

Syllabus

Course description

Course title	STUDIO EXHIBIT When Attitudes become Re-Form
Course code	97061 (before 2018/19); 97124 (from 2018/19 onward)
Scientific sector	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
Degree	Bachelor in Design and Art (L-4) – Major in Art
Semester	Summer semester 2019/20
Year	1 st , 2 nd , 3 rd
Credits	20 for students enrolled before 2018/19 19 for students enrolled from 2018/19 onward
Modular	Yes

Teaching language	Module 1: English Module 2: Italian Module 3: German
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	For 20 ECTS about 370 (Module 1: about 210, Module 2: about 65, Module 3: about 95) For 19 ECTS about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	Not compulsory but recommended
Prerequisites	To have passed the WUP project and for students enrolled before 2018/19 to also have passed all WUP courses

Studio description and specific educational objectives	<p><i>The course belongs to the class "di base" (module 1 and module 3) and "caratterizzante" (module 2) in the curriculum in Art for students enrolled before 2018/19. It belongs to the class "di base" (module 1), "caratterizzante" (module 2) and "affine o integrativa" (module 3) in the curriculum in Art for students enrolled from 2018/19 onward.</i></p> <p>STUDIO DESCRIPTION Course description module 1 – Curatorial studies: theories and practices: Stephan Schmidt-Wulffen</p> <p>In 1969 Harald Szeeman curated a by now famous exhibition called „When attitudes become form“. Including many of today's famous artists (like Joseph Beuys, Alighiero Boetti, Hanne Darboven, Hans Haacke, Eva Hesse, Jannis Kounellis, Mario Merz, Michelangelo Pistoletto, Richard</p>
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Serra, Gilberto Zorio among others) the show was also an attack on the traditional understanding of the museum. 'Attitudes' in many aspects changed the understanding of artistic and curatorial practice. The studio Exhibit will review these changes. This review will not be purely intellectual, but will use the medium of re-enactment. Like Prada Foundation, which restaged the exhibition with the support of Germano Celant in 2013, we will re-invent it. In his introduction Szeemann describes his show as "a sum of narrations from a private point of view" (Ich-Form). After a historical introduction the participants of this studio will be invited to choose one of the participating artists and 'play' her/his role. How to produce the work (again) under a contemporary perspective? How to change the work in relation to another context of works? How to change argumentation respecting another historical frame? These will be questions with which we have to deal, developing a new concept of history and witness economy. The produced works will be shown in an exhibition, a documentation on the restaged show will also focus on the questions discussed during the project.

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

The students will be given basic instruments in order to:

- acquire a methodology in the field of curation, but also of artistic production
- acquire basic knowledge necessary to judge and enable a visual art project from a cultural and theoretical point of view
- acquire the basic knowledge to evaluate critically once own work and to deal with the complexities of contemporary society
- acquire the basic knowledge concerning the culture of artistic production in all its facets
- know relevant historical and theoretical aspects in the field of modern and contemporary art

Course description module 2 – Interior & Exhibit design:

Module 2 is closely linked to questions and goals posed by module 1, and relative outcomes, concerning exhibiting, restaging, and, more in general, presenting one's personal artistic production.

During the semester we will analyse, through many 'case studies', how artistic practice goes 'on stage', how it is exhibited and how it appears in front of the audience.

	<p>The mid-semester assignment is the making of an exhibition. On this occasion we will put in practice what investigated on theory. During the preparation of the show we'll focus on: the works' materials and techniques, the works' exhibition design, the works' handling, the works' setting up and dismantling. Besides also the signage, the visual communication and the photographic documentation of the show, the critical writing and the preparation for the exhibition catalogue will be important aspect of the studio.</p> <p>A series of readings, visiting curators and artists, and the visit of shows, collections, and institutional spaces will complete the module 2 panorama on exhibition making</p> <p><i>Educational objectives Module 2 – Interior & Exhibit design:</i></p> <p>The students will be given basic instruments in order to:</p> <ul style="list-style-type: none"> • acquire a methodology in the field of artistic production; • acquire the basic knowledge to look critically at their own work and to deal with the complexities of contemporary society; • acquire the basic knowledge concerning the culture of artistic production in all its aspects; • the acquisition of the knowledge and understanding of different forms of exhibitions and the analysis of the relation between objects (artworks), space and audience; • the acquisition of the knowledge concerning organizational and technical aspects of exhibitions; • the acquisition of the basic concerning the communication, mediation and promotion of an exhibition. <p><i>Course description module 3 – Artistic research:</i></p> <p>The topics of the course are directly linked with contents and targets of module 1 of the Studio: targets and methods of re-enactment, the re-invention of a famous art exhibition. In the mentioned exhibition the activity or artistic practice became the center of curatorial interest and this marks a change of a paradigm: the artwork was more and more substituted by the concept, the idea, the action in situ or the mere communication about that. This new artistic behaviour or "attitude" fits to the methods of artistic research and the different ways it is realised today. The course teaches necessary art-historical and art-theoretical knowledge, concentrated on the 1960th and 1970th and different critical positions. The course presents important theories and methods about the scientific field of</p>
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	<p>the so called artistic research. For this reason, it is necessary to investigate historical and contemporary texts and examples of selected artists which participated in the exhibition “Live in your head. When Attitudes Become Form” from 1969. If we could claim that artistic practices are specific forms of research, then it is necessary to reflect on these practices with appropriate literature and own writings.</p> <p><i>Educational objectives module 3 – Artistic research:</i></p> <p>Purpose of the course is the communication of scientific and artistic methods and contents.</p> <p>The students will be given fundamental knowledge about:</p> <ul style="list-style-type: none"> •
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Module 1	Curatorial studies: theories and practices
Lecturer	<p>Stephan Schmidt-Wulffen office F5.07 email: Stephan.SchmidtWulffen@unibz.it, tel. +39 0471 015274, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen</p> <p>Riba Stefano office C4.03.a email: stefano.riba@unibz.it tel. +39 0471 015229 webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/38680-stefano-riba</p>
Scientific sector of the lecturer	Stephan Schmidt Wulffen – L-ART/03 Stefano Riba - ICAR/16
Teaching language	English
Office hours/Assistance	<p>Stephan Schmidt-Wulffen – Monday 14.00-16.00 (In order to avoid overlapping the exact time of the appointment will be arranged by email.)</p> <p>Stefano Riba – Wednesday 16.00-18.00 (In order to avoid overlappings the exact time of the appointment will be arranged by email.)</p>
List of topics covered	<ul style="list-style-type: none"> • Curatorial practices • Contemporary art history • Artistic practice in the past and in the present • Authorship vs. re-enactment, appropriation
Teaching format	<p>Frontal lectures</p> <p>Seminars</p> <p>Readings</p>

