

Syllabus

Course description

Course title	STUDIO A "EXHIBIT" Flush-mounted – unter Putz – sotto intonaco
Course code	97061
Scientific sector	Module 1: L-ART/03 Module 2: ICAR/16 Module 3: M-FIL/05
Degree	Bachelor in Design and Art (L-4)
Semester	II
Year	1st, 2nd or 3rd
Credits	20
Modular	Yes

Teaching language	Module 1: English Module 2: Italian Module 3: German
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	For students enrolled from 2016/17 onwards: passed WUP project.
Course page	

Studio description and specific educational objectives	The course belongs to the class "di base" (module 1) and (module 3) and "caratterizzante" (module 2) in the curriculum in Art. STUDIO DESCRIPTION <i>Course description module 1 – Curatorial studies: theories and practices:</i> The course reconstructs the life and work of the German artist Fritz Rahmann (1936-2006). First, the work has to be reconsidered and evaluated. Rahmann referred to contemporary practices like conceptual art, institutional critique or site specificity. He was also in close exchange with other contemporary and for some time belonged to 'Office Berlin'. Then a significant choice of representative works has to be made aiming to translate the findings into an exhibition. As many of the works were temporary questions of how to integrate documentation into the show will be discussed. Finally the exhibition has to be
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staged, implying practical work like writing captions, press release, etc.

Educational objectives module 1 – Curatorial studies: theories and practices:

- the acquisition of the essential basic knowledge to be able to consider a body of work, find out about major topics of an oeuvre and taking decisions of relevance
- the acquisition of the knowledge and understanding of the relation of a body of work to its contemporaries and its historical influences
- the acquisition of the basic knowledge concerning the development of an exhibition out of a body of work and how it should be contextualized by texts

Course description module 2 – Exhibit design:

Modul 2 is closely connected to module 1 and intends to clarify methods connected to presenting Rahmann's work. As much of it has been contextual, documentary materials will play a major role in the exhibition. Therefore the module will focus on the handling of documentary in art exhibitions using original pieces by the artist but also reproducing photographic records, re-staging and re-inactment interventions/actions, showing archive videos and presenting sketches and notes. Besides, a series of readings, visiting curators and artists, and the visit of museums in the region will clarify technical matters in relation to exhibition making considering not only art museums, but also those of anthropological or historical matters. All these aspects will be examined and contextually put in practice along with all the other tasks the making of an exhibition requires (exhibition design, signage design, visual communication, curatorial assistant, loan administration, art handling and setting up).

Educational objectives Module 2 – Exhibit design:

- the acquisition of the essential basic knowledge to be able to evaluate different dispositives of showing various media (photography, installation, video, paper matters);
- the acquisition of the knowledge and understanding of different types of museums, their respective form of exhibitions and the characteristic tools to develop these exhibits;
- the acquisition of the basic knowledge concerning organizational and technical aspects of exhibitions;

	- the acquisition of the basic knowledge concerning the communication, mediation and promotion of an exhibition. Course description module 3 – Artistic research: The lectures of the course give a general overview of the history, methodology and practice of the scientific and artistic field of artistic research. The exercises and seminar discussions have the target to experiment, investigate and reflect about the results to acquire professional skills and knowledge. This modul is connected with the semester topic of the studio and modul 1 because it provides basic knowledge, skills and art-theoretical information, further relations to philosophical topics which are important to understand the phenomenon of the artistic habits of the contexts, mentioned in module 1. Educational objectives module 3 – Artistic research: - the acquisition of the essential basic knowledge to be able to recognize artefacts, processes and phenomena of artistic research results and activities. - The acquisition of the essential basic knowledge of the most important publications and discourses of artistic research - the acquisition of the knowledge and understanding of the difference between art practice and artistic research practice - the acquisition and knowledge and understanding of the contents and scientific points of view in the current debates about artistic research. - the acquisition of the basic knowledge concerning the culture of art theory, artistic research and artistic methods in all its aspects
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Module 1	Curatorial studies: theories and practices
Lecturer	Stephan Schmidt-Wulffen office F5.07, Stephan.SchmidtWulffen@unibz.it , tel. +39 0471 015274, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen
Scientific sector of the lecturer	-
Teaching language	English
Office hours	Mondays 14:00-16:00
Teaching assistant (if any)	-
Office hours	-

