

## Syllabus

### Course description

<b>Course title</b>	STUDIO A "EXHIBIT" <i>Reading the Subject</i>
<b>Course code</b>	97061
<b>Scientific sector</b>	Module 1: L-ART/03 formazione umanistica di base Module 2: ICAR/16 design e comunicazioni multimediali Module 3: M-FIL/05 formazione umanistica di base
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester
<b>Year</b>	2 <sup>nd</sup> , 3 <sup>rd</sup>
<b>Credits</b>	20
<b>Modular</b>	Yes

<b>Teaching language</b>	Module 1: English Module 2: Italian Module 3: German
<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>	For students enrolled from 2016/17 onwards: to have passed the WUP project.

<b>Studio description and specific educational objectives</b>	<p>The course belongs to the class "di base" (module 1 and module 3) and "caratterizzante" (module 2) in the curriculum in Art.</p> <p><b>STUDIO DESCRIPTION</b>  <i>Course description module 1 – Curatorial studies: theories and practices:</i>  The course will work on an exhibit devoted to contemporary understandings of the subject. The students form a curatorial research group (whose possible examples – historical or contemporary – can be on one side the 'Anarchitecture' group or, on the other side, the curatorial work currently conducted at the Canadian Center of Architecture in Montreal). The main focus will be on the question: How 'the subject' is constructed today. This refers on the theoretical background (Kafka, Deleuze, Lacan, Butler) as well as on the own practice of the participating artists/students. The object of analysis and discussion will not only be the identity of other people and artists, but also the identity of the participants themselves mirrored in their</p>
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	<p>habits of discussing, researching, producing. After a first discursive introduction, the students will be asked to start their own creative curatorial practice that will include the documentation of contemporary habits of identity construction. The use of archival materials is foreseen.</p> <p>The outcome of the work within the studio will refer to both a private design collection and a contribution to the exhibition "Maximilian I – The Unfinished Dream of Memory" (Landesmuseum Südtirol).</p> <p><b><i>Educational objectives module 1 – Curatorial studies: theories and practices:</i></b></p> <ul style="list-style-type: none"> <li>• The student acquires a specific contemporary understanding of the subject as a (social) construction. He/she learns about forms of identity construction of artists in the last twenty years. (f.e. Sherman, Warhol, Kippenberger)</li> <li>• The student exercises a sensitivity in constructing his/her own identity, with a special focus on undefined dimensions and possibilities of transgression.</li> <li>• The student experience the productive dimensions of different media (writing, photography, drawing, etc.) in developing his/her own identity. The module puts specific attention on the relation between theory and practice: Thought should always be felt dependent of habitus.</li> <li>• The student develops his/her own ability to transfer the considerations listed above into curatorial decisions and their translation into the formal aspects of an exhibition. Of peculiar importance is the acknowledgment that the act of exhibiting (showing) doesn't exclude other forms of artistic production (as writing, performing etc...).</li> </ul> <p><b><i>Course description module 2 – Exhibit design:</i></b></p> <p>The course is mainly devoted to a private design collection. It poses the question of how this collection could be presented in an original way, including access via internet. Different types of design presentations will be analyzed, the specific intentions of the presentation of a private collector will be discussed. Artistic collections will also be studied. A private collection constructs a specific image of the collector himself. In this way the module 2 is connected to module 1.</p> <p>Besides, a series of readings, visiting artists, curators and collectors and the visit of museums and collections will clarify the theoretical and technical matters in relation to the exhibit of a collection. All these aspects will be examined and contextually put in practice along with all the other tasks which the making of an exhibition requires</p>
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	<p>(design and production of exhibition devices, signage and visual communication, art handling and setting up).</p> <p>In the frame of an intensive module within the course the students will work on a contribution to the exhibition "Maximilian I – The Unfinished Dream of Memory" (Landesmuseum Südtirol).</p> <p><b><i>Educational objectives Module 2 – Exhibit design:</i></b></p> <ul style="list-style-type: none"> <li>• the acquisition of the essential knowledge in order to be able to evaluate the use of different devices for showing various media (design, photography, installation, video, printed matters);</li> <li>• the acquisition of the knowledge and understanding of different types of museums and collections;</li> <li>• the acquisition of the knowledge and understanding of different forms of exhibitions and the analysis of the relation between objects (artworks), space and audience;</li> <li>• the acquisition of the knowledge concerning organizational and technical aspects of exhibitions;</li> <li>• the acquisition of the basic concerning the communication, mediation and promotion of an exhibition/collection.</li> </ul> <p><b><i>Course description module 3 – Artistic research:</i></b> The course discusses, firstly, the phenomenon "art piece" in the 20th century and its contemporary manifestations. Originating from the materialized object as result of artistic thinking and acting, up to a piece, which has no material form, and which exists as ephemeral entity. This development and variable system will be examined by selected examples of art pieces. The course deals secondly with the art-philosophical variety of notions about the art piece - historically and con-temporarily. Thirdly the lecture will be accompanied by two seminars, which serve as theoretical promotors for modules Curatorial studies and Exhibit design of the project.</p> <p>Seminar one is about the topic "Text as image and pictures as text". Seminar two discusses the topic: "Different possibilities to change the meaning of commodities in an exhibition by means of creative / artistic work".</p> <p><b><i>Educational objectives module 3 – Artistic research:</i></b></p> <ul style="list-style-type: none"> <li>• the acquisition of the essential basic knowledge to be able to understand the history and theory, the processes and phenomena in which way the art piece was described.</li> <li>• the acquisition of the essential basic knowledge of the most important publications and discourses to</li> </ul>
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	<p>describe and analyze art pieces in relation to artistic research practices.</p> <ul style="list-style-type: none"> <li>• the acquisition of the knowledge and understanding of the difference between art practice and artistic research practice</li> <li>• the acquisition of the basic knowledge concerning the culture of art theory, artistic research and artistic methods in all its aspects</li> <li>• the acquisition of the essential basic knowledge to be able to recognize artifacts, processes and phenomena of artistic research results and activities.</li> <li>• the acquisition of the essential basic knowledge of the most important publications and discourses of artistic research</li> <li>• the acquisition of the knowledge and understanding of the difference between art practice and artistic research practice</li> <li>• the acquisition of the basic knowledge concerning the culture of art theory, artistic research and artistic methods in all its aspects</li> </ul>
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<b>Module 1</b>	<b>Curatorial studies: theories and practices</b>
<b>Lecturer</b>	<p>Stephan Schmidt-Wulffen  office F5.07, <a href="mailto:Stephan.SchmidtWulffen@unibz.it">Stephan.SchmidtWulffen@unibz.it</a>,  tel. +39 0471 015274,  webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen">https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen</a></p> <p>Roberto Gigliotti  office C4.03A , <a href="mailto:roberto.gigliotti@unibz.it">roberto.gigliotti@unibz.it</a>  tel. +39 0471 015229  webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/7630-roberto-gigliotti">https://www.unibz.it/it/faculties/design-art/academic-staff/person/7630-roberto-gigliotti</a></p>
<b>Scientific sector of the lecturer</b>	Stephan Schmidt Wulffen - L/Art03 Roberto Gigliotti - Icar/16
<b>Teaching language</b>	English
<b>Office hours</b>	Stephan Schmidt-Wulffen – Monday 14.00-16.00 (on appointment) Roberto Gigliotti – Monday 14.00-16.00 (on appointment)
<b>List of topics covered</b>	<ul style="list-style-type: none"> <li>• Curatorial studies (museology)</li> <li>• Exhibition studies</li> <li>• Exhibition design (museography)</li> <li>• Contemporary understandings of how 'the subject' is constructed today with reference to the theoretical background (Kafka, Deleuze, Lacan, Butler)</li> <li>• Identity construction</li> </ul>
<b>Teaching format</b>	Frontal lectures, seminars, visit to exhibitions, studio visits, practical exercises, readings.