	Critique on given assignments
Module 2	Interior & Exhibit design (= Exhibit design for students enrolled before 2018/19)
Lecturer	Stefano Riba office C0.05.a, Stefano.Riba@unibz.it , tel. +39 0471 015277, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/38680-stefano-riba
Teaching language	Italian
Office hours/Assistance	Wed. 4-6pm
List of topics covered	<ul style="list-style-type: none"> • Exhibition design • Museology • Museography • Art handling
Teaching format	Frontal lectures Practical exercises Excursions Studio visits
Module 3	Artistic research
Lecturer	Gerhard Glüher office F1.05, Gerhard.Glueher@unibz.it , tel. +39 0471 015140; mobile. 331 674 2951 webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher
Scientific sector of the lecturer	M-FIL/05
Teaching language	German
Office hours	Tuesday 9.30 a.m. -1.00 p.m. and after the lectures (preregistration via mail please - to coordinate the schedule)
List of topics covered	<ul style="list-style-type: none"> • (Artistic) authorship; • the artistic concept as art-piece • The working process of an artist as research; • Artistic knowledge and insight / innovation through artistic work; • Art-theoretical tendencies and positions of the 1960th and 1970th
Teaching format	Lectures with exercises
Learning outcomes	<p><i>Learning outcomes for module 1 – Curatorial studies: theories and practices:</i></p> <p><i>Knowledge and understanding</i></p>