List of topics covered	Artistic language, conceptual art, institutional critique, site-specificity, 1980s, 'work', simulation, artistic production
Teaching format	Project, seminar, lectures

Module 2	Exhibit design
Lecturer	Stefano Riba office C1.06.b, Stefano.Riba@unibz.it webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/38680-stefano-riba
Scientific sector of the lecturer	-
Teaching language	Italian
Office hours	Tue 14:00-16:00
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Exhibition design, types of museum, exhibiting photography/video, re-enactment, documentary/text in exhibition,
Teaching format	Seminar, lecture, excursion

Module 3	Artistic research
Lecturer	Gerhard Glüher office F5.06, Gerhard.Glueher@unibz.it , tel. +39 0471 015140, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher
Scientific sector of the lecturer	-
Teaching language	German
Office hours	Please insert or refer to the webpage where the information is published (e.g. reserve collection)
Teaching assistant (if any)	-
Office hours	Thursday 2.00 p.m – 6.00 p.m. (pre-announcement via mail) and after the lectures
List of topics covered	History, phenomenology, methodology and critic of artistic research. Forms, epistemology and reception of artistic research results. Philosophical and art-theoretical topics of the second half of the 20 th century.
Teaching format	frontal lectures, exercises, seminar debates

Learning outcomes	<i>Learning outcomes for module 1 – Curatorial studies: theories and practices:</i> The students develops an understanding of 70s and 80s art and learns to relate a singular oeuvre to an overall artistic development The student learns to 'read' an artistic oeuvre, being aware of the hermeneutic interference. She/he structures a body of work highlighting aspects to make up the focus
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of an exhibition.

The students learn how to put up an exhibition and how to communicate its content by means of press release, wall texts etc.

Learning outcomes for module 2 – Exhibit design:

The students learn every step on how a show is conceived and realized: the curatorial aspects, the organisational ones and finally the 'mise-en-scène'.

The students learn the many possibilities, techniques and devices, and the pertaining mediated perception and sense shift, that lies in the selection of a certain medium instead of another, a type of presentation instead of another (e.g. a photo framed or not, with passe-partout or not, a video projected or screened on a monitor, a sculpture on a plinth or on another base) and the relation of the artworks and the exhibition space.

The students, in general, learn how to exhibit and enhance the works of an artist with the aim of being able to do the same with their own works.

Learning outcomes for module 3 – Artistic research:

To know the most important phenomena and methods of doing artistic research and to understand in which way they have to be executed

To apply systems, methods and perceptual matters to individual artistic research and to understand the interdependences between the fields

Making judgments about different positions in the scientific literature of the topics and to make judgements about the own individual projects in artistic research

Communication skills: understanding complex writings about art theory and philosophical positions of the 20th century; being able to summarize essays verbally; being able to write an essay that reflects in a critical way the individual artistic research practice

Learning skills: writing scientific essays, investigating artistic phenomena, organizing and analyzing archives and source materials

Assessment	<i>Assessment details for module 1, 2, 3</i> Permanent presence in class is not compulsory but it is strongly recommended that students follow the lectures continuously and participate in the exercises and reviews. It is necessary to handle (or to learn to handle) technical media and appropriate methods to execute and document the research processes. <i>Assessment details for module 1 – Curatorial studies: theories and practices:</i> 1. Student participation in discussions and brain storming is necessary. Reading texts and discussing their impact for the development of the project is expected. 2. Every student has to prepare a small lecture on other artists relevant for Rahmann's work. 3. Students participate in organizational work: finding and ordering books, organizing transport, putting up the show. <i>Assessment details for module 2 – Exhibit design:</i> Achievements will be assessed in regard to the active, personal and group, class participation, discussion of the topics of the studio and the acquisition of transmitted case studies. The final evaluation will be based on attendance, engagement and contribution to the classes and to the preparation and realization of the final show. <i>Assessment details for module 3 – Artistic research:</i> It is compulsory to develop a detailed map and archive of the individual design / artistic research process, to complete this process during the semester, to develop the concept of storytelling and narratology in relation to the individual fields of research and to adapt this concept to the requirements of module 1. It is compulsory to write a couple of essays; 2. it is compulsory to set up and organize research material 3. It is compulsory to create a methodologically precise concept of the final artistic research project and to realize this concept in an appropriate way.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<i>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for</i>