<b>Module 2</b>	<b>Exhibit design</b>
<b>Lecturer</b>	Stefano Riba office F1.04, <a href="mailto:Stefano.Riba@unibz.it">Stefano.Riba@unibz.it</a> , tel. +39 0471 015277, webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/38680-stefano-riba">https://www.unibz.it/en/faculties/design-art/academic-staff/person/38680-stefano-riba</a>
<b>Teaching language</b>	Italian
<b>Office hours</b>	Mon 10-12
<b>List of topics covered</b>	<ul style="list-style-type: none"> <li>• Exhibition design</li> <li>• Museology</li> <li>• Museography</li> <li>• Contemporary art</li> <li>• Artistic language</li> <li>• Art handling</li> <li>• Artistic production</li> <li>• Semiotics</li> </ul>
<b>Teaching format</b>	Frontal lectures, practice exercises, excursions

<b>Module 3</b>	<b>Artistic research</b>
<b>Lecturer</b>	Gerhard Glüher office F1.05, <a href="mailto:Gerhard.Glueher@unibz.it">Gerhard.Glueher@unibz.it</a> , tel. +39 0471 015140, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher">https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher</a>
<b>Scientific sector of the lecturer</b>	M-FIL/05
<b>Teaching language</b>	German
<b>Office hours</b>	<i>Monday: 2.00 p.m. – 4.00 p.m. Tuesday 10.00 a.m. – 12.00 a.m. and after the lectures</i>
<b>List of topics covered</b>	<ul style="list-style-type: none"> <li>• History and development of the art-piece of the 20<sup>th</sup> century and important contemporary phenomena</li> <li>• Artistic research: history and development</li> <li>• Artistic research methods</li> <li>• Introduction to current art theoretical discourses</li> <li>• Shifting the meaning of an object in a design exhibition by changing the context</li> </ul>
<b>Teaching format</b>	Frontal lectures, seminar discussions, exercises

