

Syllabus

Course description

Course title	STUDIO "INTERACT" Theory and Practice of the Performing Body. III
Course code	97119 - 97063
Scientific sector	For students enrolled before 2018/19 Module 1: ICAR/13 disegno industriale Module 2: ICAR/13 disegno industriale Module 3: L-ART/06 For students enrolled from 2018/19 onwards Module 1: ICAR/13 disegno industriale Module 2: ICAR/13 disegno industriale Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2019/20
Year	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: English Module 3: English
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	For 20 ECTS about 320 (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. For students enrolled from 2019/19 onward: In order to enroll to the Studio exams from the 2nd year onward, students have to have passed the exams of "Artistic drawing 2D - 1 and 2, "Artistic practices 1 and 2" and "History of contemporary art 1". In order to attend Studios and to enroll for their exams from the 2nd year onward, students have to have certified the language level proficiency B1 in the third language (as per the Common European Framework of Reference or language certification of unibz Language Centre).
Course page	---

<p>Studio description and specific educational objectives</p>	<p>The course belongs to the class “caratterizzante” in the curriculum in Art from 2018/19 onward and to the class “caratterizzante” for module 1 and 2 and “affine integrativa” for module 3 from 2017/18 backward.</p> <p>STUDIO DESCRIPTION Course description module 1 – Interaction/Performance:</p> <p>This module wishes to make available a work environment where to experiment with the use of the body as expressive tool, towards the designing and implementation of live projects. Performance will be mainly approached as a medium defined by the relationship between the displayed body and an outer subject (the audience), and their sharing of both a common temporal dimension and a meaningful expression.</p> <p>/</p> <p>Classes will be a place where to freely test ideas and projects, practice with movement and sound, compose a dramaturgy, reflect on the outcomes' contents and implications... While the Studio is particularly aimed at those interested in exploring the potentials of a body expressing through a live engagement, no prior experience with performance or live practice is required.</p> <p>/</p> <p>At theory level, a set of concepts relevant to performance and instances of works of contemporary artists will be looked at and discussed as an introduction to some of the many expressive options offered by this medium. We will focus, in particular, on the notion of ADAPTATION (chosen as guide-theme for this semester), to explore its meanings and possible links to our work – adaptation as a process of change or alteration an organism undergoes to adjust to new circumstances.</p> <p>Educational objectives module 1 – Interaction/Performance:</p> <ul style="list-style-type: none"> - to bring confidence in the use of the body - to train on analytical tools and on self-reflection (to recognise the features of one's own practice, and contextualize them) - to share insights on contemporary performance practices - to promote the activation of collaborative processes. <p>Course description module 2 – Experience Design:</p> <p>In this module we will practically and theoretically approach the similarities and differences of artistic and scientific experiments from a viewpoint of performance</p>
--	--

art. In particular we will question how experimental systems are designed in which living organisms together with apparatuses and materials adapt to new circumstances. The term 'experimental' is frequently used in contemporary art and can also be applied to practices that lead to 'intra-actions: Following the theories of new materialism, agency is not a property of an individual or human to be exercised, but a dynamism of forces, including an aesthetic – affective openness to material vitality. What is the role of the experimenter in an experimental design or self-experiment? And how can spectators experience themselves as part of such a dynamic?

Educational objectives module 2 – Experience Design:

- To become acquainted with the three A's of performance studies by Richard Schechner:
- Accomplishment: knowledge that comes from doing, participatory understanding, practical consciousness.
- Analysis: thinking about and with performance; knowledge that comes from contemplation and comparison, concentrated attention and contextualization.
- Application: the connection to different communities and social contexts

Course description module 3 – Media culture:

This module offers a survey and an introduction to media and cultural studies theories developed in the second half of the 20th century and present time. First focal point: By means of important texts from different disciplines topics which have connections with art will be investigated and discussed. For example: what a sign can be; pictures and images; media of perception; art as experience; techniques and art production; artificial reality; media as extensions of humans; symbiosis of man and machine, virtuality, fictionality and the real. Second focal point: the course gives an introduction to the topic of the trace. The trace is a phenomenon somewhere inbetween a sign and a physical body who disappeared. This topic is directly related to module one and investigated the idea of presence / absence and memory.