	<i>the project which is agreed by the three professors, who evaluate the project according to the following criteria:</i> <i>Evaluation criteria and criteria for awarding marks for module 1 – Curatorial studies: theories and practices:</i> - Active Participation - Ability in writing an academic text <i>Evaluation criteria and criteria for awarding marks for module 2 – Exhibit design:</i> - Attitude to collaborate with the other participants of the class - Ability to summarize and present concepts and theories - Ability to follow all the steps of the making-of the final show - Clarity in presenting and structuring ideas - To show good will <i>Evaluation criteria and criteria for awarding marks for module 3 – Artistic research:</i> for the part of the research: (60% of the final mark) - innovative artistic research methods - a professional and logical arrangement and analysis of the material outcome for the use of the media: (20% of the final mark) - professional effort of appropriate techniques - ability to use the language of the different media - ability to criticize the individual medial results - ability to use the language of the media in a correct and creative way for the presentation and results: (20% of the final mark) - technical quality, appropriate to design in a professional manner - traceability of the concepts - logical form and objectiveness of the arguments
Required readings	<i>Module 1 – Curatorial studies: theories and practices:</i> Auslander, Philip, Liveness. Performance in Mediatized Culture, London/New York 1999, see especially pp. 43-63 Filipovic, Elena, What is an exhibition, in: Hoffmann, Jens, Ten Fundamental Questions of Curating, Milano 2013,

pp. 73-81

Hantelmann, Dorothea von, How to do Things with Art, Zurich/Dijon 2010

Kwon, Mion, One Place after Another: Notes on Site Specificity, in: Suderberg, Erika (ed.)

Space.Site.Intervention. Situating Installation Art, Minneapolis/London 2000, S. 38-63

Michalka, Matthias, to expose, to show, to demonstrate, to inform, to offer. Künstlerische Praktiken um 1990, in: ders. (ed), to expose, to show, to demonstrate, to inform, to offer. Künstlerische Praktiken um 1990, Köln 2015, pp. 11-21

Owens, Craig, From Work to Frame, or, Is There Life After "The Death of the Author"?, in: Ders., Beyond Recognition. Representation, Power, and Culture, Berkeley/Los Angeles/Oxford 1992, 122-139

Schaffaff, Jörn, Challenging Institutional Standard Time, in: Bismarck, Beatrice von, Frank Rike u.a., Timing. On the Temporal Dimension of Exhibiting, Berlin 2014, pp. 188-208

Smith, Terry, Thinking Contemporary Curating, New York 2012, especially Chapter 5, pp. 178-246

Steyerl, Hito, Is a Museum a Factory?, in: Bismarck, Beatrice von u.a., Cultures of the Curatorial, Berlin 2012, pp. 318-330

Storr, Robert, Show and Tell, in: Marincla, Paula (ed), What Makes a Great Exhibition?, Chicago 2007

Module 2 – Exhibit design:

Mura, Maddalena Dalla, Camuffo, Giorgio, Graphic Design, Exhibiting, Curating, Bolzano 2013

Oudsten, Kossmann, Mulder, Narrative spaces. On the Art of Exhibiting, Amsterdam 2012

Polano, Sergio, Mostrare: Exhibition design in Italy from the Twenties to the Eighties, Milan 1988

