Syllabus
Course description

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

Teaching language	Module 1: English Module 2: Italian Module 3: English
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: Have passed the WUP project.
Course page	---

Studio description and specific educational objectives	The course belongs to the class "caratterizzante" in the curriculum in Art. **STUDIO DESCRIPTION** *Course description module 1 – Interaction/Performance:* Aim of the module is to experiment and practice with the use of the body as expressive tool, and to 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. Performance will be mainly approached as a medium defined by the relationship between the displayed body and an outer subject (the audience), and their sharing of a common temporal dimension. Classes will be an open work-environment in which to freely test ideas and projects, practice with movement

and sound, compose a dramaturgy, share and assess our outcomes' content and implications. As well, we will explore a set of concepts relevant to the 'live practice', and look at the work of selected authors to examine and discuss around the notion of 'IN-HUMAN' (chosen as guide-theme for this semester) in its double meaning – both as something which exceeds and is alien to the human scale; and as something which acts against the human well-being and entirety.

While this studio 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 the 'use' of the body
- to promote the activation of collaborative processes
- to train on analytical tools
- to train on self-reflection (to identify the features of one's own practice, and contextualize them)
- to share insights on contemporary performance practices.

Course description module 2 – Experience Design:
This module's approach is theoretical, but its theory comes out of performative practices and is related to them, assuming that performance as an artistic practice is the result of the inseparable relationship between theory and praxis. The module is organised around three focal points: 1) performance theory; 2) body alphabet; 3) exercises in vision: *to observe in order to act.* Starting from this framework, the main topics of the module concern the origin and history of a practice of the body that began with Antonin Artaud in the 20th century, and through artistic practices as John Cage's in the 50s have developed to the present day. At the same time students will learn to deduce the principles of practice from theory, the lexicon and the words of performing art. Knowledge of works by important artists on the international scene is a fundamental part of the module, with students analysing these artworks (video) in order to discover the principles of art composition. Alongside the study of theory, the aim of the course is to go through the entire series of phases and processes that make up a project plan: setting up, providing a conceptual framework, developing and exhibiting an installation or a performance. The key concepts of this module concern categories such as the body, space/time and objects as basic elements to conceive an idea of

design and what we will define "performing art" or performativity, from a political point of view as well.
Written exercises will be given during the course, to be handed in by certain date and evaluated for the final exam.
Students will meet a few artists whose work is based on the topics of the course.
The excursion activity program will be communicated the beginning of the course, as a fundamental part of the module's program.

Educational objectives Module 2 – Experience Design:

- knowledge of the most important aspects of the history of performance from the mid-19th century to our times, focused on space/time and its relationship with objects
- the acquisition of the basic vocabulary of performance art
- the acquisition of an understanding of the main characteristics of the applications of the concept of performance in the arts and design
- knowledge of some important contemporary art forms and exhibitions
- the acquisition of the essential basic knowledge regarding the main steps of a "performative" project, from conception to exhibition
- the acquisition of the basic knowledge concerning the culture of design and its semantic field: i.e. "execution", "discharge", "conducting", "effecting", "accomplishment", "achievement", "completion", "dispatch", "implementation".
- learning to converse with the artists who will be invited during the course, in order to gain greater practical/theoretical knowhow

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 and in the perception of the self.

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

Module 1	Interaction/Performance
Lecturer	Italo Zuffi office C0.05.b, e-mail italo.zuffi@unibz.it, tel. +39 0471 015---, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/38681-italo-zuffi
Teaching language	English
Office hours	Office hours and teaching hours will be on Mondays afternoon; Tuesdays whole day; Wednesdays whole day.
List of topics covered	The body and its arrangements; Personal narrative; The gesture; Relation with the audience; Identity/Identification; Expressing *through* the body and *with* the body; From concept to execution; Private space/Public space; Ephemeral/Persistent; Drawing through close observation; Instances of contemporary performance practices.
Teaching format	The teaching will comprise of lectures; body training; group critiques; seminars/lectures with invited guests; work assignments.