<b>Learning outcomes</b>	<p><b><i>Learning outcomes for module 1 – Curatorial studies: theories and practices:</i></b></p> <p><u>Knowledge</u> and <u>understanding</u></p> <p>The student is informed about artists dealing with identity. He/She has also learned about a specific theoretical approach, which understands the subject as a (social) construction.</p> <p><u>Applying knowledge and understanding</u></p>
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	<p>The student can transfer these theories to his/her own practice and is confident about the productive quality of media, location, atmosphere. He/She learned to understand 'theory' as an artistic practice.</p> <p><u><i>Making judgments</i></u> The student learned about qualified ways to artistically construct identities and visualized the process. He can therefore judge contemporary art dealing with these issues and acquired measures for his/her own production.</p> <p><u><i>Communication skills</i></u> The course develops a specific aesthetic practice to produce. This practice will heighten the students' capacity to communicate and to construct productive contexts of communication.</p> <p><u><i>Learning skills</i></u> By contributing to the course programme the student is trained to do archival research, to collect and present his/her own collection. The student is confronted with some demanding philosophical texts and trains his/her capacity to insightful reading, structuring highly argumentative texts.</p> <p><b><i>Learning outcomes for module 2 – Exhibit design:</i></b> <u>Knowledge and understanding</u> The students learn every step on how a collection is organized, conceived and finally displayed.</p> <p><u>Applying knowledge and understanding</u> The students learn the many possibilities, techniques and devices through which an art work can be shown.</p> <p><u>Making judgments</u> The many possibilities of showing something relate to a process of mediation of perception. We'll analyze the sense shift that lies in the selection of a certain device instead of another, a type of presentation instead of another and the relation among the artworks, the exhibition space and the audience.</p> <p><u>Communication skills</u> An exhibition is a form of narration. Student learn how to construct a narration through objects using the key principle of literature which states: "Show don't tell".</p> <p><u>Learning skills</u> The students, in general, learn how to exhibit and enhance the meaning and the presentation of an art-work with the aim of being able to the same with their own.</p>
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	<p><b><i>Learning outcomes for module 3 – Artistic research:</i></b> To know the most important phenomena and methods of artistic research and to understand in which way they must be executed.</p> <p>To apply systems, methods and perceptual matters to individual artistic research and to understand the interdependence between the fields.</p> <p>Making judgments about different positions in the scientific literature of the topics and to make judgments about the own individual projects in artistic research and artistic practice.</p> <p>Communication skills: understanding complex writings about art theory and philosophical positions of the 20th century; being able to summarize essays verbal; being able to write an essay that reflects in a critical way the individual artistic research practice.</p> <p>Learning skills: writing scientific essays, investigating artistic phenomena, organizing and analyzing archives and source materials.</p>
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<b>Assessment</b>	<p><b><i>Assessment details for module 1 – Curatorial studies: theories and practices:</i></b> The quality of the work of the students will be assessed according to the abilities shown in the framework of all the activities proposed during the semester as well as in the context of the final presentation.</p> <p><b><i>Assessment details for module 2 – Exhibit design:</i></b> Achievements will be assessed in regards 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 punctuality and worth of the realization of the tasks, attendance, engagement and contribution to the classes and to the preparation and realization for the show at the final show.</p> <p><b><i>Assessment details for module 3 – Artistic research:</i></b> The assessment will be executed in oral form together with modules one and two. It is compulsory to develop a detailed research documentation (corresponding to the individual design / artistic research process), in written form or other forms which are adequate as means of artistic languages.</p> <ul style="list-style-type: none"> <li>• It is compulsory to write a couple of different types of texts;</li> </ul>
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	<ul style="list-style-type: none"> <li>• It is compulsory to set up and organize research material;</li> <li>• It is compulsory to create a methodologically precise concept of the final artistic research project and to realize this concept in an appropriate way.</li> </ul>
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p><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 the project which is agreed by the three professors, who evaluate the project according to the following criteria:</i></p> <p><b><i>Evaluation criteria and criteria for awarding marks for module 1 – Curatorial studies: theories and practices:</i></b></p> <ul style="list-style-type: none"> <li>• The depth in the analysis conducted on the proposed case studies;</li> <li>• The capacity of relating the issues addressed during the studio to the own artistic practice;</li> <li>• The coherence in the decisions taken to produce the final outcome.</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 2 – Exhibit design:</i></b></p> <ul style="list-style-type: none"> <li>• Attitude to collaborate with the other participants of the class;</li> <li>• Ability to summarize and present concepts and theories;</li> <li>• Ability to generate innovative and unexpected solutions;</li> <li>• Ability to design and produce exhibition strategies and devices;</li> <li>• Ability to follow all the steps of the making-of the final show;</li> <li>• Clarity in presenting and structuring ideas.</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Artistic research:</i></b></p> <p>For the part of the research:</p> <ul style="list-style-type: none"> <li>• A professional and logical arrangement and analysis of the concept;</li> <li>• Appropriateness and traceability of research methods and material outcome (texts and artifacts);</li> <li>• Innovative artistic ways and methods</li> </ul> <p>For the presentation and results:</p> <ul style="list-style-type: none"> <li>• Outcome quality, appropriate to a professional artistic attitude;</li> <li>• Traceability of the concepts;</li> </ul>



