

## Syllabus

### Course description

<b>Course title</b>	<b>STUDIO C "INTERACT"</b> <b>Theory and Practice of the Performing Body.</b>
<b>Course code</b>	97063
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: L-ART/06
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	II
<b>Year</b>	1st, 2nd or 3rd
<b>Credits</b>	20
<b>Modular</b>	Yes

<b>Teaching language</b>	Module 1: English Module 2: Italian Module 3: English
<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>	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	<i>For students enrolled from 2016/17 onwards:</i> passed WUP project.
<b>Course page</b>	-

<b>Studio description and specific educational objectives</b>	<p>The course belongs to the class "caratterizzante" in the curriculum in Art.</p> <p><b>STUDIO DESCRIPTION</b></p> <p><b><i>Course description module 1 – Interaction/Performance:</i></b></p> <p>Aim of this module is to experiment and practice with the use of the body as expressive tool, and supervise the design and implementation of projects containing a 'live' component. The primary focus will be on the body and how it gets configured to deliver a meaningful expression directed at an external and receiving entity. Therefore, performance will be mainly approached as a medium which is defined by the relationship between the displayed body and an outer subject (the audience), and their sharing of a common temporal dimension.</p> <p>Classes will be an open work-environment in which to freely</p>
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test ideas and projects, practice movement and voice, compose a dramaturgy, share and assess (our) outcomes' content and implications. As well, we will debate around a set of concepts relevant to the 'live practice', and look at the work of selected authors to examine the notions of 'Identity and Identification' (chosen as guide-theme for this semester) to survey the notions of interpretation; role; positioning; adoption and exchange of persona.

While this module is particularly aimed at those interested in exploring the potentials of an expressing body through a live engagement, no prior experience with performance or live practice is required.

***Educational objectives module 1 –  
Interaction/Performance:***

- to increase self-confidence in using the body in a public environment;
- to train on analytical tools by means of which to reflect on one's own practice to recognize its peculiarities and contextualize them;
- to promote the activation of collaborative processes;
- to illustrate the features which define the nature of performance;
- to offer insights on contemporary performance practices.

***Course description module 2 – Experience Design:***

***THE END USAGE OF OBJECTS***

This module is based on the concept of design according to the Cambridge dictionary: "the way in which something is planned and made". The course is about the overall set of phases and processes making up a project plan: the setting up, conceptual framework, development and exposition of an installation or a performance. In this direction, the Key concepts of the course concern categories such as space/time and objects as basic elements to conceive an idea of design and what we will define "performing art". An object's use, manipulation, and transformation in time and space will be a specific focus of the course. Students will meet some artist whose work is based on the themes of the course.

Lastly, a seminar will be dedicated to the general topic of the Studio C Interact (2018 semester): IDENTITY AND IDENTIFICATION

***Educational objectives Module 2 – Experience***

***Design:***

- the acquisition of the essential basic knowledge regarding the main steps of a project plan from conception to exhibition, related to the idea of performing art
- the acquisition of knowledge to understand the main characteristics of the applications of the concept of performance in the arts and design
- the acquisition of the basic knowledge about the culture of design and its semantic field: i.e. "execution", "discharge", "conducting", "effecting", "accomplishment", "achievement", "completion", "dispatch", "implementation".
- knowledge of the most important aspects of performance history, from the mid-19th Century to our times, focused on space/time and its relationship with objects
- knowledge of some important contemporary art forms and exhibitions
- meeting some relevant artists on the Italian scene, discussing their projects and methods in order to gain more practical/theoretical know-how

***Course description module 3 – Media culture:***

What is Media? What is Culture? Above all, in which way theses complex concepts are correlated? Starting with an analysis of these fascinating concepts, the course seeks to reverse the trend of analyzing Media Culture as a field of studies strictly focused on the superstructure embodied by Cultural Industry.

The theoretical basis of this course is established through some McLuhan and Heidegger's theories in order to grasp the different media and technological contexts that generated the phenomenon of the commoditization of culture. Bearing in mind that every medium exerts an influence on the cognitive processes and the perception of space and time, the course seeks to highlight that the medium also exerts a direct influence on the organization of the social space. Therefore, it plays a primary role in social conflicts, in the production of value, in the development of narratives and in the creation of social imaginary.