On Display - Mousse # 61 - Mousse Publishing, Milan 2016

	Exhibition views - Mousse # 50 - Mousse Publishing, Milan 2015 Module 3 – Artistic research: Rebentisch, Juliane: Theorien der Gegenwartskunst, Hamburg (Junius Vlg.) 2013 Majetschak, Stefan (Hg.): Klassiker der Kunstphilosophie, München (Beck Vlg.) 2005 Mareis, Claudia: Theorien des Design, Hamburg (Junius Vlg.) 2014 Rübel, Dietmar, Wagner, Monika, Wolff, Vera (Hg.): Materialästhetik, Hamburg (Reimer Vlg.) 2005 Boehm, Gottfried: Wie Bilder Sinn erzeugen, Berlin (Berlin Univ. Press) 2015
Supplementary readings	Module 1 – Curatorial studies: theories and practices: - Module 2 – Exhibit design: - Module 3 – Artistic research: Danto, Arthur C.: Die Verklärung des Gewöhnlichen, Frankfurt M. (suhrkamp Vlg.) 1991ff Feyerabend, Paul: Wissenschaft als Kunst, Frankfurt M. (suhrkamp Vlg.) 1984 Crimp, Douglas: Über die Ruinen des Museums, Berlin (Verlag der Kunst) 1993 Additional readings will be inserted into the reserve collection if necessary

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Descrizione del corso

Titolo del corso	STUDIO A "EXHIBIT" Flush-mounted – unter Putz – sotto intonaco
Codice del corso	97061
Settore scientifico disciplinare del corso	Modulo 1: L-ART/03 Modulo 2: ICAR/16 Modulo 3: M-FIL/05
Corso di studio	Bachelor in Design and Art (L-4)
Semestre	II
Anno del corso	I, II o III
Crediti formativi	20
Modulare	Si

Numero totale di ore di lezione	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti	370 (Modulo 1: about 210, Modulo 2: about 65, Modulo 3: about 95)
Frequenza	Non obbligatoria ma raccomandata
Corsi propedeutici	Per gli studenti immatricolati a partire dall'a.a. 2016/17: aver superato il progetto WUP.
Sito web del corso	

Descrizione progetto ed obiettivi formativi specifici	Il corso si inserisce nell'area di apprendimento dei corsi "di base" (modulo 1 e 3) e "caratterizzante" (modulo 2) del curriculum in Arte. DESCRIZIONE DELLO STUDIO <i>Descrizione del corso modulo 2 – Exhibit Design:</i> Il modulo 2 è strettamente collegato con il modulo 1 e intende chiarire e approfondire le metodologie per approcciarsi e presentare il lavoro di Fritz Rahmann. Molte delle sue opere è concettuale, in sito o effimera quindi una buona parte del lavoro sarà di ricerca di archivio in quanto i materiali di documentazione fotografica rappresenteranno un ruolo chiave nella mostra finale. Per questo motivo ci focalizzeremo su tematiche quali: l'utilizzo di oggetti di archivio, il re-enactment di lavori effimeri, la riproduzione (fotografica o video) di lavori passati, tutto questo accanto a lavori originali e altri materiali autografi quali schizzi, annotazioni, lettere. Oltre
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	a questo, una serie di letture, incontri (con curatori, artisti, collezionisti, storico), visite (musei, gallerie, artist run spaces) chiariranno diversi approcci e strategie di allestimento e modalità espositive. Questi aspetti saranno approfonditi in parallelo allo svolgimento di tutte le attività (redazione dei testi critici, realizzazione della comunicazione visiva e dell'exhibition design, scelta dei materiali, contatti con i prestatori, organizzazione dell'allestimento) che porteranno alla realizzazione della mostra finale. Obiettivi formativi modulo 2 – Exhibit design: • acquisire le conoscenze di base per essere in grado di valutare gli approcci che sottendono all'uso e all'esposizione di media diversi (fotografia, video, installazione, materiali cartacei); • l'acquisizione di esperienze e conoscenze riguardo diverse tipologie museali e di esposizioni, e le modalità per approcciarsi a queste diversità di significati; • l'acquisizione di una conoscenza di base relativamente a aspetti organizzativi e tecnici che portano alla realizzazione di una mostra; • l'acquisizione di esperienze riguardo la comunicazione, mediazione e promozione di una mostra.
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Modulo 2	Exhibit design
Docente	Stefano Riba office C1.06.b, Stefano.Riba@unibz.it webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/38680-stefano-riba
Settore scientifico disciplinare del docente	-
Lingua ufficiale del corso	Italiano
Orario di ricevimento	mar 14:00-16:00
Collaboratore didattico (se previsto)	-
Orario di ricevimento	-
Lista degli argomenti trattati	Curatela, exhibition design, museologia, strategie espositive riguardanti media diversi (fotografia, video, testo, installazioni), re-inactment, redazione testi critici, organizzazione mostre, allestimento mostre.
Attività didattiche previste	Seminari, lezioni, escursioni

