

Syllabus

Course description

Course title	WUP EXPLORE ART
Course code	97060
Scientific sector	ICAR/13 – disegno industriale
Degree	Bachelor in Design and Art (L-4)
Semester	I
Year	1st
Credits	13 CP
Modular	<ol style="list-style-type: none"> 1. Methods of creative thinking and artistic research 2. Theory 3. Images as language of artistic praxis 4. Three-dimensional artistic language

Total lecturing hours	90 hours
Total hours of self-study and / or other individual educational activities	235 hours
Attendance	not compulsory but recommended
Prerequisites	-
Course page	-

Specific educational objectives	<p>The course belongs to the class "di base" in the curriculum in Art.</p> <p><i>Course description WUP EXPLORE ART:</i> The course gives a general overview of scientific contents about the history and theory of contemporary art. The course introduces scientific methods about artistic research and techniques of creative problem solving in relation to art. The artistic modules of the course offer professional skills and theoretical knowledge about modern and contemporary art.</p> <p><i>DESCRIPTION of the single modules of the WUP EXPLORE ART:</i></p> <p>1 – Methods of creative thinking and artistic research (Gerhard Glüher): The course offers in its first part an introduction to some important methods of the so called <i>artistic research</i> discipline. In the second part it mediates some important applicable methods of creative thinking. Both parts are connected with each other: the results of the artistic research must be transformed into one or more innovative and / or creative concepts. This concepts must</p>
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be presented in a written form and transformed into materialised art pieces. The general topic for both sections is the phenomenon of the shadow in all its facets.

2 – Theory (Belinda Grace Gardner):

Every five years, the German city of Kassel hosts documenta – the most significant exhibition of current art on a global scale. Initiated in 1955 as a vehicle to reconnect Germany with the international art world after World War II, documenta is realized by varying artistic directors who are newly appointed for each version. The exhibition accents the developments, major players, and emerging protagonists that have impacted the various fields and mediums of art since the second half of the 20th century. It brings into focus the changes affecting the roles of artists and curators, as well as the aesthetic frameworks, exhibition formats, patterns of perception and public reception in post-modern societies in their transition from the analog era to our post-digital reality.

Looking back at previous highlights and this year's most recent, dual-venue iteration of documenta in Kassel and Athens, the course will investigate pivotal editions of the event. Starting with the first documenta conceived by the art professor, painter, and designer Arnold Bode, we will explore the legendary concept- and process-related documenta 5 revolving around "individual mythologies" and "parallel visual worlds" of artists realized in 1972 by the seminal Swiss curator Harald Szeemann.

This will be followed by a discussion of Rudi Fuchs's documenta 7 (1982), where the influential German artist and ecological activist Joseph Beuys launched his expansive urban tree planting project "7000 Oaks," and of Jan Hoet's exuberant, entertainment-oriented documenta IX. Finally, we will trace the exhibition's progressive politicization and globalization accelerated by Catherine David's Documenta X (1997) and Okwui Enwezor's Documenta11 (2002), culminating in Carolyn Christov-Barkagiev's celebrated dOCUMENTA (13) in 2012, and Adam Szymczyk's controversial documenta 14 in 2017.

Examining the documenta as a blueprint for central shifts in current international art practice, presentation, curation, and perception, the course is aimed at conveying to the participants an overview of the major trends, concepts, and transformations in contemporary art of the past decades. The course's objective is to impart a deeper knowledge of how the scope of art practice, the role of artists, and formats for showcasing art have

evolved and expanded, and how decisively documenta has contributed to these aesthetic and perceptual paradigm shifts.

3 – Images as language of artistic praxis (Eva Leitolf):

This course offers a practical basic introduction to photography and video in contemporary social, political and art contexts. The complex relationship between image taker/maker and images as decisive means of communication will be playfully explored. Constructive critical thinking and discussion as well as practical experimentation with still and moving images will form the center of this module. This module is understood as a hands-on laboratory. Individual working processes from initial idea to final presentation will be developed within the framework of various assignments.

4 – three-dimensional artistic language (Massimo Bartolini):

The course will try to define attitudes of the student, thought experiences and lectures and readings. During the course there will be given few tasks concerning topics treated. The topics treated, always concerning a wide idea of the space, will span from Castaneda's Anthropological approach to the "spot", to Rovelli's book on the historical scientific idea of the space, to Michael Asher definition of a space through i it's pure presence.