	<ul style="list-style-type: none"> • The student is informed about the structure of the discourse around the production of contemporary art. • He/She has also learned about a specific theoretical approach, which understands the subject as a (social) construction. <p><i><u>Applying knowledge and understanding</u></i></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • ideate, develop, realise a project in the field of the visual arts; • finalise the realization of a complete project in the field of the visual arts; • transfer the learned theories to his/her own practice and will be confident about the productive quality of media, location, atmosphere. • He/She will have learned to understand on one hand the 'theory', and on the other hand the practice of display as an artistic practice. <p><i><u>Making judgments</u></i></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • grasp the main phenomena that characterize the contemporary society. He/she will be able to critically observe them also in an ethic and social perspective in order to develop adequate solution in the artistic proposal; • analyse the more relevant historical and cultural issues related to modern and contemporary art. <p>The student will have learned about qualified ways to artistically construct identities and visualize the process.</p> <p>The student is confronted with some demanding philosophical texts and trains his/her own capacity to insightful reading, structuring highly argumentative texts.</p> <p>He/she can therefore judge contemporary art dealing with these issues and acquired measures for his/her own production.</p> <p><i><u>Communication skills</u></i></p> <p>The student will be able to:</p>
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	<ul style="list-style-type: none"> • present on a professional level his/her own project in the field of the visual arts; • communicate and argue the reasons of his/her choices and motivate them from a formal, cultural and theoretical point of view. <p>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>Learning skills</u></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • identify, develop and realise solutions to complex problems through the application of the acquired knowledges. <p>He/she will furthermore have acquired:</p> <ul style="list-style-type: none"> • a basic knowledge on cultural/theoretical disciplines. <p>Learning outcomes for module 2 – Interior & Exhibit design:</p> <p><u>Discipline capacities</u></p> <p>The student will be able to apply the provided knowledge in:</p> <ul style="list-style-type: none"> • set up of exhibition spaces; • capacity of critical perception • capacity of to put in practice (2 or 3 dimensional) art concepts • basic knowledge of institutional relations, in particular regarding the art market • experience in show exhibition set up • knowledge of various artistic techniques • capacity of project management <p><u>Knowledge and understanding</u></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • acquire an artistic methodology in the field of art production from the conception of the artwork to its realization;
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	<ul style="list-style-type: none"> • acquire the basic knowledge necessary to the production of a project in the field of the visual arts; • acquire the basic knowledge for expressing a critical thinking in regard of the student's personal work and to confront it in the frame of the cultural contemporary complexity; • acquire the basic knowledge in regards of the project realization in all its phases, including a technical, scientific and theoretical approach that will allow the student to carry on the studies in a master study program. <p><u><i>Applying knowledge and understanding</i></u></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • ideate, develop, realise a project in the field of the visual arts; • finalise the realization of a complete project in the field of the visual arts; • transfer the learned theories to his/her own practice and will be confident about the productive quality of media, location, atmosphere; • he/she will have learned to understand on one hand the 'theory', and on the other hand the practice of display as an artistic practice; • to put in practice what had been learner in the case of future educational trajectories. <p><u><i>Making judgments</i></u></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • to put in practice what had been learner in the case of future educational trajectories. <p><u><i>Communication skills</i></u></p> <p>The course develops a specific aesthetic practice to produce art, show and communicate it. This practice will improve the students' capacity to communicate and to construct productive contexts of communication.</p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • present on a professional level his/her own project in the field of the visual arts both orally and written;
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	<ul style="list-style-type: none"> • communicate and argue the reasons of his/her choices and motivate them from a formal, cultural and theoretical point of view. <p><u>Learning skills</u></p> <p>The student will be able to:</p> <ul style="list-style-type: none"> • identify, develop and realize solutions to complex problems through the application of the acquired knowledge; • know how to analyse (critically), define and contextualise their projects • to put in practice what had been learner in the case of future educational trajectories <p><u>Making judgements</u></p> <p>The student will be able to developed a good independent judgment, both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the contexts where they are going to apply their own design practice and / or to continue their studies.</p> <p>The student will have furthermore acquired:</p> <ul style="list-style-type: none"> • qualified ways to artistically construct identities and visualise the process • to develop a creative attitude and the basic knowledge on how to implement it and enhance one's personal skills and interests • a basic methodology in the study in order to be able to continue the studies at the postgraduate level in an international context <p><i>Learning outcomes for module 3 – Artistic research:</i></p> <p><u>Knowledge and understanding</u></p> <ul style="list-style-type: none"> • The student will know the discourses and questions concerning the field of artistic research • The student will know and understand the most important methods which are relevant to practice artistic research work • The student knows and understand the most important arguments about artistic concepts • The student knows the structure of artistic texts as methods of practicing artistic research • The student understands different positions and topics about artistic authorship • The student understands the problem of the authorship in between sciences and art
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	<p><u><i>Applying knowledge and understanding</i></u> The student will be able to:</p> <ul style="list-style-type: none">• write texts of different nature in the field of artistic research;• understand different methods about artistic research and to develop his/her own concepts;• develop ideas about artistic research and to transform these ideas into individual experimental artistic works. <p><u><i>Making judgments</i></u> The student will be able to:</p> <ul style="list-style-type: none">• comprehend and reproduce the argumentation of scientific art-theoretical texts and positions about artistic research;• make judgements about the relevance of its arguments in relation to the question and topic of the discourse;• make a judgement about different positions concerning artistic authorship;• make a judgement about methods and means of expression of artistic research in relation to contemporary art;• make a judgement about methods and means of expression concerning artistic authorship. <p><u><i>Communication skills</i></u> The student will be able to:</p> <ul style="list-style-type: none">• present and communicate in a written and oral form his/her analysis, observations and investigations about artistic research in a comprehensible way;• present and communicate in written and oral form his/hers applied or individually developed methods concerning artistic research;• explain in a comprehensible oral form concepts, innovation and aesthetical decisions which are the basis of the development to their individual artistic position and results. <p><u><i>Learning skills</i></u> The students will gain the necessary learning skills to:</p> <ul style="list-style-type: none">• research, understand, judge about scientific texts with a sound structure and method to work target-oriented;• structure the own artistic work, that it will satisfy the basic standards of an artistic research process and result;
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	<ul style="list-style-type: none"> develop these skills during the study career path to reach a pursuing <i>niveau</i> of autonomy in artistic work practice.
<p>Assessment</p>	<p><i>Assessment details for module 1 – Curatorial studies: theories and practices:</i></p> <p>The students are expected to produce during the semester and to present in the final presentation following assignments:</p> <ul style="list-style-type: none"> selecting an artist of the exhibition ‘When attitudes become form’, studying his/her practice and taking his/her role in discussions producing an artwork referring to a selected work out of the exhibition ‘When attitudes become form’. its setting up in an exhibition space; a text as a summary of the experience of the first part of the Studio as contribution to the final catalogue. <p>The overall quality of the work will determine the evaluation. Participation in reading and discussions will be a final contribution to the overall mark.</p> <p><i>Assessment details for module 2 – Interior & Exhibit design:</i></p> <p>Achievements will be assessed with 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 (theoretical or practical) given throughout the semester. Besides, attendance, engagement, contribution to the classes and to the preparation and realization of the mid-semester show and to the relative catalogue will be also evaluated.</p> <p><i>Assessment details for module 3 – Artistic research:</i></p> <p>The students are expected to produce during the semester written reflections about selected artists and / or selected artistic positions and manifests which are related to the exhibitions “Live in Your head”, Germano Celant: “When attitudes become Form”</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
	<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</i></p>