Modulo 1	-> vedi versione inglese
Modulo 3	-> vedi versione tedesca
Risultati di apprendimento attesi	<i>Risultati di apprendimento attesi relativi al modulo 2 – Exhibit design:</i> Gli studenti imparano a seguire tutte le fasi di realizzazione di una mostra: dagli aspetti curatoriali a quelli organizzativi fino alla 'messa in scena' finale. Gli studenti imparano le diverse possibilità, strategie, e tecniche per veicolare, attraverso media diversi, le opere e il 'messaggio' da esse veicolato. Media diversi portano a significati e percezioni diverse, ogni scelta tecnica quindi implica anche una serie di motivazioni alla base delle decisioni prese (ex. Una fotografia incorniciata è diversa da una che non lo è. Una fotografia incorniciata 'a giorno') e diversa da una con un passepartout. Un video su uno schermo è diverso da uno proiettato ecc.). Gli studenti indagheranno poi la relazione tra le opere e lo spazio architettonico. In generale gli studenti impareranno come esibire opere altrui per poi essere in grado di fare lo stesso con le proprie.
Metodo d'esame	<i>Metodo d'esame relativo al modulo 2 – Exhibit design:</i> La valutazione riguarderà la partecipazione, personale alle attività della classe. La motivazione nei compiti assegnati, la propositività e l'impegno in tutte le fasi di preparazione della mostra finale.
Lingua dell'esame	Corrisponde alla lingua d'insegnamento
Criteri di misurazione e criteri di attribuzione del voto	<i>La valutazione dei singoli moduli non costituisce un voto a sé stante, ma è parte integrante della votazione complessiva del progetto. Il voto finale del progetto è unico ed è definito sulla base del coordinamento tra i tre docenti che valutano il progetto secondo questi criteri:</i> <i>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Exhibit design:</i> – Attitudine al lavoro di gruppo – Abilità di esprimere e sintetizzare concetti e teorie – Abilità di seguire e contribuire a tutte I compiti relativi allo svolgimento della mostra finale – Chiarezza di esposizione – Dimostrare buona volontà

Bibliografia fondamentale	<i>Modulo 2 – Exhibit design:</i> Mura, Maddalena Dalla, Camuffo, Giorgio, Graphic Design, Exhibiting, Curating, Bolzano 2013 Oudsten, Kossmann, Mulder, Narrative spaces. On the Art of Exhibiting, Amsterdam 2012 Polano, Sergio, Mostrare: Exhibition design in Italy from the Twenties to the Eighties, Milan 1988 On Display - Mousse # 61 - Mousse Publishing, Milan 2016 Exhibition views - Mousse # 50 - Mousse Publishing, Milan 2015
Bibliografia consigliata	<i>Modulo 2 – Exhibit design:</i> -

Syllabus

Beschreibung der Lehrveranstaltung

Titel der Lehrveranstaltung	STUDIO A "EXHIBIT" Flush-mounted – unter Putz – sotto intonaco
Code der Lehrveranstaltung	97061
Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung	Modul 1: L-Art/03 Modul 2: ICAR/16 Modul 3: M-FIL/05
Studiengang	Bachelor in Design und Kunst (L-4)
Semester	II
Studienjahr	Erstes, zweites oder drittes
Kreditpunkte	20
Modular	Ja

Gesamtanzahl der Vorlesungsstunden	180 (Modul 1:90; Modul 2: 60; Modul 3: 30)
Gesamtzahl der Laboratoriumsstunden	370 (Modul 1: ca.210; Modul 2: ca. 65; Modul 3: ca 95)
Gesamtzahl der Übungsstunden	
Anwesenheit	Nicht verpflichtend aber empfohlen
Voraussetzungen	Studierende ab dem akademischen Jahr 16/17 müssen das WUP Projekt bestanden haben
Link zur Lehrveranstaltung	