EDUCATIONAL OBJECTIVES of the single modules of the WUP EXPLORE ART

1 –Methods of creative thinking and artistic research (Gerhard Glüher):

- the acquisition of knowledge and expertise in the field of artistic research and methods of creative thinking
- the development of an independent and rigorous study pathway
- the acquisition of the essential basic knowledge to be able to carry out a project in the fields of artistic research and creative / innovative thinking
- the acquisition of techniques and methods in the field of research and presentation of concepts from the initial idea phase to the final completion phase of the project
- the acquisition of the knowledge and understanding of: different ways to explore and investigate complex topics, related to art theory and art practice

- different ways to solve complex problems by applying different methods of creative thinking
- the acquisition of the basic knowledge concerning the culture of design in all its aspects
- the acquisition of the basic knowledge concerning the culture of art in all its aspects

2 – Theory (Belinda Grace Gardner):

- the acquisition of knowledge and expertise in the fields of contemporary art practice and theoretical approaches to current art
- the development of an independent and rigorous study pathway in the reflection and analysis of developments in current art
- the acquisition of the essential basic knowledge to be able to carry out a research project in the field of art theory
- the acquisition of techniques of creating a scientifically sound presentation in the field of art theory from the initial idea phase to the final completion phase of the project
- the acquisition of an in-depth understanding of the momentous, globally seminal art event documents as a model and blueprint of major developments in contemporary art
- the acquisition of basic knowledge concerning current art practice and presentation in its various aspects

3 – Images as language of artistic praxis (Eva Leitolf):

Photography/moving image as artistic practice

Creation:

- Basic ability to transfer concepts into new, surprising works of art
- Basic knowledge of contemporary technical skills such as (digital) photo, video, light and sound systems
- Inventiveness concerning subject, approach and materials
- Playful use of language/text/sound in relation to images
- Basic exploration of different forms of presentation

	<p>Contexts & concepts:</p> <ul style="list-style-type: none"> • Awareness of socially relevant contents, contexts and implications • Basic ability to develop an individual idea into a concept • Basic understanding of coherence of intentions, choice of means, process and result • Ability to conceptually relate to the public/spectator as well as different communities • Basic ability to locate own work/strategies/methods within larger contexts • Basic ability to theoretically explore own and other's ideas • Development of an independent and challenging study pathway <p>General skills:</p> <ul style="list-style-type: none"> • Ability of giving, receiving and processing constructive critique • Capability of integrating reviews and critics in the work process • Taking on responsibilities • Investigativeness • Development of long term interests/endurance • Communication/presentation skills • Proactive attitude/behavior <p>4 – Three-dimensional artistic language (Massimo Bartolini):</p> <p>Ability to connect different disciplines literature, art and music. Planning and Improvising on art work making.</p>
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Module	1 –Methods of creative thinking and artistic research (Gerhard Glüher):
Lecturer	Gerhard Glüher
Scientific sector of the lecturer	-
Teaching language	English
Office hours	After the course; and Thursday 2.00 p.m. – 4.00 p.m (advance notification via mail)
Teaching assistant	-
List of topics covered	Research methods for artists. Different ways to solve complex problems by using techniques of creative

	thinking. Presentation and explanation of written and visualized concepts.
Teaching format	Frontal lectures, exercises, projects

Module	2 – Theory (Belinda Grace Gardner):
Lecturer	Belinda Grace Gardner
Scientific sector of the lecturer	-
Teaching language	English
Office hours	Please notification via E-mail
Teaching assistant	
List of topics covered	Overview of the history of the world-spanning art exhibition documenta; focal points and transformations of contemporary art practice and presentation in the past 60 years; aesthetic, thematic, perceptual, and curatorial paradigm shifts in recent art
Teaching format	Combined lecture, presentation, and discussion sessions

Module	3 – Images as language of artistic praxis (Eva Leitolf):
Lecturer	Eva Leitolf
Scientific sector of the lecturer	L-ART/06
Teaching language	English
Office hours	Will be communicated at first class meeting
Teaching assistant	-
List of topics covered	Expanded photography/moving images in social, political and cultural contexts; images and text/sound; forms of presentation
Teaching format	Frontal lectures, assignments/exercises, group and one to one critiques, presentations

Module	4 – Three-dimensional artistic language (Massimo Bartolini):
Lecturer	Massimo Bartolini
Scientific sector of the lecturer	-
Teaching language	English
Office hours	Please notification via E-mail
Teaching assistant	-
List of topics covered	The space according science, anthropology and art with references with the author Carlos Castaneda, Carlo Rovelli, Michael Asher among others.
Teaching format	Frontal lectures, exercises, and individual critics.

