes: ICAR/13</p> <p>Module 2 – Marc Allen Herbst: ICAR/13</p> <p>Module 3 – Federico Tarquini: M-FIL/04</p>
<b>Teaching language</b>	<p>Module 1 – German</p> <p>Module 2 – English</p> <p>Module 3 – Italian</p>
<b>Office hours</b>	<p>Module 1 Wednesday 10-14</p> <p>Module 2 F5.08 Wednesday 11-13</p> <p>Module 3 Tuesday 11-13</p>
<b>List of topics covered</b>	<p>Module 1: Performance as artistic media within the context of contemporary art.</p> <p>Module 2: Speculating on knowledge- Ways of being human in relationship. Entanglement and/or the space between the self and others. Being and not knowing. Improvisation. Temporality, epistemology, meaning, and the political and social effects of knowledge and power. Surrealism, post-war plenty. Speculative research.</p> <p>Module 3: Media Theory, Media Culture, Mediology, Imaginary, Social aesthetics, Sociology of the senses, Everyday life, Experience</p>
<b>Teaching format</b>	<p>Module 1 Frontal lectures (both theory- and practice-based); assignments (instruction, live improvisation, performing, writing); group discussions; individual talks; projects reviewing.</p> <p>Module 2 Within a convivial space of the classroom, frontal lectures and large and small group in-class readings will lead to discussion and speculative practice-based exercises.</p> <p>Module 3 Frontal lectures; group discussions; screening films; individual talks; projects reviewing.</p>

<b>Expected learning outcomes</b>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <p>- have acquired the basic technical, scientific and</p>
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	<p>theoretical knowledge necessary to realise a project in the field of visual arts.</p> <ul style="list-style-type: none"> <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</li> </ul> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- 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.</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 theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.</li> </ul>
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<p><b>Assessment</b></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><a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></p>
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	<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><b>Module 1:</b> Students must develop and present their own solo performance, 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><b>Module 2:</b> Students will be asked to speculate on the cultural or social possibilities of their continued practice.</p> <p><b>Module 3:</b> Students must be able to explain the theoretical aspects of their own solo performance.</p>
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p><b>For all modules:</b> The final assessment is based on the content of all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> <li>- attendance of and contribution to the classes;</li> <li>- activation of/taking part in collaborative exercises and discussions;</li> <li>- ability to work visually, spatially and temporally.</li> <li>- the process followed to finalize and present a solo performance</li> <li>- ability to self-assess and contextualise the realised project/s.</li> </ul>

<b>Required readings</b>	<p><b>Module 1:</b> To be announced during the course</p> <p><b>Module 2:</b> In-class only readings, and to be announced; but likely to include Eduardo Viveiros De Castro <i>Radical Dualism</i>, Pauline Gumbs <i>Undrowned</i>, Ursula K. Leguin <i>The Word for World is Forest</i>, Helmuth Plessner <i>On the relation of Time to Death</i>, Julia Wilhelm <i>Autoarachnology</i>, among others.</p> <p><b>Module 3:</b> Benjamin W., <i>The Work of Art in the Age of Mechanical Reproduction</i>, Penguin, London, 2008</p> <p>De Certeau, <i>L'invenzione del quotidiano</i>, Edizioni Lavoro,</p>
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	<p>Roma, 2010</p> <p>Kittler F., Preparare la venuta degli dei. Wagner e i media senza dimenticare i Pink Floyd, L'Orma editore, Milano, 2013.</p> <p>McLuhan M., Understanding Media. The Extensions of Man, Cambridge Massachusetts: MIT Press</p> <p>Simmel G., The Metropolis and Mental Life, New York: Free Press, 1976.</p> <p>Tarquini F., L'esperienza dei media. Autori, teorie e metodi, Maggioli Editore, 2017</p>
<p><b>Supplementary readings</b></p>	<p>Adalma F., Nericcio W., Rafele A., Cultural studies in the digital Age, San Diego University Press, 2020</p> <p>Clifford J., The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art, Harvard University Press, 1988</p> <p>Engell L., Thinking Through Television, Amsterdam University Press, Amsterdam, 2019.</p> <p>Morin E., Lo spirito del tempo, Meltemi, Milano, 2007</p> <p>Simmel G., The sociology of secrecy and of secret societies</p> <p>Speroni F., Sotto il nostro sguardo. Per una lettura mediale dell'opera d'arte, Genova, Costa &amp; Nolan, 2005</p> <p>Tarquini, F. (2017). Immagini senza segreto. Media, simulazione e rappresentazione in Baudrillard e Simmel. <i>Mediascapes Journal</i>, (9), 14–29</p>