	<ul style="list-style-type: none"> <li>• Logical form and objectiveness of the arguments.</li> </ul>
<p><b>Required readings</b></p>	<p><b><i>Module 1 – Curatorial studies: theories and practices:</i></b></p> <p>KAFKA: TOWARD A MINOR LITERATURE  Gilles Deleuze, Félix Guattari  University of Minnesota Press, Minneapolis 1986  ISBN: 9780816615155</p> <p>KAFKA. PER UNA LETTERATURA MINORE  Gilles Deleuze, Félix Guattari  Quodlibet, 2010  ISBN: 9788874623419</p> <p>FOR ARCHITECTURE  Giovanni Borasi, in: Roberto Gigliotti (ed.) Displayed Spaces, 29-49  Spector Books, 2015  ISBN: 9783944669694</p> <p>CUTTING MATTA-CLARK: THE ANARCHITECTURE PROJECT  Mark Wigley  Lars Müller Publishers, 2018  ISBN 303778427X, 9783037784273</p> <p>GORDON MATTA CLARK AND THE LIMITS TO ARCHITECTURE  Philip Ursprung  in: Gordon Matta-Clark/Moment to Moment: Space, Verlag für Moderne Kunst. 2013  ISBN 978386984138</p> <p>ANARCHITECTURE: GORDON MATTA-CLARK AND THE LEGACY OF THE 1970S  Philip Ursprung  in Laurie Anderson, Trisha Brown, Gordon Matta-Clark, Pioneers of the Downtown Scene, New York 1970s, cat. Barbican Art Gallery, Prestel, 2011, 133-141.  ISBN 9783791351223</p> <p>SUPPORT STRUCTURES  Céline Condorelli and Gavin Wade with James Langdon  Sternberg Press, 2009  ISBN 978193312845</p> <p><b><i>Module 2 – Exhibit design:</i></b></p> <p>AP 164: ÁBALOS &amp; HERREROS  a cura di Giovanna Borasi, contributi di Kersten Geers e David Van Severen, Juan José Castellón González, Florian</p>

	<p>Idenburg e Jing Liu, con un'interpretazione fotografica di Stefano Graziani Park Books, 2016 ISBN 9783038600305</p> <p>THE KEEPER Edited by Massimiliano Gioni, Natalie Bell. Foreword by Lisa Phillips New Museum Publishing, 2016 ISBN 9780915557127</p> <p>COLLEZIONARE COME NECESSITA' E REALIZZAZIONE Elio Grazioli in Il collezionismo o il mondo come voluttà e simulazione, 9-55 a+mbookstore, 2006 ISBN 8887071233</p> <p>DESIGN IS A STATE OF MIND Martino Gamper, Walther König, 2014 ISBN-13: 978-3863355418</p> <p>CURATORI D'ASSALTO. L'IRREFRENABILE IMPULSO ALLA CURATELA NEL MONDO DELL'ARTE E IN TUTTO IL RESTO, David Blazer, Johan and Levi editore, 2016 ISBN: 9788860101655</p> <p>VERTIGINE DELLA LISTA Umberto Eco Bompiani 2012 ISBN 9788845271427</p> <p><b>Module 3 – Artistic research:</b> Rebentisch, Juliane: Theorien der Gegenwartskunst, Hamburg (Junius Vlg.) 2013</p> <p>Majetschak, Stefan (Hg.): Klassiker der Kunstphilosophie, München (Beck Vlg.)2005</p> <p>Leavy, Patricia: Method Meets Art, New York and London (The Guilford Press) 2015</p> <p>Macleod, Katy and Holdridge, Lin (Eds.): Thinking Through Art, London and New York (Routledge) 2006</p> <p>Haus der Kunst München (Hg.): Dinge in der Kunst des 20. Jahrhunderts, München 2000</p>
<b>Supplementary readings</b>	<p><b>Module 1 – Curatorial studies: theories and practices:</b> Supplementary readings will be suggested and/or handed out during the semester.</p>

	<p><b><i>Module 2 – Exhibit design:</i></b> Various Authors, On Display, Mousse # 61 Mousse Publishing, Milan 2016</p> <p>Various Authors, Exhibition views, Mousse #50, Mousse Publishing, Milan 2015</p> <p>Various Authors, Everything is sculpture, RCA publishing, London 2017</p> <p><b><i>Module 3 – Artistic research:</i></b> Danto, Arthur C.: Die Verklärung des Gewöhnlichen, Frankfurt M. (suhrkamp Vlg.) 1991</p> <p>von Bennigsen, Silvia von; Gludowacz, Irene; van Hagen, Susanne: Kunst Global, Ostfildern (Hatje Cantz Vlg.) 2009</p> <p>additional readings will be inserted into the reserve collection, if necessary</p>
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## Syllabus Beschreibung der Lehrveranstaltung

<b>Titel der Lehrveranstaltung</b>	STUDIO A – EXHIBIT <i>“Reading the Subject”</i>
<b>Code der Lehrveranstaltung</b>	97061
<b>Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung</b>	Module 1: L-ART/03 formazione umanistica di base Module 2: ICAR/16 design e comunicazioni multimediali Module 3: M-FIL/05 formazione umanistica di base
<b>Studiengang</b>	Bachelor in Design und Künste (L-4)
<b>Semester</b>	Wintersemester 2018/19
<b>Studienjahr</b>	2., 3.
<b>Kreditpunkte</b>	20
<b>Modular</b>	Ja