Expected learning outcomes

1 – Methods of creative thinking and artistic research (Gerhard Glüher):

Knowledge and understanding of the new discipline “artistic research” and academic research methods in general. Knowledge and understanding what creative thinking and innovation is

Applying knowledge of artistic research methods and creative thinking techniques to individual artistic topics and understanding the process of researching in general and the fields of innovative thinking

Making judgments’ in the individual research processes and concepts. Making judgements about the innovation and quality of individual solutions for complex artistic topics

Communication skills: presenting, arguing and discussing research results and creative ideas. Developing and presenting visual and written concepts

Learning skills: to analyse a complex topic; to develop a coherent and strategically well organised research; to transform research results into organised forms of presentation; to defend by the use of logic argumentation individual art pieces

2 – Theory (Belinda Grace Gardner):

- Deeper knowledge and understanding of developments in contemporary art
- Applying knowledge and understanding of the relevant subjects of the course in individual and group research
- Making sound judgements in the given field of research
- Honing communication skills in presenting and conveying art-theoretical subject matter
- Solidifying learning skills in the given subject matter

3 – Images as language of artistic praxis (Eva Leitolf):

Knowledge and understanding

Students will understand the photographic image as a medium related to different historical and contemporary

contexts within a changing framework of politics of representation.

Applying knowledge and understanding

Students will be able to produce own artistic projects from concept to presentation.

Making judgements

Through constant constructive critical discourse, students will be able to critically question own concepts/work as well as the concepts/works of others and start to develop individual criteria for quality. Students will learn to experience and evaluate their artistic approach in relation to historical and contemporary artistic practices.

Communication skills

Students will learn to give and receive constructive critique as well as to explain and defend own ideas in plenary presentations and discussions.

Learning skills

Students will be able to independently research and conceptually follow own interests/ideas and represent them within a personal artistic process.

4 – Three-dimensional artistic language (Massimo Bartolini):

Knowledge and understanding

of the topics treated in the class.

Applying knowledge and understanding of the topics dealt in the class to the development of the given tasks and in the interviews. Improvisation activities and responsiveness training.

Making judgments on he's own work, on the teacher work and on the other student work.

Communication skills

Be aware and responsible of the poetical, semiological, and symbolic value of the material, shape, and concept used for the realization of everyone's work.

Learning skills

Be able to add what we learn in the class to what we are like human being

Assessment	<p>1 – Methods of creative thinking and artistic research (Gerhard Glüher): Individual written report about the artistic research task and individual oral exam to test the capacities and performances of the creative thinking tasks.</p> <p>2 – Theory (Belinda Grace Gardner):</p> <ul style="list-style-type: none"> • Oral and written: oral presentation researched and delivered in groups; individual written papers based on oral presentations to test knowledge application skills <p>3 – Images as language of artistic praxis (Eva Leitolf):</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 crit 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>4 – Three-dimensional artistic language (Massimo Bartolini): Written and designed presentation of a given project with oral and visual exposition of the given tasks, with regard to a correct "utilization" of the topics covered in the class.</p>
Assessment language	<i>The same as the teaching language.</i>
Evaluation criteria and criteria for awarding marks	<p>1 – Methods of creative thinking and artistic research (Gerhard Glüher): Partial assessments: 50% for the artistic research results and 50% for the oral exam about creativity. Active participation in the course is strongly recommended.</p> <p>Relevant for assessment:</p> <ol style="list-style-type: none"> 1. clarity and confirmability of the research results, clarity of the answers in the oral exam, ability to evaluate the own achievements, establish relationships between topics 2. ability to analyse complex topics and questions, ability to think in a creative way, ability to present and summarize solutions in own words with respect to the teaching language.

2 – Theory (Belinda Grace Gardner):

Active participation in the course discussions and oral presentation of a relevant topic, which will serve as the basis for a paper (40% oral participation; 30% oral presentation; 30% written paper)

- relevant for assessment 1: clarity of answers, mastery of language (also with respect to teaching language), ability to identify, evaluate, and convey interrelationships between topics;
- relevant for assessment 2: ability to conduct research individually and in a team, critical and creative thinking, ability to correctly quote sources and to summarize in own words

3 – Images as language of artistic praxis (Eva Leitolf):

The complete semester will be evaluated not only on grounds of the final produced result, but upon the working processes as a whole. Students should be able to explain their artistic choices as well as difficulties they are facing in frontal presentations.