	<p>project, which is defined by the average of the three marks, weighted according to the credits of the individual modules. The professors evaluate the project according to the following criteria:</p> <p>Evaluation criteria and criteria for awarding marks for module 1 – Curatorial studies: theories and practices:</p> <ul style="list-style-type: none"> • the depth in the analysis conducted on the proposed case studies; • the capacity of relating the issues addressed during the studio to the own artistic practice; • the coherence in the decisions taken to produce the final outcome. <p>Evaluation criteria and criteria for awarding marks for module 2 – Interior & Exhibit design:</p> <ul style="list-style-type: none"> • attitude to collaborate with the other participants of the class; • ability to summarize and present concepts and theories; • ability to generate innovative and unexpected solutions; • ability to design and produce exhibition strategies and devices; • ability to follow all the steps of the making-of an art exhibition; • clarity in presenting and structuring ideas. <p>Evaluation criteria and criteria for awarding marks for module 3 – Artistic research:</p> <ul style="list-style-type: none"> • completeness of the assigned tasks (see assessment details); • comprehensiveness of the methods used; • scientific objectivity of the argumentations; • creativity and degree of innovation of the artistic results.
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Required readings	<p>Module 1 – Curatorial studies: theories and practices:</p> <p>Kunsthalle Bern (ed), Live in your head. When Attitudes Become Form. Works-Concepts-Processes-Situations-Information, Bern 1069</p> <p>Celant, Germano (d.), When Attitudes Become Form. Bern 1969/Venice 2013, Milano 2013</p> <p>Rattemeyer, Christian, Exhibiting the New Art. 'Op</p>
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	<p>Losse Schroeven' and 'When Attitudes become Form' 1969, London 2010</p> <p>Müller, Hans-Joachim, Harald Szeemann. Ausstellungsmacher, Ostfildern-Ruit 2006</p> <p>Owens, Craig, The Allegorical Impulse: Toward a Theory of Postmodernism, Parts 1/2, in: Bryson, Scott, Barbara Kruger, Lynne Tillman and Jane Weinstock (eds.), Beyond Recognition. Representation, Power, and Culture – Craig Owens, Berkeley, Los Angeles, Oxford 1992, p. 52 – 87</p> <p>Bancroft, Shelly and Peter Nesbett, The Unauthorized Retrospective, in: Hoffmann, Jens (ed.), The Exhibitionist, New York 2017, p.197-199</p> <p>Lütticken, Sven, An Arena in Which to Reenact, in: Lütticken (ed.), Life, Once more. Forms of Reenactment in Contemporary Art, Rotterdam 2005</p> <p>Module 2 – Interior & Exhibit design:</p> <p><i>Milne, Pippa, "The Past is Present: The Curatorial Act of Exhibiting Exhibitions."</i>, Un Magazine [Melbourne], July 2014.</p> <p>Kushnir, Alana, "When Curating Meets Piracy: Rehashing the History of Unauthorized Exhibition Making.", Journal of Curatorial Studies. Issue 1 Vol. 3., 2012</p> <p>Rob Hamelijnc & Nienke Terpsma, "Italian Conversations – Art in the age of Berlusconi", Fucking Good Art, Rome and Rotterdam, 2012</p> <p>Mulder, Kossmann, den Oudsten, Narrative spaces. On the Art of Exhibiting, 010 Publishing, Amsterdam 2012</p> <p>"The Unauthorized Retrospective," in The Exhibitionist: Journal on Exhibition Making, No. 3. Edited with introduction by Jens Hoffmann, Archive Books, Berlin, 2011</p> <p>Module 3 – Artistic research:</p>
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	<p>Dombois, F.; Meta Bauer, U.; et al. (Eds.): Intellectual Birdhouse. Artistic Practice as Research, London 2012 (Koenig Books)</p> <p>Bast, Gerald; Carayannis, Elias; Campbell, David (Eds.): Art, Research, Innovation, Springer Publishers 2015</p> <p>Lüdeke, Roland: Texte zur Theorie des Textes, Stuttgart 2005, (Reclam Vlg.)</p> <p>Godfrey, Tony: Conceptual Art, London (Phaidon Press) 1998</p> <p>Alberro, Alexander: conceptual art and the politics of publicity, Cambridge (The MIT Press) 2003</p>
<p>Supplementary readings</p>	<p><i>Module 1 – Curatorial studies: theories and practices:</i> Supplementary readings will be made available in the reserve collection in the course of the semester.</p> <p><i>Module 2 – Interior & Exhibit design:</i></p> <p>Various Authors, On Display, Mousse # 61 Mousse Publishing, Milan 2016</p> <p><i>Various Authors, Exhibition views, Mousse #50, Mousse Publishing, Milan 2015</i></p> <p>Polano Sergio, “Mostrare: Exhibition design in Italy from the Twenties to the Eighties”, Lybra editions, Milan, 1988</p> <p><i>Module 3 – Artistic research:</i></p> <p>Sontag, Susan: Kunst und Antikunst, München (Carl Hanser Vlg.) 2003</p> <p>Seel, Martin: Ästhetik des Erscheinens, Frankfurt M. (Suhrkamp) 2003 Supplementary readings will be made available in the reserve collection - if needed - in the course of the semester.</p>

Syllabus Beschreibung der Lehrveranstaltung

Titel der Lehrveranstaltung	STUDIO EXHIBIT When Attitudes become Re-Form
Code der Lehrveranstaltung	97061 (vor dem ak. Jahr 2018/19); 97124 (ab dem ak. Jahr 2018/19)
Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung	Modul 1: L-ART/03 formazione umanistica di base Modul 2: ICAR/16 design e comunicazioni multimediali Modul 3: M-FIL/05 formazione umanistica di base
Studiengang	Bachelor in Design und Künste (L-4)
Semester	Sommersemester 2019/2020
Studienjahr	1., 2., 3.
Kreditpunkte	20 für vor dem ak. Jahr 2018/19 immatrikulierte Studierende 19 für ab dem ak. Jahr 2018/19 immatrikulierte Studierende
Modular	Ja

Gesamtanzahl der Vorlesungsstunden	180 (Modul 1: 90, Modul 2: 60, Modul 3: 30)
Gesamtanzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten	Für 20 ECTS ca. 370 (Modul 1: ca. 210, Modul 2: ca. 65, Modul 3: ca. 95) Für 19 ECTS ca. 295 (Modul 1: ca. 110, Modul 2: ca. 90, Modul 3: ca. 95)
Anwesenheit	nicht verpflichtend, aber empfohlen
Voraussetzungen	das WUP-Projekt bestanden haben; und für die vor dem ak. Jahr 2018/19 immatrikulierte Studierende: auch alle WUP-Kurse bestanden haben