Module 2	Experience Design
Lecturer	Lucia Amara office C0.05.b, e-mail lucia.amara@unibz.it, tel. +39 0471 015---, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/38957-lucia-maria-amara
Teaching language	Italian

Office hours	Office hours and teaching hours will be on Mondays afternoon; Tuesdays whole day; Wednesdays whole day.
List of topics covered	Performance art, Performativity, Design, Body, Voice, Space, Time, Object, Writing, Exposition
Teaching format	Frontal lectures, writing exercises, analyses of performances or video-performances, labs

Module 3	Media culture
Lecturer	German A. Duarte Penaranda office F5.08, e-mail GDuarte@unibz.it, tel. +39 0471 015108, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte
Scientific sector of the lecturer	L-ART/06
Teaching language	English
Office hours	Wednesday: 15-17
List of topics covered	Media Theory, Media Culture, Technology, Mass Media, Cyberculture, Digital Media, Sociology of Media.
Teaching format	Frontal Lectures

Learning outcomes	*Learning outcomes for module 1 – Interaction/Performance:* In sharing knowledge in relation to performance practice, classes will be a place where to • Translate an idea spatially and temporally • Express your narrative • Reach a sharpness of gestures and movements • Deal with the public space • Recognize and contextualize a work content • Activate collaborative processes • Familiarize with a terminology relevant to performance • Structure and deliver a public presentation. *Learning outcomes for module 2 – Experience Design:* Knowledge and understanding Students are expected to gain the basics in defining the relationship between theory and performance Applying knowledge and understanding Students are expected to 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 Making judgments Students must gain the skills required to analyze and read

design and performative products using the correct critical strategies

Communication skills
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.

Learning skills
Students must acquire the skills required to follow the main steps and phases of a project

Language skills
Students are expected to enhance their linguistic skills in the official language of the course to the utmost degree, in order to use them effectively in artistic planning

Learning outcomes for module 3 – Media culture:

Knowledge and understanding
- To acquire a critical approach to historical-media and cultural phenomena
- To analyze the emergence of performance as an artistic practice through the basic knowledge acquired in media theory and cultural studies.

Applying knowledge and understanding
- The ability to grasp the socio-political role played by media and artistic practices and to know how to look at these critically.
- To apply this knowledge to any professional situation that requires a theoretical expertise as well as to develop appropriated solutions in terms of the proposal/response of the project.

Making judgments
- To develop an independent judgment both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the context where they are going to apply their own artistic practice and/or continue their studies, assessing also the social and ethical aspects.

Communication skills
- To be able to clearly communicate, at a professional level, projects, information, concepts, and solutions related to the questions of media society and artistic practices.

Learning skills
- To 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 and art.
Assessment	*Assessment details for module 1 – Interaction/Performance:* The final assessment will consist of an individual and informal moment of discussion about the course (what has been achieved and what has been left out). *Assessment details for module 2 – Experience Design* Oral Examination *Assessment details for module 3 – Media culture:* Oral Examination
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	*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:* *Evaluation criteria and criteria for awarding marks for module 1 – Interaction/Performance:* • attendance and contribution to the classes; • ability to make choices autonomously; • the 'quality' of the work/s presented during the semester and of those submitted for the final presentation; • the implementation of collaborative processes; • the ability to contextualize and reflect on the projects developed during the course; • the reading of one or more texts from the bibliography. *Evaluation criteria and criteria for awarding marks for module 2 – Experience Design:* - Awareness and acquisition of the major theories in the history of performance art. - Ability to formulate individual elaborations of the theories studied, and ability to use them to enhance the path undertaken by each student in developing their own projects - Ability to summarize and present concepts and theories found in the required reading - Ability to present one's own project orally and in writing, including its most important steps

	- Ability to provide a personal elaboration of the theories studied - Clarity, originality and complexity in presenting and structuring ideas <u>The following broader abilities will also be evaluated during the lessons:</u> - Constancy and commitment during the lessons - A proactive approach towards the work done and the learning process - Ability to interact with individuals and groups *Evaluation criteria and criteria for awarding marks for module 3 – Media culture:* - 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