This course aims at providing students with the fundamental notions to approach the analysis, the history, and the criticism of contemporary media culture. By analyzing the development of Media Culture as a field of studies, during the lessons, we will compare and discuss diverse theories and the socio-technological context that

generated them. Every theory will be examined as the product of specific socio-political, technological, and cultural contexts in order to better understand the close-knit relationship that exists between media, culture, ways of production of value and social structures. Particular emphasis will be placed on the generation of social imaginary and the contemporary phenomena that transformed this generation into a collective act.

More importantly, the course will pinpoint that every technological progress made in the field of media contributes to radically transforming the way in which the subject establishes relationships with its environment. With respect to this important topic, the course will deal with the relationship that exists between language, communication, and the organization of the social space. It will also examine how, in this framework, the passage from an intermedia to a transmedia approach radically transformed contemporary production of cultural objects. Therefore, a substantial part of the course will deal with some examples of collectivization of imaginary production in the frame of the collective intelligence that characterized the emergence of the Internet. This survey will aim at giving to the class the theoretical instruments to perform a critical analysis of our digital media context and to understand how media are transforming every social field.

***Educational objectives module 3 – Media culture:***

- The acquisition of the essential basic knowledge of looking critically at their own work and to deal with the complexities of the contemporary media society
- The acquisition of the knowledge and understanding of different media context as well as theoretical subjects
- To have the ability to grasp the main phenomena that characterizes our hypermedia society and to analyze them from a social and ethical perspective
- The acquisition of the basic knowledge concerning the culture of design in all its aspects
- Knowledge of the important aspects of the history and analysis of Media Culture
- Know how to apply the research methods and results in the project and to the various areas of the project itself
- To develop independent judgments in the critical evaluation of their work by using appropriate interpretive tools with respect to different contexts
- Communicate at a professional level and argue the reasons for their choices from a formal, technical scientific, and theoretical point of view

<b>Module 1</b>	<b>Interaction/Performance</b>
<b>Lecturer</b>	Italo Zuffi office C0.05.a, e-mail italo.zuffi@unibz.it, tel. +39 0471 015---, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/">https://www.unibz.it/en/faculties/design-art/academic-staff/person/</a>
<b>Scientific sector of the lecturer</b>	-
<b>Teaching language</b>	English
<b>Office hours</b>	Mon afternoon; Tue whole day; Wed whole day – in accordance with my calendar of presences.
<b>Teaching assistant (if any)</b>	Lucia Amara
<b>Office hours</b>	-
<b>List of topics covered</b>	The body and its arrangements; The gesture; Relation with the audience; Performativity; Identity and Identification; Expressing through the body and with the body; Personal narrative; From concept to execution; Private space/Public space; Poetic writing; Ephemeral and Persistent; Instances of contemporary performance practices.
<b>Teaching format</b>	The teaching will comprise of frontal lectures; group critiques; seminars/lectures with invited guests; body training; work assignments. Some sessions will be developed through a self-generative process by making use of ideas and intuitions to create novel work-patterns and directions.
<b>Module 2</b>	<b>Experience Design</b>
<b>Lecturer</b>	Lucia Amara office C0.05.a, e-mail lucia.amara@unibz.it, tel. +39 0471 015---, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/">https://www.unibz.it/en/faculties/design-art/academic-staff/person/</a>
<b>Scientific sector of the lecturer</b>	ICAR/13
<b>Teaching language</b>	Italian
<b>Office hours</b>	By appointment (please write to: lucia.amara@unibz.it)
<b>Teaching assistant (if any)</b>	-
<b>Office hours</b>	-
<b>List of topics covered</b>	Design, Performance art, Space, Time, Object, Writing, Exposition
<b>Teaching format</b>	Lectures, exercises, writing labs, projects/expositions, Gantt Charts, meetings with artist and experts
<b>Module 3</b>	<b>Media culture</b>
<b>Lecturer</b>	German A. Duarte Penaranda office C0.05.a, e-mail GDuarte@unibz.it, tel. +39 0471 015108, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte</a>
<b>Scientific sector of the lecturer</b>	- L-ART/06

<b>Teaching language</b>	English
<b>Office hours</b>	Wednesday: 15-17
<b>Teaching assistant (if any)</b>	-
<b>Office hours</b>	-
<b>List of topics covered</b>	Media Theory, Media Culture, Technology, Mass Media, Cyberculture, Digital Media, Sociology of Media.
<b>Teaching format</b>	Frontal Lectures