Kursbeschreibung und spezifische Bildungsziele: Modul 3 – künstlerische Forschung	<p><i>Die Lehrveranstaltung zählt zum Bildungsbereich der Grundfächer Fächer (Modul 1 und 3) sowie der kennzeichnenden Fächer (Modul 2) und ist Teil des Studiengangs Kunst für die vor dem ak. Jahr 2018/19 immatrikulierte Studierende.</i></p> <p><i>Die Lehrveranstaltung zählt zum Bildungsbereich der Grundfächer Fächer (Modul 1), der kennzeichnenden Fächer (Modul 2) sowie der verwandten und ergänzenden Fächer (Modul 3) und ist Teil des Studiengangs Kunst für die ab dem ak. Jahr 2018/19 immatrikulierte Studierende.</i></p> <p>KURSBESCHREIBUNG Modul 3 - Künstlerische Forschung</p> <p>Die Themen der Lehrveranstaltung stehen in unmittelbarem inhaltlichen Zusammenhang mit dem Modul 1 des Studios.: Ziele und Methoden des re-enactment, der</p>
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	<p>Wieder-Erfindung einer berühmten Kunstausstellung. In den beiden zu untersuchenden Ausstellungen wurde die künstlerische Praxis das Zentrum des kuratorischen Interesses und das bedeutete einen Paradigmenwechsel. Das ehemalige Kunstwerk wurde immer mehr ersetzt durch das Konzept oder die Idee zum Werk, wie ebenso die Aktivität vor Ort oder selbst die bloße Kommunikation zu einer Absicht. Dieses neue Verhalten oder die „Haltung“ passt sehr gut zu den Methoden heutiger künstlerischer Forschung und den verschiedenen Wegen diese zu praktizieren. Die Lehrveranstaltung vermittelt notwendiges kunsttheoretisches, kunsthistorisches Wissen, bezogen auf die 1960er und 1970er Jahre des 20. Jahrhunderts sowie künstlerische Ausdrucksformen. Die künstlerische Praxis der Studierenden wird theoretisch begleitet, theoretisch unterstützend aufgebaut und analysiert. Die Vorlesung stellt die wichtigsten Theorien und Methoden zum Feld der Künstlerischen Forschung an Hand von Beispielen und Texten vor. Daher ist es notwendig, die historischen und zeitgenössischen Texte und Beispiele ausgewählter Künstler zu untersuchen, die an der Ausstellung „Live in Your Head. Whan Attitudes Become Form“ von 1969 teilnahmen. Wenn man feststellen kann, dass künstlerische Praktiken besondere Formen des Forschens sind, ist es notwendig über diese Praktiken zu reflektieren mittels entsprechender Literatur und eigenen Texten.</p> <p>Bildungsziele Modul 3 – Künstlerische Forschung</p> <p><i>Ziel der Lehrveranstaltung ist die Vermittlung wissenschaftlicher und künstlerischer Methoden und Inhalte.</i></p> <p>Die Studierenden werden grundlegendes Wissen haben über :</p> <ul style="list-style-type: none"> • Künstlerische Autorenschaft • Die Veränderung des Werkbegriffes und was es bedeutet, wenn das Konzept zum Werk wird • Der künstlerische Schaffensprozess als künstlerische Forschung • Methoden und Verfahren zum Verstehen und der Analyse des künstlerischen Arbeitsprozesses • Verfassen und Strukturierung eigener schriftlicher Texte • Methoden der künstlerischen Forschung • Kunstgeschichte und Kunsttheorien der 1960er und 1970er Jahre
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Modul 1	-> siehe Syllabus in englischer Sprache
Modul 2	-> siehe Syllabus in englischer und italienischer Sprache

Modul 3	Künstlerische Forschung
Dozent	Gerhard Glüher Büro F1.05, E-mail gerhard.glueher@unibz.it , Tel. +39 0471 015140, mobil: 331 674 2951 Webseite https://www.unibz.it/de/faculties/design-art/academic-staff/person/889-gerhard-glueher
Wissenschaftlich disziplinärer Bereich des Dozenten	M-FIL/05
Unterrichtssprache	Deutsch
Sprechzeiten	Dienstag 9.30. – 13.00 und nach den Vorlesungen (bitte Voranmeldung per mail um die Sprechstunden koordinieren zu können)
Auflistung der behandelten Themen	<p>Bildungsziel des Kurses ist die Vermittlung von allgemeinen wissenschaftlichen und künstlerischen Methoden und Inhalten.</p> <p>Die Studierenden werden grundlegende Kenntnisse erhalten über:</p> <ul style="list-style-type: none"> • Theorien zur Figur des "Künstlers als Forscher" • Methoden und Praktiken zum Verständnis und der Analyse von kunsttheoretischen Texten, künstlerischen Aussagen der 1960er und 1970er Jahre und bezüglichlicher Kunstpositionen wie zum Beispiel concept art, land art, Anti-Form, Spurensuche usw. • Methoden der künstlerischen Forschung • Methoden und Möglichkeiten wie man das Kunstwerk und den künstlerischen Prozess als künstlerische Forschung behandelt
Unterrichtsform	Vorlesung mit Übungen
Erwartete Lernergebnisse	<p><i>Erwartete Lernergebnisse für Modul 3 – Künstlerische Forschung:</i></p> <p><u><i>Wissen und Verstehen</i></u></p> <ul style="list-style-type: none"> • Die Studierenden kennen die wichtigsten Diskurse und Problemfelder zur künstlerischen Forschung • Die Studierenden kennen und verstehen die wichtigsten Methoden der künstlerischen Forschung • Die Studierenden kennen und verstehen die wichtigsten Argumente zur künstlerischen Autorenschaft • Die Studierenden kennen die Struktur wissenschaftlicher Texte

- Die Studierenden verstehen die Themen der künstlerischen Autorenschaft
- Die Studierenden verstehen die Problematik der Autorenschaft zwischen Wissenschaft und Kunst

Anwendung und Verständnis des Gelernten

Die Studierenden werden in der Lage sein, um:

- Texte verschiedenster Art im Bereich der künstlerischen Forschung zu schreiben
- Methoden künstlerischer Forschung zu verstehen und eigene Konzepte zu entwickeln
- Ideen zur künstlerischen Forschung zu entwickeln und sie in experimentelle künstlerische Arbeiten umzusetzen

Urteilen

Die Studierenden werden in der Lage sein, um:

- Die Argumentationen komplexer wissenschaftlicher kunsttheoretischer Texte und Darstellungen zur künstlerischen Forschung nachzuvollziehen und die Relevanz der Inhalte in Bezug auf die Fragestellungen zu beurteilen.
- Ein Urteil fällen zu können über verschiedene Positionen zur künstlerischen Autorenschaft
- Ein Urteil fällen zu können über Methoden und Ausdrucksformen künstlerischer Forschung in der zeitgenössischen Kunst
- Ein Urteil fällen zu können über Methoden und Ausdrucksformen künstlerischer Autorenschaft

Kommunikationsfähigkeit

Die Studierenden werden fähig sein, um:

- In schriftlicher und mündlicher Form ihre Analysen und Beobachtungen zur künstlerischen Forschung in nachvollziehbarer Weise darzustellen
- In schriftlicher und mündlicher Form ihre angewandten oder selbst entwickelten Methoden der künstlerischen Forschung zu präsentieren
- In mündlicher Form die Konzepte, die Innovation und die ästhetischen Urteile erklären zu können, die zur Erstellung einer eigenen künstlerischen Arbeit geführt haben.

Learning skills

	<p>Die Studierenden werden die notwendigen Lernstrategien haben, um:</p> <ul style="list-style-type: none"> • Strukturiert und methodisch zielgerichtet wissenschaftliche Texte zu recherchieren, zu verstehen und zu beurteilen • Die eigene künstlerische Arbeit so strukturieren zu können, dass sie den generellen Ansprüchen an eine künstlerische Forschung gerecht wird • Diese Fertigkeiten im Laufe ihres Studiums weiter ausbauen zu können, um dann ein weiterführendes Niveau künstlerischer autonomer Arbeitsweise entwickeln zu können.
<p>Art der Prüfung</p>	<p>Modul 3 – künstlerische Forschung <i>Wie wird das Erreichen der erwarteten Lernergebnisse überprüft?</i> Es wird von den Studierenden erwartet, dass sie während des Semesters schriftliche Reflektionen verfassen über ausgewählte Künstler_innen und / oder künstlerische Positionen oder Manifeste, die direkt oder indirekt einen Bezug hatten zur Ausstellung "Live in Your head", oder mit der Ausstellung kuratiert von Germano Celant: "When attitudes become Form"</p> <ul style="list-style-type: none"> • Die mündliche Prüfung findet zusammen mit den Prüfungen der Module ein und zwei statt.
<p>Prüfungssprache</p>	<p>Deutsch</p>
<p>Bewertungskriterien und Kriterien für die Notenermittlung</p>	<p><i>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 zugewiesen. Diese ergibt sich aus dem Notendurchschnitt, gewichtet nach den Kreditpunkten der einzelnen Module. Die drei Lehrenden bewerten das Projekt aufgrund folgender Kriterien:</i></p> <p>Bewertungskriterien und Kriterien für die Notenermittlung für Modul 3 – Künstlerische Forschung</p> <ul style="list-style-type: none"> - Vollständigkeit der Aufgabenteile - Nachvollziehbarkeit der verwendeten Methoden - wissenschaftliche Sachlichkeit der Argumentation - Kreativität und Innovationsgrad der künstlerischen Leistungen
<p>Pfichtliteratur</p>	<p>Modul 3 – Künstlerische Forschung: Dombois, F.; Meta Bauer, U.; et al. (Eds.): Intellectual Birdhouse. Artistic Practice as Research, London 2012 (Koenig Books)</p>

	<p>Bast, Gerald; Carayannis, Elias; Campbell, David (Eds.): Art, Research, Innovation, Springer Publishers 2015</p> <p>Lüdeke, Roland: Texte zur Theorie des Textes, Stuttgart 2005, (Reclam Vlg.)</p> <p>Godfrey, Tony: Conceptual Art, London (Phaidon Press) 1998</p> <p>Alberro, Alexander: conceptual art and the politics of publicity, Cambridge (The MIT Press) 2003</p>
<p>Weiterführende Literatur</p>	<p>Modul 3 – künstlerische Forschung:</p> <p>Sontag, Susan: Kunst und Antikunst, München (Carl Hanser Vlg.) 2003</p> <p>Seel, Martin: Ästhetik des Erscheinens, Frankfurt M. (Suhrkamp) 2003</p> <p>Weiterführende Literatur wird in der Reseach Collection bereitgestellt, wenn es im Laufe des Semesters erforderlich wird.</p>

[Syllabus](#) [Descrizione del corso](#)

Titolo del corso	STUDIO EXHIBIT "When Attitudes become Re-Form"
Codice del corso	97061 (prima del 2018/19); 97124 (dal 2018/19)
Settore scientifico disciplinare del corso	Module 1: L-ART/03 formazione umanistica di base Module 2: ICAR/16 design e comunicazioni multimediali Module 3: M-FIL/05
Corso di studio	Bachelor in Design and Art (L-4)
Semestre	Semestre estivo 2019/20
Anno del corso	1°, 2°, 3°
Crediti formativi	20 per studenti immatricolati prima del 2018/19 19 per student immatricolati dal 2018/19
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	Per 20 ECTS circa 370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95) Per 19 ECTS circa 295 (Modulo 1: circa 110, Modulo 2: circa 90, Modulo 3: circa 95)
Corsi propedeutici	avere superato tutti il progetto WUP; per gli studenti immatricolati prima del 2018/19 aver anche superato tutti i corsi wup
Frequenza	Non obbligatoria ma raccomandata