<b>Gesamtanzahl der Vorlesungsstunden</b>	180 (Modul 1: 90, Modul 2: 60, Modul 3: 30)
<b>Gesamtanzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten</b>	370 (Modul 1: ca. 210, Modul 2: ca. 65, Modul 3: ca. 95)
<b>Anwesenheit</b>	nicht verpflichtend, aber empfohlen
<b>Voraussetzungen</b>	Für ab dem ak. Jahr 2016/17 immatrikulierte Studierende: den WUP-Projekt bestanden haben

<b>Kursbeschreibung und spezifische Bildungsziele: Modul 3 – künstlerische Forschung</b>	<p>Die Lehrveranstaltung zählt zum Bildungsbereich der Grundfächer Fächer (Modul 1 und 3) sowie der kennzeichnenden Fächer (Modul 2) und ist Teil des Studiengangs Kunst.</p> <p><b>KURSBESCHREIBUNG</b> <b>Modul 3 - Künstlerische Forschung</b></p> <p>Die Vorlesung erörtert erstens das Phänomen “Kunstwerk” im 20. Jahrhundert und der Gegenwart. Ausgehend vom materiellen Objekt als Ergebnis eines künstlerischen Denkens und Handelns bis hin zu einem Werk, das immateriell und ephemere ist. Diese Entwicklung wird am Beispiel von ausgewählten Kunstwerken erörtert.</p> <p>Die Vorlesung beschäftigt sich zweitens mit den verschiedenen theoretischen und kunstphilosophischen Begriffen, mit denen ein Werk beschrieben wurde und wird.</p> <p>Drittens wird die Vorlesung von zwei Seminaren begleitet, welche die Module 1 und 2 des Projektes unterstützen: Seminar eins findet statt zum Thema: “Text als Bild und Bild als Text”, Seminar zwei behandelt das Thema: “wie man durch gestaltende Arbeit alltäglichen</p>
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	<p>Gebrauchsgegenständen in einer Ausstellung verschiedene Bedeutungen geben kann".</p> <p><b>Bildungsziele Modul 3 – Künstlerische Forschung</b></p> <ul style="list-style-type: none"> <li>• Erwerb von Grundkenntnissen zur Realisierung eines Projekts im Bereich der bildenden Kunst und der visuellen Kommunikation;</li> <li>• Erwerb von Grundkenntnissen zur Geschichte und Theorie des Werkbegriffs und der Werkbeschreibung;</li> <li>• Erwerb von Grundkenntnissen, um die erstellten Projekte kritisch bewerten zu können und sich mit der komplexen Gegenwart auseinandersetzen zu können; insbesondere in Bezug auf künstlerische Arbeitsmittel der Gegenwart;</li> <li>• Erwerb von Grundkenntnissen in Methoden und Verfahren der künstlerischen Forschung;</li> <li>• Erwerb der Grundkenntnisse einer Projektkultur im Design und der Bildenden Kunst in allen ihren Teilen.</li> </ul>
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<b>Modul 1</b>	-> siehe Syllabus in englischer Sprache
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<b>Modul 2</b>	-> siehe Syllabus in englischer und italienischer Sprache
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<b>Modul 3</b>	<b>Künstlerische Forschung</b>
<b>Dozent</b>	<p>Gerhard Glüher          Büro F1.05,          E-mail <a href="mailto:gerhard.glueher@unibz.it">gerhard.glueher@unibz.it</a>,          Tel. +39 0471 015140,          Webseite <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/889-gerhard-glueher">https://www.unibz.it/de/faculties/design-art/academic-staff/person/889-gerhard-glueher</a></p>
<b>Wissenschaftlich disziplinärer Bereich des Dozenten</b>	M-FIL/05
<b>Unterrichtssprache</b>	Deutsch
<b>Sprechzeiten</b>	<i>Montag: 14.00 – 16.00; Dienstag 10.00 – 12.00 (Voranmeldung via e-mail) und nach den Vorlesungen</i>
<b>Auflistung der behandelten Themen</b>	<ul style="list-style-type: none"> <li>• Geschichte und Entwicklung des Kunstwerkes im 20. Jahrhundert und wichtige Phänomene der Gegenwart;</li> <li>• Geschichte und Entwicklung der künstlerischen Forschung;</li> <li>• Methoden künstlerischer Forschung;</li> <li>• Einführung in kunsttheoretische Diskurse der Gegenwart;</li> <li>• Veränderungen der Bedeutung eines Objektes in einer Designausstellung durch Veränderung des Kontextes.</li> </ul>
<b>Unterrichtsform</b>	Vorlesungen, Übungen, Seminardiskussionen