<b>Learning outcomes</b>	<p><b><i>Learning outcomes for module 1 – Interaction/Performance:</i></b></p> <p>The module objective is to share knowledge in relation to performance practice. Classes will offer insights on how to</p> <ul style="list-style-type: none"> <li>– Translate an idea spatially and temporally;</li> <li>– Reach a sharpness of gestures and movements;</li> <li>– Deal with the public space;</li> <li>– Structure and deliver a public presentation;</li> <li>– Recognize and contextualize a work content;</li> <li>– Activate collaborative processes;</li> <li>– Familiarize with a terminology relevant to performance.</li> </ul> <p><b><i>Learning outcomes for module 2 – Experience Design:</i></b></p> <p><u><i>Knowledge and understanding</i></u>  It is expected that students will gain the basics to define the relationship between design and performance</p> <p><u><i>Applying knowledge and understanding</i></u>  It is expected that students will be able to use the acquired knowledge to set up a project plan. In order to obtain this result students will be encouraged to present their projects in oral, graphic and written form</p> <p><u><i>Making judgments</i></u>  Students must gain the skills to analyze and read design and performative products using the correct critical strategies</p> <p><u><i>Communication skills</i></u>  The course's expected learning outcome is for the student to develop their communicational skills in order to acquire the ability to communicate at a professional level.</p> <p><u><i>Learning skills</i></u>  The students must acquire the skill to follow the main steps</p>
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	<p><i>and phases of a project</i></p> <p><b><i>Learning outcomes for module 3 – Media culture:</i></b></p> <p><u><i>Knowledge and understanding</i></u> It is expected that students show a global understanding and a critical approach to historical media phenomena. Further, it is expected that students demonstrate an understanding of contemporary ways of informing within the frame of digital technology.</p> <p><u><i>Applying knowledge and understanding</i></u> To improve student's understanding of the socio-political role played by media through their history. To broaden a student's gamut of theoretical knowledge within the field of media and enable them to apply this knowledge to any professional situation that requires a theoretical expertise. To improve the skills of analyzing, structuring, and orally presenting concepts and ideas in professional situations.</p> <p><u><i>Making judgments</i></u> The student will be able to analyze, interpret, and pertinently apply concepts to cultural products and media experiences. The student will be able to choose techniques and strategies to create or to analyze social phenomena in the field of media culture. A further expected outcome is to enable the student to critically understand the socio-cultural impact of media technologies, and, consequently to approach them ethically and responsibly.</p> <p><u><i>Communication skills</i></u> The course's expected learning outcome is that the students further develop their communication skills. Students should be able to clearly communicate, at a professional level, projects, information, concepts, and solutions related to the questions of media society.</p> <p><u><i>Learning skills</i></u> Students will improve their research methods, as well as how to pertinently apply them during the development of projects and research projects concerning different fields of media.</p>
<b>Assessment</b>	<p><b><i>Assessment details for module 1 – Interaction/Performance:</i></b></p> <ul style="list-style-type: none"> <li>• Evaluation will be based on attendance, engagement and contribution to the classes, ability to develop projects involving the body in a live/performative</li> </ul>



	<p>modality, and the submission of a short written dissertation (tesina) on a topic chosen on an individual basis.</p> <p><b><i>Assessment details for module 2 – Experience Design:</i></b></p> <ul style="list-style-type: none"> <li>• Oral Examination</li> </ul> <p><b><i>Assessment details for module 3 – Media culture:</i></b></p> <ul style="list-style-type: none"> <li>• Oral Examination</li> </ul>
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p>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 the project which is agreed by the three professors, who evaluate the project according to the following criteria:</p> <p><b><i>Evaluation criteria and criteria for awarding marks for module 1 – Interaction/Performance:</i></b></p> <p>It will be evaluated</p> <ul style="list-style-type: none"> <li>– the ability to make connections between the three modules of the Studio;</li> <li>– the acquisition of knowledge about the medium of performance;</li> <li>– the ability to contextualize and reflect on the projects developed within the course;</li> <li>– the ability to make choices autonomously;</li> <li>– the knowledge of one or more texts from the bibliography.</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 2 – Experience Design:</i></b></p> <ul style="list-style-type: none"> <li>– Ability to present a project in writing in its most important steps</li> <li>– Ability to summarize and present concepts and theories presented in the required reading</li> <li>– Clarity in presenting and structuring ideas</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Media culture:</i></b></p> <ul style="list-style-type: none"> <li>– Ability to summarize and present concepts and theories presented in the required readings</li> <li>– Ability to establish relationships between theories and socio-technological contexts.</li> <li>– Clarity in presenting and structuring ideas</li> </ul>