Descrizione progetto ed obiettivi formativi specifici: modulo 2	<p><i>Il corso si inserisce nell'area di apprendimento dei corsi "di base" (modulo 1 e 3) e "caratterizzante" (modulo 2) del curriculum in Arte per gli studenti immatricolati prima del 2018/19.</i></p> <p><i>Si inserisce nell'area di apprendimento dei corsi "di base" (modulo 1), "caratterizzante" (modulo 2) e "affine o integrativa" (modulo 3) per gli studenti immatricolati dal 2018/19.</i></p> <p>DESCRIZIONE DEL PROGETTO <i>Descrizione del corso modulo 2 – Interior & Exhibit design (= Exhibit Design per gli studenti immatricolati prima del 2018/19)</i></p> <p>Il modulo 2 è strettamente legato alle questioni poste dal modulo 1 riguardo la creazione di una pratica e di dell'identità artistica e il posizionamento all'interno del mondo dell'arte.</p>
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	<p>Nel corso del semestre analizzeremo come dalla pratica privata si passi a quella pubblica, cioè al momento dell'esposizione aperta al pubblico.</p> <p>Attraverso l'analisi di case study, visti sia dal vero attraverso visite guidate che attraverso presentazioni digitali, escursioni in studi d'artista, gallerie, musei, collezioni, presentazioni di curatori ospiti e l'attiva collaborazione con un collettivo di artisti che esporranno nella prossima mostra di Ar-Ge Kunst, gli studenti seguiranno tutte le tappe della realizzazione di una mostra, dal concepimento dei lavori, alla realizzazione, installazione ed esibizione.</p> <p>In parallelo gli studenti porteranno avanti una serie di esercitazioni pratico-teoriche che riguarderanno l'analisi critica e tecnica di una serie di esposizioni ed artisti presentati durante il corso.</p> <p>Obiettivi formativi modulo 2 – Interior & Exhibit Design (= Exhibit Design per gli studenti immatricolati prima del 2018/19)</p> <p>Gli studenti avranno acquisito:</p> <ul style="list-style-type: none"> - una propria metodologia progettuale nel campo della produzione artistica; - un solido patrimonio culturale che permetta loro di guardare criticamente al proprio lavoro e cogliere e analizzare i fenomeni contemporanei culturali e sociali che caratterizzano l'arte; - certificate competenze che permettano loro di cogliere le differenti tipologie di esposizione e la relazione tra opere e spazio; - competenze necessarie alla gestione di un progetto artistico a partire dalla fase di ideazione fino alla fase di realizzazione e comunicazione dello stesso.
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Modulo 1	-> vedi syllabus in lingua inglese
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Modulo 2	Interior & Exhibit Design
Docente	Stefano Riba Office C0.05.a, e-mail stefano.riba@unibz.it, tel. +39 0471 015277, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/38680-stefano-riba
Lingua ufficiale del corso	Italiano
Orario di ricevimento/Assistenza	Mercoledì 16-18

Lista degli argomenti trattati	Museologia, museografia, exhibition design, produzione artistica, art handling
Attività didattiche previste	Lezioni frontali, esercitazione teoriche e pratiche, presentazioni di artisti e curatori ospiti, escursioni

