

Syllabus

Course description

Course title	WUP ART
Course code	97116
Scientific sector	ICAR/13 ; L-ART/03
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2019/20
Year	1st
Credits	12
Modular	Yes Module WUP ART – Practice Module WUP ART - Theory

Teaching language	English
Total lecturing hours	90 hours (60 for practice + 30 for theory)
Total hours of self-study and / or other individual educational activities	about 210 hours
Attendance	not compulsory but recommended
Prerequisites	none

Specific educational objectives	<p>The course belongs to the class “di base” in the curriculum in Art.</p> <p>Course description WUP ART: The course will clear basic questions like “What does an artists do? What is the role of the contemporary artist in the society? How do artists think? It will introduce to recent art history, and give the students the know how to observe critically the artistic scene and to be able to define their own work. The course prepares to follow the studios Image, Performance, Space, Curate. It will animate the students to a continuos artistic practice and train the esthetic perception. It finally qualifies to use the art information systems like art magazines, newspaper, catalogues, exhibitions or galleries.</p> <p>DESCRIPTION of the single modules of the WUP ART:</p> <p>Practice (Riccardo Previdi): Starting from traditional media like painting and sculpture with a special attention on concept, storytelling and working with the space, the students will learn the different aspects and steps of artistic practice: the idea, the production, the presentation.</p>
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	<p>The course will be divided in 5 blocks:</p> <ol style="list-style-type: none"> 1. The Artist (discussion on the role of the artist and a first production of a self-portrait) 2. The Group: a. the artist run space as a space for showing and talking about art with other artists, space for selfpromotion) b. practice: designing a platform to be used as stage and/or sculpture c. practice: portrait of the class 3. The Practice (the studio/atelier as a place for the production): a work produced as an imaginary assistant of another artist 4. The Work (the production of a second self-portrait as a final work), 5. The Public (the show as a presentation of the final work). <p>Theory (Stephan Schmidt-Wulffen): The course discusses major questions of artistic practice, using historical examples: departure from a formalist understanding and turn to a performative one (minimalism); art & life balance (Matta-Clark); the political impact (the seventies; act up); return of the image; coordinates of the contemporary.</p> <p>EDUCATIONAL OBJECTIVES of the single modules of the WUP ART</p> <p>Practice (Riccardo Previdi):</p> <ul style="list-style-type: none"> • the acquisition of the essential basic knowledge of what an artistic practice can be: from the idea to the presentation. How to work on an idea, how to refine it, how to transform it into a project • a general knowledge of the different media and materials in relation to the artwork and attitudes and affinity of the student. • The ability to make visible the idea, considering technique, budget and space. <p>Theory (Stephan Schmidt-Wulffen):</p> <ul style="list-style-type: none"> • the acquisition of general understanding of what an artist is meant to do in society • an general understanding of paradigmatic artistic practices of the last 50 years • the development of critical skills: reading and analysing texts, writing a text
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	<ul style="list-style-type: none"> the acquisition of the technical tools to stay informed in the contemporary art world.
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Module	Practice
Lecturer	Riccardo Previdi office F3.04, e-mail: riccardo.previdi@unibz.it , webpage:
Teaching language	English
Office hours	Tuesday 16:30-17:30 and Monday (from 18.11.19 till 13.01.2020) 13:30-18:00
List of topics covered	<ul style="list-style-type: none"> Development of a project (planning and realization) Use of new materials and media in relation to the own idea / artwork time and budget managing in the production of a new work for an exhibition Talk in public about the own work write a short text about the own work acquire instruments to contextualize the own work in relation to the contemporary art / to other artists
Teaching format	Frontal lectures, exercises, projects

Module	Theory
Lecturer	Stephan Schmidt-Wulffen Office: Email: Stephan.SchmidtWulffen@unibz.it Tel. : 0471.01 5274 Webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen
Scientific sector of the lecturer	L-ART/03
Teaching language	English
Office hours	Tuesday 4.30 – 6.00
List of topics covered	Art history since 1960s; art theories of perception, action, performance; artistic authorship vs. society; how to become an artist in the 21st century
Teaching format	Combined lecture, presentation, and discussion sessions

Expected learning outcomes	<p>Practice (Riccardo Previdi):</p> <p>The students will get familiar with basic, pour and easy to find materials such as wood, styrofoam, cardboard and learn to use them to visualize ideas. After that they will also learn how to choose properly media and materials to realize the proper art work. Together with the teachers the students will use the workshops of the UniBZ. They will experiment different techniques to define those that are convenient for their own work. The students will work and develop a project alone and in a team, write about the own artwork and talk about it in public (in front of the class). They will learn how to analyze critically the works</p>
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	<p>of the other fellows, how to observe critically the artistic scene and how to be able to define their own work.</p> <p>Theory (Stephan Schmidt-Wulffen): The student understands major developments in contemporary art and is capable of using it to orient his/her own work. The student has an early understanding of criteria of evaluation of an artwork and starts to judge it. The student is prepared to argue about his/her choices, using historical examples and looking in an experienced way. The student knows where to find information, compare and compile it, to construct his/her own discourse.</p>
<p>Assessment</p>	<p>Assessment details for module Practice: Every student has to make 5 works:</p> <ol style="list-style-type: none"> 1. The First Selfportrait : „ex tempore“, 8 hours to realise the work 2. The Stage: project for a modular structure to be used as a display and/ or sculpture (description, sketches, models) 3. The Assistant: a work produced as an imaginary assistant of another artist 4. The Group: Self- portrait as a group/ class: each student realises a portrait of the class – media: painting or drawing 5. The Second Self-Portrait: as the final work. For each work the students have to write a short text and discuss it in class. Participation in discussions and in the group-work will be an important part of the final score. <p>Assessment details for module Theory: Every student has to write an essay about an artist mentioned in the course. He has also to produce a model or replica of one of his/her works. Participation in the discussions will be a third aspect of the final mark.</p>
<p>Assessment language</p>	<p>The same as the teaching language.</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p>Practice and theory module will be separately assessed and will count 50% of the total mark of the course. The practice course will give marks for every assignment and the participation in discussion. The theory module will give marks for the essay, the model, participation in equal parts.</p> <p>By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the</p>

	<p>semester work. http://portfolio.dsgn.unibz.it/wp-admin Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</p>
<p>Required readings</p>	<p>Module Practice</p> <ul style="list-style-type: none"> - Seth Price: How to disappear in America, 2008 - Man Ray: Self Portrait. Penguin Classics, 2012 - Irene Grammel: Baroness Elsa: Gender, Dada, and Everyday Modernity-A Cultural Biography. Mit Press: 2003; deutsch: Die Dada Baroness. Das wilde Leben der Elsa von Freytag-Loringhoven.edition ebersbach 2003 <p>Module Theory</p> <p>Morris, Robert, Notes on Sculpture II; Owens, Craig, The Allegorical Impulse, in: Ders., Beyond recognition. Representation, Power, and Culture, Berkele/Los Angeles; Oxford, 1992, S. 52-69</p>
<p>Supplementary readings</p>	<p>Module Practice</p> <p>Module Theory</p>