<p><b>Required readings</b></p>	<p><b><i>Module 1 – Interaction/Performance:</i></b></p> <p>Giorgio Agamben: Pulcinella ovvero Divertimento per li ragazzi. Nottetempo, 2015</p> <p>Claire Bishop: Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso Books, 2012</p> <p>Claire Bishop (ed. by): Participation. Whitechapel Gallery and The MIT Press, 2006</p> <p>Thomas Bernhard: Amras. 1964</p> <p>Nicolas Bourriaud: Relational Aesthetics. Les presses du reel, 2006 (Estetica relazionale. postmedia, 2010)</p> <p>Michele Di Stefano and Margherita Morgantini: Agenti autonomi e sistemi multiagente. Quodlibet, 2012</p> <p>Patricia Drück, Inka Schube: Soziale Kreaturen. Wie Koerper Kunst wird. Social Creatures. How Body becomes Art. Ostfildern-Ruit, Hatje Cantz Verlag, Sprengel Museum, 2004</p> <p>Elena Filipovic: David Hammons, Bliz-aard Ball Sale. The MIT Press, 2017</p> <p>Andrea Fraser: Texts, Scripts, Transcripts. Walther König, 2013</p> <p>Boris Groys: History Becomes Form. Moscow Conceptualism. The MIT Press, 2010 and 2013</p> <p>Sven Lütticken: History in Motion: Time in the Age of the Moving Image. Sternberg Press, 2013</p> <p>Sven Lütticken: Cultural Revolution: Aesthetic Practice after Autonomy. Sternberg Press, 2017</p> <p>Dmitrij Prigov (ed. by Alessandro Niero): Oltre la poesia. Marsilio, 2014</p> <p>Dmitrij Prigov (ed. by Alessandro Niero): Trentatré testi. Terra Ferma Edizioni, 2011</p> <p>Giovanna Zapperi: L'artista è una donna. Ombre Corte, 2014</p> <p><b><i>Module 2 – Experience Design:</i></b></p> <p>V. Athanassopoulos, <i>Quand le discours se fait geste – Regards croisés sur la conférence-performance</i>, Le presses</p>
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du réelle, Dijon 2018.

B. Cvejic, *Choreographing Problems : Expressive Concepts in European Contemporary Dance and Choreography*, Palgrave Macmillan UK 2005.

R. Goldberg, *Performance Art: From Futurism to the Present*, Thames & Hudson, London and New York 2011.

J. Kelleher, *The Illuminated Theatre: Studies on the Suffering of Images*, Routledge, London and New York 2014.

Kinkaleri, *2001-2008. La scena esausta*, Ubulibri, Milano 2008.

L. Lippard, *The Dematerialization of the Art Object from 1966 to 1972*, University of California Press, Berkeley 1997.

M. Huxley - N. Witts, *The Twentieth Century Performance Reader*, London and New York 1996.

### **Module 3 – Media culture:**

- Marshall McLuhan, *Understanding Media. The Extensions of Man*, Cambridge Massachusetts: MIT Press, pp. 7-32 (Chapters 1. The medium is the message - Media Hot and cold)

- Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*.

- Raymond Williams, *Base and Superstructure in Marxist Cultural Theory*

- Raymond Williams, *Means of Communication as Means of Production*

- Edward S. Herman and Noam Chomsky, *Manufacturing Consent. The political Economy of the Mass Media*, (excerpt) Chapter 1. A propaganda Model.

- Guy Debord, *The Society of Spectacle*, (Excerpt) Chapter 1. The Culmination of Separation and Chapter 2. The Commodity as Spectacle.

- Dick Higgins, *Statement on Intermedia* (short article - 1966)

- Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, (Excerpt) Chapter 3. Searching for the Origami Unicorn. The Matrix and Transmedia Storytelling.

	<ul style="list-style-type: none"> <li>– Manuel Castells, Internet Galaxy. Reflections on the Internet, Business, and Society, (Excerpt) Chapter 1. Lessons from the history of the Internet and Chapter 2. The Culture of the Internet.</li> <li>– Yochai Benkler, The Wealth of Networks. How Social Production Transforms Markets and Freedom (Excerpt), Chapter 6. Political Freedom Part I. The Trouble with Mass Media</li> </ul>
<b>Supplementary readings</b>	<p><b><i>Module 1 – Interaction/Performance:</i></b></p> <p>- Additional readings will be provided during the classes.</p> <p><b><i>Module 2 – Experience Design:</i></b></p> <p>- The specific bibliography will be provided during the course</p> <p><b><i>Module 3 – Media culture:</i></b></p> <p>- A series of texts that will be communicated and posted on the reserve collection.</p>