Spezifische Bildungsziele	<i>Kursbeschreibung Modul 3 – Künstlerische Forschung</i> Die Vorlesungen des Kurses geben einen allgemeinen Überblick über die Geschichte, Methoden und Praktiken der künstlerischen und wissenschaftlichen Forschungsarbeit. Die Übungen und Seminararbeit haben zum Ziel, zu untersuchen, zu erforschen und zu reflektieren über die Ergebnisse der Forschungen, um daraus professionelle Fähigkeiten und das erforderliche Wissen zu erlangen. Das Modul steht in direktem Zusammenhang mit dem Modul 1, weil es Grundlagenwissen, Fähigkeiten und kunsttheoretische Informationen vermittelt. Dazu kommen philosophische Themen, die wichtig sind, um das Phänomen der Kunstformen der Inhalte zu verstehen, die im Modul 1 beschrieben sind. Bildungsziele Modul 3 – künstlerische Forschung: • Den Erwerb von grundlegendem Wissen, um fähig zu sein, Kunstwerke, Prozesse und Erscheinungsformen von Ergebnissen künstlerischer Forschung und entsprechenden Aktivitäten zu erkennen und verstehen
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	• Den Erwerb von grundlegender Kenntnis der wichtigsten Veröffentlichungen und Diskurse zum Thema künstlerische Forschung • Den Erwerb des Wissens und des Verstehens der Unterschiede zwischen der künstlerischen Praxis und Praktiken des künstlerischen Forschens • Den Erwerb des Wissens und des Verstehens der Inhalte und wissenschaftlichen Standpunkte in aktuellen Diskussionen über künstlerische Forschung • Den Erwerb des Grundlagenwissens über die Kultur von Kunsttheorie, künstlerischer Forschung und künstlerischen Arbeitsmethoden in allen ihren Formen
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Modulo 1	-> siehe englische Version
Modulo 2	-> siehe italienische Version

Modul 3	Künstlerische Forschung
Dozent	Gerhard Glüher office F5.06, Gerhard.Glueher@unibz.it , tel. +39 0471 015140, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher
Wissenschaftlich disziplinärer Bereich des Dozenten	M-FIL/05
Unterrichtssprache	Deutsch
Sprechzeiten	Donnerstag 14.00 – 18.00 h (nach Voranmeldung durch Email, oder direkt nach den Vorlesungen)
Wissenschaftlicher Mitarbeiter (wenn vorgesehen)	-
Sprechzeiten	-
Auflistung der behandelten Themen	Geschichte, Phänomenologie, Methodik und Kritik der künstlerischen Forschung. Formen, Episteme und Rezeption von Ergebnissen künstlerischer Forschung. Philosophische und kunsttheoretischen Themen der zweiten Hälfte des 20. Jahrhunderts.
Unterrichtsform	Vorlesungen, Übungen, Seminardiskussionen
Erwartete Lernergebnisse	<i>Lernergebnissen für Modul 3 – künstlerische Forschung</i> Wissen und Verstehen: Zu kennen und zu wissen die wichtigsten Phänomene, Methoden und Handlungsweisen der künstlerischen Forschung, und zu verstehen, in welcher Weise sie durchzuführen sind.