<p><b>Erwartete Lernergebnisse</b></p>	<p><b><i>Erwartete Lernergebnisse für Modul 3 – Künstlerische Forschung:</i></b></p> <p>Kenntnis zu haben über die wichtigsten Phänomene und Methoden künstlerischer Forschung und Kenntnis darüber zu haben, wie diese durchgeführt werden.</p> <p>Systeme, Methoden und Wahrnehmungsweisen individueller künstlerischer Forschung anwenden zu können und die Beziehungen zwischen den verschiedenen Methoden zu verstehen.</p> <p>Ein Urteil fällen zu können über verschiedene Standpunkte und Argumente wissenschaftlicher Texte, sowie die eigene künstlerische Arbeit in Beziehung zur künstlerischen Forschung in Theorie und Praxis beurteilen zu können.</p> <p>Kommunikationsfähigkeit: schwierige Texte zu verstehen, zu den philosophischen Richtungen des 20. Jahrhunderts: Fähig sein, Texte mündlich zusammenzufassen; fähig sein, einen Text zu schreiben, der kritisch die eigene künstlerische Forschungsarbeit beschreibt.</p> <p>Didaktische Fähigkeiten: wissenschaftliche Texte zu schreiben; Phänomene künstlerische Phänomene zu untersuchen; Archive und Quellenmaterial zu analysieren und entsprechend zu organisieren.</p>
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<p><b>Art der Prüfung</b></p>	<p><b><i>Modul 3 – künstlerische Forschung</i></b></p> <p>Die Prüfung findet als mündliche Prüfung zusammen mit den Modulen 1 und 2 statt.</p> <p>Es wird erwartet, dass eine genaue Dokumentation der Forschungsaktivitäten entwickelt wird (entsprechend dem individuellen designerischen bzw. künstlerischen Forschungsprozess in schriftlicher und / oder anderer Form kunstadäquater Ausdrucksmittel)</p> <ul style="list-style-type: none"> <li>• Es wird erwartet, dass einige Texte diverser Gattung geschrieben werden;</li> <li>• Es wird erwartet, das eigene Forschungsmaterial zu erstellen und zu organisieren;</li> <li>• Es wird erwartet, ein methodisch genaues Konzept der finalen künstlerischen Forschungsarbeit zu erstellen und dieses Konzept in angemessener Weise zu verwirklichen.</li> </ul>
<p><b>Prüfungssprache</b></p>	<p>Deutsch</p>
<p><b>Bewertungskriterien und Kriterien für die Notenermittlung</b></p>	<p>Die Bewertung der einzelnen Module führt nicht zu einer getrennten Benotung sondern fließt in die Gesamtbewertung des Projektes ein. Es wird eine Note für das gesamte Projekt und in Absprache zwischen den drei</p>

	<p>Lehrenden zugewiesen, welche das Projekt aufgrund folgender Kriterien bewerten:</p> <p><b><i>Bewertungskriterien und Kriterien für die Notenermittlung für Modul 3 – Künstlerische Forschung</i></b></p> <p>Kriterien für den Prüfungsteil, der die künstlerische Forschung betrifft:</p> <ul style="list-style-type: none"> <li>• Eine professionell aufgebautes und logisches Konzept, sowie eine kritische Selbstanalyse des Konzeptes;</li> <li>• Angemessenheit und Nachvollziehbarkeit der angewandten Forschungsmethode/n sowie der Ergebnisse der Arbeit (betrifft die Texte und Artefakte, welche anzufertigen sind);</li> <li>• Innovativität der künstlerischen Wege und Methoden, die angewandt wurden.</li> </ul> <p>Kriterien für die Präsentation und der hier vorgestellten Ergebnisse:</p> <ul style="list-style-type: none"> <li>• Technische Qualität der Ausführungen, welche einer professionellen künstlerischen Arbeit entsprechen;</li> <li>• Nachvollziehbarkeit des Forschungskonzeptes;</li> <li>• Formal logische und künstlerisch-wissenschaftlichen Geflogenheiten entsprechende Argumentation der mündlichen Präsentation.</li> </ul>
<p><b>Pflichtliteratur</b></p>	<p><b><i>Modul 3 – Künstlerische Forschung:</i></b>  Rebentisch, Juliane: Theorien der Gegenwartskunst, Hamburg (Junius Vlg.) 2013</p> <p>Majetschak, Stefan (Hg.): Klassiker der Kunstphilosophie, München (Beck Vlg.)2005</p> <p>Leavy, Patricia: Method Meets Art, New York and London (The Guilford Press) 2015</p> <p>Macleod, Katy and Holdridge, Lin (Eds.): Thinking Through Art, London and New York (Routledge) 2006</p> <p>Haus der Kunst München (Hg.): Dinge in der Kunst des 20. Jahrhunderts, München 2000</p>
<p><b>Weiterführende Literatur</b></p>	<p><b><i>Modul 3 – künstlerische Forschung:</i></b>  Danto, Arthur C.: Die Verklärung des Gewöhnlichen, Frankfurt M. (suhrkamp Vlg.) 1991ff</p> <p>von Bennigsen, Silvia von; Gludowacz, Irene; van Hagen, Susanne: Kunst Global, Ostfildern (Hatje Cantz Vlg.) 2009</p> <p>weitere Literatur wird im Laufe des Semesters in den Semesterapparat eingefügt, falls erforderlich</p>