Required readings	*Module 1 – Interaction/Performance:* Giorgio Agamben: *Pulcinella ovvero Divertimento per li regazzi.* Nottetempo, 2015 Vittorio Arrigoni: *Restiamo umani*. manifestolibri, 2010 Claire Bishop: *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso Books, 2012 Claire Bishop (ed. by): *Participation*. Whitechapel Gallery and The MIT Press, 2006 Thomas Bernhard: *Amras*. 1964 Nicolas Bourriaud: *Relational Aesthetics*. Les presses du reel, 2006 (*Estetica relazionale.* postmedia, 2010) Michele Di Stefano and Margherita Morgantin: *Agenti autonomi e sistemi multiagente.* Quodlibet, 2012 Patricia Drück, Inka Schube: *Soziale Kreaturen. Wie Koerper Kunst wird. Social Creatures. How Body becomes Art*. Ostfildern-Ruit, Hatje Cantz Verlag, Sprengel Museum, 2004 Elena Filipovic: *David Hammons, Bliz-aard Ball Sale.* The MIT Press, 2017

Andrea Fraser: *Texts, Scripts, Transcripts.* Walther König, 2013

Gabriella Giannachi, Jonah Westerman: *Histories of Performance Documentation. Performativity as Curatorial Strategy.* Routledge 2018

Boris Groys: *History Becomes Form. Moscow Conceptualism.* The MIT Press, 2010 and 2013

Primo Levi: *Se questo è un uomo.*

Jean-Francois Lyotard: *The Inhuman. Reflections on Time.* 1992

Sven Lütticken: *History in Motion: Time in the Age of the Moving Image.* Sternberg Press, 2013
Sven Lütticken: *Cultural Revolution: Aesthetic Practice after Autonomy.* Sternberg Press, 2017

Dmitrij Prigov (ed. by Alessandro Niero): *Oltre la poesia.* Marsilio, 2014
Dmitrij Prigov (ed. by Alessandro Niero): *Trentatré testi.* Terra Ferma Edizioni, 2011

Giovanna Zapperi: *L'artista è una donna.* Ombre Corte, 2014

Module 2 – Experience Design:

The bibliography will be suggested at the end of each module, and further texts and videos are available in the reserve collection

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*

	- **Guy Debord**, *The Society of Spectacle*, (Excerpt) <u>Chapter 1</u>. *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.* -**Antonio Caronia**, *Il Cyborg. Saggio sull'uomo artificiale*, Shake edizioni, Milano, 2008.
Supplementary readings	*Module 1 – Interaction/Performance:* Additional readings will be provided during the classes. *Module 2 – Experience Design:* Additional readings will be provided during the classes. *Module 3 – Media culture:* - A series of texts that will be communicated and posted on the reserve collection.

Syllabus
Descrizione del corso

Titolo del corso	**STUDIO C – INTERACT** **Theory and Practice of the Performing Body.**
Codice del corso	97063
Settore scientifico disciplinare del corso	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: L-ART/06
Corso di studio	Corso di laurea in Design e Arti (L-4)
Semestre	Semestre invernale
Anno del corso	2°, 3°
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: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)
Corsi propedeutici	Per studenti immatricolati a partire dall'a.a. 2016/17: avere superato il progetto WUP
Frequenza	non obbligatoria ma raccomandata

Descrizione progetto ed obiettivi formativi specifici: modulo 2 – Experience design	Il corso si inserisce nell'area di apprendimento dei corsi " "caratterizzante" del curriculum in arte. **DESCRIZIONE DEL PROGETTO** *Descrizione del corso modulo 2 – Experience design* L'approccio di questo modulo è tipo teorico, ma è una teoria che nasce da pratiche performative e a queste si rivolge partendo dall'idea che la performance come pratica artistica è nata all'interno di una relazione inseparabile tra concetto e prassi. Il modulo si articola attorno a tre focus principali: 1) Teoria della performance 2) Alfabeto del corpo; 3) Esercizi di visione: *saper vedere per saper fare*. All'interno di queste cornici, si studieranno le origini della performance seguendo le tracce di una pratica del corpo che nel novecento ha avuto il suo inizio con Antonin Artaud e che, attraverso differenti pratiche artistiche, come quella sviluppata da John Cage a partire dagli anni sessanta, si è sviluppata fino ai nostri giorni. Inoltre gli studenti apprenderanno a dedurre dalla teoria i principi della pratica e il lessico specifico della performing art. Fa parte integrante del corso la visione di video di opere di artisti importanti della scena internazionale che saranno analizzate durante le lezioni individuando i principi di

composizione artistica. Il corso affronta l'insieme delle fasi e dei processi che organizzano un piano progettuale: la messa a punto, la cornice concettuale e pragmatica, l'esposizione in termini di istallazione/performance, o "performatività", anche da un punto di vista politico.