	Anwenden von Wissen und Verstehen: Anwenden von Systemen, Methoden und Wahrnehmungsweisen einzelner Künstler und die Wechselwirkungen zwischen diesen Feldern zu verstehen. Urteilen: begründete Urteile fällen zu können über verschiedene Standpunkte wissenschaftlicher Literatur zu den behandelten Themen; sowie begründete Urteile über die eigene Arbeit der künstlerischen Forschung zu fällen. Kommunikative Fähigkeiten: das Verstehen schwieriger Texte zur Kunsttheorie und ausgewählter philosophischer Standpunkte des 20. Jahrhunderts. Fähig zu sein, solche Texte mündlich zusammenzufassen; fähig zu sein, einen Aufsatz zu schreiben, der die eigene Arbeit künstlerischer Forschung reflektiert und kritisch beschreibt. Lernstrategien und Lernfähigkeiten: das Schreiben wissenschaftlicher Texte, das Untersuchen künstlerischer Phänomene; Organisieren und Untersuchen von Archiven und Quellenmaterial.
Art der Prüfung	Prüfungsdetails für Modul 3 – künstlerische Forschung Regelmäßige Anwesenheit in den Vorlesungen und Seminaren ist nicht verpflichtend aber es wird dringend angeraten, dass die Studierenden die Vorlesungen regelmäßig besuchen und an den Übungen und Besprechungen teilnehmen. Es ist notwendig, dass technische Medien und andere angemessene Mittel beherrscht werden (bzw. Deren Beherrschung im Laufe des Semesters gelernt wird), mit denen die Forschungsarbeit durchgeführt und dokumentiert werden können. Verpflichtend ist es, eine genaue Aufzeichnung und ein Archiv des eigenen designerischen bzw. Künstlerischen Fortschrittes zu erstellen, diesen Fortschritt während des Semesters zu vervollständigen, ein eigenes Konzept des Erzählens in Beziehung zu den individuellen Feldern der Forschung zu entwickeln und dieses Konzept an die jeweiligen Erfordernisse der Bedürfnisse des Moduls anzupassen. Art der Prüfung: • Es wird das Verfassen von mehreren schriftlichen Texten verlangt • Es wird verlangt, dass Forschungsmaterial erstellt und organisiert wird

	• Es wird verlangt, dass ein methodisch genaues Konzept erstellt wird über die finale Forschungsarbeit • Es wird verlangt, dass dieses Konzept in einer angemessenen Weise künstlerisch realisiert wird
Prüfungssprache	Deutsch und Englisch
Bewertungskriterien und Kriterien für die Notenermittlung	Die Bewertung der einzelnen Module erfolgt nicht in drei getrennten Noten, sondern wird als gemeinsame Gesamtnote der Bewertung der Arbeit des Studios gegeben. Es gibt nur eine Endnote für das Studio, welche in Übereinkunft der drei Professoren gegeben wird, die die Studioarbeit gemäß den folgenden Kriterien bewerten: <i>Bewertungskriterien und Kriterien für das Erzielen der Noten für Modul 3 – Künstlerische Forschung:</i> Für den Teil der Forschung: (60% der Endnote) - innovative künstlerische Forschungsmethoden - ein professionelles und logisches Arrangement sowie die angemessene Analyse des materiellen Ergebnisses Für die Medienverwendung: (20% der Gesamtnote): - professioneller Umgang mit den entsprechenden Techniken - fähig zu sein, die Ausdrucksformen der Medien zu beherrschen - fähig zu sein, die medialen Ergebnisse zu kritisieren - fähig zu sein, die Ausdrucksformen der Medien richtig und schöpferisch zu benutzen Für die Präsentation der Ergebnisse (20% der Gesamtnote): - technische Qualität, die gutem Design professionell entspricht - Nachvollziehbarkeit des Konzeptes - logische Form und Objektivität der Argumentation
Pflichtliteratur	<i>Modul 3 – künstlerische Forschung:</i> <i>Rebentisch, Juliane: Theorien der Gegenwartskunst, Hamburg (Junius Vlg.) 2013</i> Majetschak, Stefan (Hg.): Klassiker der Kunstphilosophie, München (Beck Vlg.)2005 Mareis, Claudia: Theorien des Desihn, Hamburg (Junius Vlg.) 2014 Rübel, Dietmar, Wagner, Monika, Wolff, Vera (Hg.):

	Materialästhetik, Hamburg (Reimer Vlg.) 2005
	Boehm, Gottfried: Wie Bilder Sinn erzeugen, Berlin (Berlin Univ. Press) 2015
Weiterführende Literatur	<i>Modul 3 – künstlerische Forschung:</i> Danto, Arthur C.: Die Verklärung des Gewöhnlichen, Frankfurt M. (suhrkamp Vlg.) 1991ff Feyerabend, Paul: Wissenschaft als Kunst, Frankfurt M. (suhrkamp Vlg.) 1984 Crimp, Douglas: Über die Ruinen des Museums, Berlin (Verlag der Kunst) 1993 Zusätzliche Literatur wird bei Bedarf in die Reserve Collection eingefügt.