## Syllabus Descrizione del corso

<b>Titolo del corso</b>	STUDIO A – EXHIBIT Reading the subject
<b>Codice del corso</b>	97061
<b>Settore scientifico disciplinare del corso</b>	Module 1: L-ART/03 formazione umanistica di base Module 2: ICAR/16 design e comunicazioni multimediali Module 3: M-FIL/05
<b>Corso di studio</b>	Bachelor in Design and Art (L-4)
<b>Semestre</b>	Semestre invernale
<b>Anno del corso</b>	2°, 3°
<b>Crediti formativi</b>	20
<b>Modulare</b>	Si

<b>Numero totale di ore di lezione</b>	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
<b>Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti</b>	370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)
<b>Corsi propedeutici</b>	<i>Per studenti immatricolati a partire dall'a.a. 2016/17: avere superato tutti il progetto WUP</i>
<b>Frequenza</b>	Non obbligatoria ma raccomandata

<b>Descrizione progetto ed obiettivi formativi specifici: modulo 2 – Exhibit design</b>	<p>Il corso si inserisce nell'area di apprendimento dei corsi "di base" (modulo 1 e 3) e "caratterizzante" (modulo 2) del curriculum in arte.</p> <p><b>DESCRIZIONE DEL PROGETTO</b>  <b><i>Descrizione del corso modulo 2 – Exhibit design</i></b>          Il modulo 2 si occupa dell'analisi di una collezione di oggetti di design e dello sviluppo di supporti (fisici e virtuali) per la sua presentazione. Nel corso del semestre sono presentate e studiate le diverse modalità con cui le collezioni (di varie epoche, genere e provenienza) sono state nel corso della Storia concepite ed esposte. In stretto collegamento con il modulo 1 il corso analizza anche come il collezionismo (e la sua presentazione pubblica) sia uno strumento di auto-rappresentazione e di costruzione dell'identità del collezionista stesso.</p> <p>Oltre a questo, una serie di letture, incontri (con curatori, artisti, collezionisti, storici), visite (musei, gallerie, collezioni, artist run spaces) chiariranno diversi approcci e strategie di allestimento e modalità espositive. Questi aspetti saranno approfonditi in parallelo a un'attività pratica e di laboratorio rivolta alla ricerca e alla</p>
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	<p>progettazione di supporti adatti per l'esposizione dei lavori della collezione presa in oggetto.</p> <p><b>Obiettivi formativi modulo 2 – Exhibit Design</b></p> <ul style="list-style-type: none"> <li>• L'acquisizione di conoscenze relative alla valutazione degli approcci che sottendono all'uso e all'esposizione di media diversi (design, fotografia, video, installazione, materiali cartacei);</li> <li>• L'acquisizione, attraverso case study specifici, di esperienze e conoscenze riguardo diverse tipologie museali e di esposizione;</li> <li>• L'acquisizione di conoscenze relative al saper riconoscere, analizzare e progettare diverse modalità espositive a seconda degli oggetti mostrati, del luogo e del pubblico;</li> <li>• L'acquisizione di una conoscenza di base relativamente a aspetti organizzativi e tecnici che portano alla realizzazione di un exhibition design;</li> <li>• L'acquisizione di esperienze riguardo la comunicazione, mediazione e promozione di una mostra;</li> </ul> <p>Tutte queste conoscenze aiuteranno lo studente a sviluppare strumenti con cui in futuro proporre e valorizzare il proprio lavoro.</p>
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<b>Modulo 1</b>	-> vedi syllabus in lingua inglese
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<b>Modulo 2</b>	<b>Exhibit Design</b>
<b>Docente</b>	Stefano Riba Office F1.04, e-mail stefano.riba@unibz.it, tel. +39 0471 015277, webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/38680-stefano-riba">https://www.unibz.it/it/faculties/design-art/academic-staff/person/38680-stefano-riba</a>
<b>Lingua ufficiale del corso</b>	Italiano
<b>Orario di ricevimento</b>	Lunedì dalle 10 alle 12
<b>Lista degli argomenti trattati</b>	Museologia, museografia, exhibition design, arte contemporanea, linguaggi della critica artistica, produzione artistica, semiotica, art handling
<b>Attività didattiche previste</b>	Lezioni frontali, esercitazione teoriche e pratiche, seminari, escursioni