Nel corso del modulo saranno svolte esercitazioni scritte, da consegnare in date da concordare, e che saranno valutate ai fini dell'esame finale.

Gli studenti incontreranno alcuni artisti della scena contemporanea in forma di laboratori o conferenze.

All'inizio del corso verrà comunicata l'attività di "exkursion" che costituisce parte fondamentale del programma.

Obiettivi formativi modulo 2 – Experience Design

- Apprendere gli aspetti più importanti della storia della performance, dalla metà del novecento fino ai nostri giorni.
- Acquisire il lessico dell'arte performativa.
- Imparare a comprendere le applicazione del concetto di performance nelle arti e nel design
- Imparare a riconoscere le forme artistiche e le forme contemporanee di esibizione.
- Acquisire la conoscenza di base riguardante la progettualità e i suoi campi semantici: per esempio.
- Imparare a mettersi in dialogo e confrontarsi con gli artisti invitati durante il corso per acquisire e potenziare le proprie conoscenze teorico/pratiche.

Modulo 1	-> vedi syllabus in lingua inglese

Modulo 2	Experience Design
Docente	Lucia Amara office C0.05.b, e-mail lucia.amara@unibz.it, tel. +39 0471 015--, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/38957-lucia-maria-amara
Lingua ufficiale del corso	Italiano
Orario di ricevimento	Nei giorni da Lunedì a Mercoledì
Lista degli argomenti trattati	Le origini della performance dagli anni quaranta ai nostri giorni.
Attività didattiche previste	Lezioni frontali, esercitazioni scritte, laboratori, progetti, visione e analisi di video di performance, esercizi compositivi.

Modulo 3	-> vedi syllabus in lingua inglese

Risultati di apprendimento attesi	*Risultati di apprendimento attesi relativi al modulo 2 – Experience Design:*
	- Acquisizione consapevole delle teorie più importanti della storia della perfomance art - Capacità di rielaborazione personale delle teorie studiate e abilità a utilizzarle per potenziare il proprio percorso e lo sviluppo dei propri progetti - Abilità a sintetizzare ed esporre concetti e teorie oralmente e in forma scritta - Capacità di rielaborare in modo personale le teorie studiate - Chiarezza, originalità e complessità nel presentare e strutturare le proprie idee Verranno inoltre valutate nel corso delle lezioni anche le seguenti competenze trasversali: - Costanza e impegno durante le lezioni - Atteggiamento propositivo nei confronti del lavoro e del percorso di apprendimento - Capacità di interagire con i singoli e con il gruppo

Metodo d'esame	*Metodo d'esame relativo al modulo 2 – Experience Design* Esercitazioni scritte infrasemestrali e colloquio orale finale
Lingua dell'esame	Italiano (lingua di insegnamento)
Criteri di misurazione e di attribuzione del voto	*Criteri di misurazione e di attribuzione del voto relativi al modulo 1 – Interaction/Performance:* • la frequenza e partecipazione attiva alle classi; • la capacità di decidere autonomamente; • la qualità dei progetti realizzati nel corso del semestre, e di quelli presentati in occasione della presentazione finale; • il contributo a processi collaborativi; • la capacità di contestualizzare e riflettere sui progetti realizzati (propri e degli altri studenti); • la lettura di uno o più testi dalla bibliografia. *Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Experience Design:* La valutazione finale risulterà dall'insieme dato dall'acquisizione delle competenze sopra elencate (vedi *Risultati di apprendimento attesi relativi al modulo 2 – Experience Design*) insieme all'esito dell'esame orale. *Criteri di misurazione e di attribuzione del voto*

	relativi al modulo 3 – Media Culture: • Capacità di sintetizzare e presentare concetti e teorie contenute nelle letture richieste • Capacità di mettere in relazione le teorie e i contesti socio-tecnologici • Chiarezza nella presentazione e nella strutturazione delle proprie idee

Bibliografia	*Modulo 2 – Experience Design:* - La bibliografia verrà suggerita di volta in volta alla fine di ogni modulo/argomento. Ulteriori testi e opere-video sono disponibili nella reserve collection