Specific criteria for awarding marks:

- 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
- Creativity of artistic processes and presentation of results
- Proactive attitude/behavior
- Taking on responsibilities
- Development of long-term interests

	<p>4 – Three-dimensional artistic language (Massimo Bartolini):</p> <ul style="list-style-type: none"> - Clarity of answers, mastery of language (also with respect to teaching language), ability to summarize, evaluate, and establish relationships between topics; - Creative skills shown in critical thinking and in the final presentation of the work of the task. Ability to summarize in own words concept discussed in the class.
<p>Required readings</p>	<p>1 – Creative teaching (Gerhard Glüher):</p> <ul style="list-style-type: none"> - Margolin, Victor and Buchanan, Richard (eds.): <i>The Idea of Design</i>, Cambridge 1995 - Rimmele, Marius u.A. (Hg.): <i>Bildwissenschaft und Visual Culture</i>, Bielefeld 2014 - Poschauko, Thomas und Martin: <i>Nea Machina. Die Kreativ Maschine</i>, Mainz 2013 - Borgdorff, Hank: <i>The Conflict of the Faculties</i>, Leiden University Press 2012 (electronic version UniBZ available) - Casati, Roberto: <i>Die Entdeckung des Schattens</i>, Berlin 2001 oder die italienische Ausgabe: <i>La scoperta dell'ombra</i>, Mailand 2000 (Mondadori) <p>2 – Theory (Belinda Grace Gardner):</p> <ul style="list-style-type: none"> - Klaus Siebenhaar: <i>documenta: a brief history of an exhibition and its contexts</i>, Berlin: B & S Siebenhaar Verlag, 2007; - Michael Glasmeier; Karin Stengel (eds.): <i>50 Jahre / Years documenta: 1995 – 2005</i>, vol. 1: <i>Archive in motion</i> / vol. 2: <i>Diskrete Energien</i> exhib. reader, Ger./Engl. (Kunsthalle Fridericianum Kassel: 2005), Göttingen: Steidl Verlag, 2005; - <i>60 Years documenta – documenta Archive</i> (online): http://documentaarchivweb.documenta.de/fileadmin/user_upload/pdf/60_jahre_documenta; - Arnold Bode: <i>documenta</i>, exhib. cat., Munich: Prestel-Verlag, 1995 [1955] - Harald Szeemann; Arnold Bode; Karlheinz Braun et al.: <i>Documenta 5</i>, exhib. cat., Kassel: documenta GmbH / C. Bertelsmann Verlag, 1972. - Rudi Fuchs et al.: <i>documenta 7</i>, exhib. cat., Kassel: D & V Dierichs GmbH & Co KG, 1982. - Jan Hoet et al.: <i>documenta IX</i>, exhib. cat., Stuttgart: Edition Cantz, 1992. - Catherine David et al.: <i>documenta X</i>, the book on documenta X, Ostfildern-Ruit: Cantz Verlag, 1997. - Okwui Enwezor et al.: <i>Documenta11</i>, exhib. cat.,

	<p>Stuttgart: Hatje Cantz Verlag, 2002.</p> <ul style="list-style-type: none"> - Carolyn Christov-Bakargiev et al.: <i>DOCUMENTA (13), The Book of Books</i>, Ostfildern: Hatje Cantz Verlag, 2012. - Quinn Latimer; Adam Szymczyk (eds.): <i>documenta 14: Daybook</i>, Munich/London/New York: Prestel, 2017. <p>3 – Images as language of artistic praxis (Eva Leitolf): Susan Sontag, <i>On Photography</i>. New York, 1977.</p> <p>4 – Three-dimensional artistic language (Massimo Bartolini):</p> <ul style="list-style-type: none"> - Michael Asher: Writings 1973-1983 on works 1969-1979, The Press of the Nova Scotia College of Art and Design & The Museum of Contemporary Art, Los Angeles, Ed. 1983 - A. Rorimer: Michael Asher Kunsthalle Bern, 1992, Afterall books. - Carlos Castaneda: <i>Viaggio a Ixtlan</i>, Astrolabio Ed. 1973 - Lucy Lippard: <i>Six years the dematerialization of the art object 1966-1972</i>, UCPress.edu Ed. - Martin Heidegger <i>L' arte e lo spazio</i>. Il Nuovo Melangolo Ed.. - Carlo Rovelli, <i>Sette brevi lezioni di fisica</i>. Adelphi Ed.
Supplementary readings	<p>1 – Creative teaching (Gerhard Glüher): Further reading material will be indicated and facilitated individually if required during the course.</p> <p>2 – Theory (Belinda Grace Gardner): Further reading material will be indicated at the beginning of the course.</p> <p>3 – Images as language of artistic praxis (Eva Leitolf): -</p> <p>4 – Three-dimensional artistic language (Massimo Bartolini): -</p>