<b>Modulo 3</b>	-> vedi syllabus in lingua inglese e tedesca
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<p><b>Risultati di apprendimento attesi</b></p>	<p><i>Risultati di apprendimento attesi relativi al modulo 2 – Exhibit Design:</i></p> <ul style="list-style-type: none"> <li>• Acquisizione degli strumenti per valutare criticamente i 'pezzi' di una collezione</li> <li>• Acquisizione degli strumenti per esporre i 'pezzi' secondo possibilità, strategie, e tecniche diverse. Media, dimensioni e forme diverse portano a significati e percezioni diverse, ogni scelta tecnica quindi implica anche una serie di motivazioni alla base delle decisioni prese</li> <li>• Acquisizione degli strumenti per valutare e mettere in pratica la relazione tra le opere e lo spazio architettonico. Mettendo in mostra lavori altrui gli studenti imparano a fare lo stesso con le proprie.</li> <li>• Acquisizione di una propria metodologia progettuale sia nel campo del progetto del prodotto, sia nel campo della comunicazione visiva e/o nel campo della produzione artistica</li> <li>• Acquisizione un solido patrimonio culturale dove la competenza tecnico-mediale sposa la riflessione teorica</li> <li>• Acquisizione della capacità di cogliere e analizzare i fenomeni contemporanei culturali e sociali che caratterizzano il design e l'arte</li> <li>• Acquisizione di una metodologia progettuale nel campo del design di prodotto, della comunicazione visiva e/o dell'arte visiva, dalla fase di ideazione alla fase di realizzazione del progetto</li> <li>• Acquisizione delle conoscenze di base necessarie alla realizzazione di un progetto nel campo del design di prodotto, della comunicazione visiva e/o dell'arte visiva, dal punto di vista tecnico, scientifico e teorico</li> <li>• Acquisizione delle conoscenze di base per esercitare uno sguardo critico rispetto al proprio lavoro e per confrontarsi con la complessità contemporanea</li> <li>• Acquisizione delle conoscenze di base relative sia alla cultura di progetto in tutti le sue componenti, ma anche alle discipline di carattere tecnico, scientifico e teorico per proseguire il proprio corso di studi con una laurea magistrale</li> <li>• Sviluppo di una buona autonomia di giudizio sia nella valutazione critica del proprio lavoro, sia nella capacità di utilizzare corretti strumenti interpretativi rispetto ai contesti dove</li> </ul>
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	<p>andranno ad applicare la propria pratica progettuale e/o a proseguire i propri studi</p> <ul style="list-style-type: none"> <li>• Presentazione di un livello professionale un proprio progetto realizzato nel campo del design di prodotto, della comunicazione visiva e/o delle arti visive in forma di installazione, oralmente e per scritto</li> <li>• Acquisizione delle capacità di comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico e teorico</li> <li>• Sviluppo di un'attitudine creativa e appreso le modalità per incrementarla e valorizzarla secondo le proprie inclinazioni.</li> </ul>
<p><b>Metodo d'esame</b></p>	<p><b><i>Metodo d'esame relativo al modulo 2 – Exhibit Design</i></b>          La valutazione riguarderà la partecipazione alle attività della classe. La puntualità e la riuscita nell'esecuzione dei compiti assegnati siano essi teorici o pratici. L'innovatività e fantasia delle proposte presentate. La propositività e l'impegno in tutte le fasi del corso.</p>
<p><b>Lingua dell'esame</b></p>	<p>Corrisponde alla lingua d'insegnamento</p>
<p><b>Criteri di misurazione e criteri di attribuzione del voto</b></p>	<p><b><i>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Exhibit Design</i></b></p> <ul style="list-style-type: none"> <li>• Abilità nell'esprimere e sintetizzare concetti e teorie</li> <li>• Abilità e puntualità nell'esecuzione dei compiti (pratici o teorici) assegnati durante il corso</li> <li>• Chiarezza e di esposizione sia scritta che orale</li> <li>• Partecipazione allo svolgimento della mostra finale e in generale nelle attività della classe</li> <li>• Dimostrare buona volontà e impegno</li> </ul>
<p><b>Bibliografia fondamentale</b></p>	<p><b><i>Modulo 2 – Exhibit Design:</i></b>          AP 164: ÁBALOS &amp; HERREROS          a cura di Giovanna Borasi, contributi di Kersten Geers e David Van Severen, Juan José Castellón González, Florian Idenburg e Jing Liu, con un'interpretazione fotografica di Stefano Graziani          Park Books, 2016          ISBN 9783038600305</p> <p>THE KEEPER          Edited by Massimiliano Gioni, Natalie Bell. Foreword by Lisa Phillips          New Museum Publishing, 2016</p>

	<p>ISBN 9780915557127</p> <p>COLLEZIONARE COME NECESSITA' E REALIZZAZIONE  Elio Grazioli in Il collezionismo o il mondo come voluttà e simulazione, 9-55  a+mbookstore, 2006  ISBN 8887071233</p> <p>DESIGN IS A STATE OF MIND  Martino Gamper, Walther Konig, 2014  ISBN-13: 978-3863355418</p> <p>CURATORI D'ASSALTO. L'IRREFRENABILE IMPULSO ALLA CURATELA NEL MONDO DELL'ARTE E IN TUTTO IL RESTO,  David Blazer, Johan and Levi editore, 2016  ISBN: 9788860101655</p> <p>VERTIGINE DELLA LISTA  Umberto Eco  Bompiani 2012  ISBN 9788845271427</p>
<p><b>Bibliografia consigliata</b></p>	<p><i>Modulo 2 – Exhibit Design:</i>  Various Authors, On Display, Mousse # 61 Mousse Publishing, Milan 2016</p> <p>Various Authors, Exhibition views, Mousse #50, Mousse Publishing, Milan 2015</p> <p>Various Authors, Everything is sculpture, RCA publishing, London 2017</p>