Modulo 3	-> vedi syllabus in lingua inglese e tedesca
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Risultati di apprendimento attesi	<p><i>Risultati di apprendimento attesi relativi al modulo 2 – Interior & Exhibit Design:</i></p> <p><u>Capacità disciplinari</u></p> <p>Gli studenti saranno in grado di applicare conoscenze legate alla progettazione di:</p> <ul style="list-style-type: none"> - allestimento per spazi espositivi - capacità di percezione critica - capacità di realizzare concetti artistici bi- e tridimensionali - conoscenza di base delle relazioni istituzionali, specialmente del mercato dell'arte - esperienza nella progettazione di mostre - conoscenza delle tecniche artistiche - capacità di gestire un progetto (project management); <p><u>Conoscenza e comprensione</u></p> <p>Gli studenti avranno acquisito:</p> <ul style="list-style-type: none"> - una metodologia progettuale nel campo dell'arte visiva, dalla fase di ideazione alla fase di realizzazione del progetto; - le conoscenze di base necessarie alla realizzazione di un progetto nel campo dell'arte visiva; - le conoscenze di base per esercitare uno sguardo critico rispetto al proprio lavoro e per confrontarsi con la complessità contemporanea; - le conoscenze di base relative sia alla cultura di progetto in tutte le sue componenti, ma anche alle discipline di carattere tecnico, scientifico e teorico per proseguire il proprio corso di studi con una laurea magistrale in un contesto internazionale. <p><u>Capacità di applicare conoscenza e comprensione</u></p> <p>Gli studenti saranno in grado di:</p> <ul style="list-style-type: none"> - ideare, sviluppare, realizzare un progetto nel campo delle arti visive; - finalizzare alla realizzazione di un progetto compiuto nel campo del design del prodotto, della comunicazione visiva e/o dell'arte visiva le conoscenze di base acquisite in campo tecnico, scientifico e teorico;
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	<ul style="list-style-type: none"> - capire e mettere in atto conoscenze teoriche e pratiche nel campo dell'esposizione come pratica artistica; - mettere a frutto e sviluppare quanto appreso nel corso di studi nell'eventuale proseguimento della propria formazione universitaria. <p><u>Capacità trasversali /soft skills</u> <u>Autonomia di giudizio</u></p> <p>Gli studenti avranno sviluppato:</p> <ul style="list-style-type: none"> - una buona autonomia di giudizio sia nella valutazione critica del proprio lavoro, sia nella capacità di utilizzare corretti strumenti interpretativi rispetto ai contesti dove andranno ad applicare la propria pratica progettuale e/o a proseguire i propri studi. <p><u>Abilità comunicative</u></p> <p>Gli studenti saranno in grado di:</p> <ul style="list-style-type: none"> - presentare ad un livello professionale un proprio progetto realizzato nel campo del design del prodotto, della comunicazione visiva e/o delle arti in forma di installazione, oralmente e per iscritto; - comunicare ed argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico e teorico; - comunicare e presentare ad un livello professionale un proprio progetto in un'altra lingua oltre alla propria e correttamente in una terza lingua. <p><u>Capacità di apprendimento</u></p> <p>Gli studenti avranno:</p> <ul style="list-style-type: none"> - acquisito una conoscenza di base di discipline di carattere teorico e tecnico unita ad una metodologia di studio adeguata a proseguire il proprio percorso di studi con la laurea magistrale; - sviluppato un'attitudine creativa e appreso le modalità per incrementarla e valorizzarla secondo le proprie inclinazioni; - appreso competenze linguistiche certificate in un'altra lingua oltre alla propria in maniera fluida e correttamente in una terza lingua indispensabili per svolgere la propria attività professionale o proseguire il percorso di studi con la laurea magistrale in ambito internazionale.
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Metodo d'esame	<i>Metodo d'esame relativo al modulo 2 – Interior & Exhibit Design</i>
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	<p>La valutazione riguarderà la partecipazione alle attività della classe. La puntualità e la riuscita nell'esecuzione dei compiti, siano essi teorici o pratici assegnati, nel corso del semestre. L'innovatività e fantasia delle proposte presentate. La propositività e l'impegno in tutte le fasi del corso.</p> <p>Capacità di giudizio</p> <p>Gli studenti avranno sviluppato capacità di giudizio indipendenti che li mettano in grado di valutare il proprio lavoro e di utilizzare corretti strumenti interpretativi in rispetto ad un contesto dato.</p> <p>Gli studenti avranno inoltre acquisito:</p> <ul style="list-style-type: none"> - la capacità di presentare, in modo qualificato e puntuale, un processo e di un prodotto artistico; - una attitudine creativa supportata da conoscenze teoriche e pratiche che permettano di mettere in risalto le proprie potenzialità e abilità; - una metodologia di base nell'apprendimento che permetta loro di proseguire gli studi anche a un livello internazionale.
<p>Lingua dell'esame</p>	<p>Corrisponde alla lingua d'insegnamento</p>
<p>Criteri di misurazione e criteri di attribuzione del voto</p>	<p>La valutazione dei singoli moduli non costituisce un voto a sé stante, ma è parte integrante della votazione complessiva del progetto. Il voto finale del progetto è unico ed è definito sulla base del coordinamento tra i tre docenti che valutano il progetto secondo questi criteri:</p> <p><i>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Interior & Exhibit Design</i></p> <ul style="list-style-type: none"> • Abilità nell'esprimere e sintetizzare concetti e teorie • Abilità e puntualità nell'esecuzione dei compiti (pratici o teorici) assegnati durante il corso <ul style="list-style-type: none"> • Chiarezza e di esposizione sia scritta che orale • Partecipazione allo svolgimento della mostra finale e in generale nelle attività della classe
<p>Bibliografia fondamentale</p>	<p><i>Modulo 2 – Interior & Exhibit Design:</i></p> <ul style="list-style-type: none"> - Mulder, Kossmann, den Oudsten, <i>Narrative spaces. On the Art of Exhibiting</i>, 010 Publishing, Amsterdam 2012 - <i>The exhibitionist: journal on exhibition making</i>. Edited with introduction by Jens Hoffmann. Text by Julian Myers-Szupinska, Iwona Blazwick, Doryun Chong, Carolyn Christov-Bakargiev, Claire Fontaine, Lia Gangitano, Prem

	<p>Krishnamurthy, Tina Kukielski, Christopher Y. Lew, Victoria Noorthoorn and João Ribas. 2017</p> <ul style="list-style-type: none"> - Various Authors, <i>On Display</i>, Mousse # 61 Mousse Publishing, Milan 2016 - Various Authors, <i>Exhibition views</i>, Mousse #50, Mousse Publishing, Milan 2015 - David Blazer, <i>Curatori d'assalto. L'irrefrenabile impulso alla curatela nel mondo dell'arte e in tutto il resto</i>, Johan and Levi editore, 2016 - Polano Sergio, <i>Mostrare: Exhibition design in Italy from the Twenties to the Eighties</i>, Lybra editions, Milan 1988
<p>Bibliografia consigliata</p>	<p><i>Modulo 2 – Interior & Exhibit Design:</i></p> <ul style="list-style-type: none"> - <i>Attitudes and current research in Italy</i>. Edited by Renato Leotta, Elisa Troiano e Alexandro Tropodi. Text by Barbara Casavecchia, Davide Daninos, Gianluigi Ricuperati, Luca Lo Pinto, Michele D'Aurizio, Simone Bertuzzi, Antonella Camarda, Caterina Riva. Taxi publication, Torino, 2015 - <i>That's it. Sull'ultima generazione di artisti in Italia a un metro e ottanta dal confine</i>. Edited by Lorenzo Balbi and Francesca Rebecchi. Textes by Lucia Aspesi, Lorenzo Balbi, Giorgina Bertolino, Lucrezia Calabrò Visconti, Michele D'Aurizio, Chris Fitzpatrick, Vittoria Martini, Caterina Molteni, Fabiola Naldi, Marta Papini, Cesare Pietroiusti, Pavel Pys, Andrea Viliani. Mambo edizioni, Bologna, 2017