Educational objectives module 3 – Media culture:

	<ul style="list-style-type: none"> • The acquisition of the essential basic knowledge of looking critically at their own work and to deal with the complexities of the contemporary media society • The acquisition of the knowledge and understanding of different media context as well as theoretical subjects • To have the ability to grasp the main phenomena that characterizes our hypermedia society and to analyze them from a social and ethical perspective • The acquisition of the basic knowledge concerning the culture of design in all its aspects • Knowledge of the important aspects of the history and analysis of Media Culture • Know how to apply the research methods and results in the project and to the various areas of the project itself • To develop independent judgments in the critical evaluation of their work by using appropriate interpretive tools with respect to different contexts • Communicate at a professional level and argue the reasons for their choices from a formal, technical scientific, and theoretical point of view
--	---

Module 1	Interaction/Performance
Lecturer	Italo Zuffi office C0.05.b, e-mail italo.zuffi@unibz.it , webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/38681-italo-zuffi
Teaching language	English
Office hours	Tuesdays H 16-18
List of topics covered	The body and its arrangements; Personal narrative; The gesture; Relation with the audience; Identity/Identification; From concept to execution; Private space/Public space; Ephemeral/Persistent; Drawing through close observation; Instances of contemporary performance practices.
Teaching format	The teaching will comprise of frontal lectures; body training; group critiques; individual tutorials; seminars/lectures with invited guests; assignments.

Module 2	Experience Design
Lecturer	MMag. Lucie Strecker office C0.05.b, e-mail lucie.strecker@unibz.it , webpage: luciestrecker.com

Teaching language	english
Office hours	Tuesdays: 16:00 -18:00
List of topics covered	Interplay of artistic and scientific experiments, exploration of 'intra-actions', aesthetic – affective openness to material vitality, role play, self-experimentation, performance skills, documentary practices
Teaching format	Somatic techniques and performance training, reflective and conversational formats, lectures, readings and screenings, open rehearsals and dramaturgical coaching

Module 3	Media culture
Lecturer	Gerhard Glüher office F1.05, e-mail Gerhard.Glueher@unibz.it , tel. +39 0471 015140, 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	English
Office hours	Thursdays 12.00 – 03.00 p.m. and after the lectures
List of topics covered	- Theory and history of media in the 20 th century and current discourses - the artist's body as medium: critical positions - the trace as a semantic phenomenon – a debate about a hypothesis
Teaching format	Frontal Lectures, exercises, readings and discussions, learning by observing: art-pieces and the exhibition space

Learning outcomes	<p><i>Learning outcomes for module 1 – Interaction/Performance:</i></p> <ul style="list-style-type: none"> - Translate an idea spatially and temporally - Display a personal narrative - Reach a sharpness of gestures and movements - Deal with the public space - Recognize and contextualize a work content - Activate collaborative processes - Familiarize with a terminology - Structure and deliver a public presentation. <p><i>Learning outcomes for module 2 – Experience Design:</i></p> <ul style="list-style-type: none"> - Structuring art based research - Analysing the historical, epistemological and artistic layers of experimental set ups - Applying this knowledge to performative practices - Communicating choreographical processes and directions in group collaborations - Knowledge of relevant references related to artistic
--------------------------	--

	<p>and scientific experimentality</p> <p><i>Learning outcomes for module 3 – Media culture:</i></p> <p><u><i>Knowledge and understanding</i></u></p> <ul style="list-style-type: none"> - To acquire a critical approach to historical-media and cultural phenomena - To analyze the emergence of performance as an artistic practice through the basic knowledge acquired in media theory and cultural studies. <p><u><i>Applying knowledge and understanding</i></u></p> <ul style="list-style-type: none"> - The ability to grasp the socio-political role played by media and artistic practices and to know how to look at these critically. - To apply this knowledge to any professional situation that requires a theoretical expertise as well as to develop appropriated solutions in terms of the proposal/response of the project. <p><u><i>Making judgments</i></u></p> <ul style="list-style-type: none"> - To develop an independent judgment both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the context where they are going to apply their own artistic practice and/or continue their studies, assessing also the social and ethical aspects. <p><u><i>Communication skills</i></u></p> <ul style="list-style-type: none"> - To be able to clearly communicate, at a professional level, projects, information, concepts, and solutions related to the questions of media society and artistic practices. <p><u><i>Learning skills</i></u></p> <ul style="list-style-type: none"> - To improve their research methods, as well as how to pertinently apply them during the development of projects and research projects concerning different fields of media and art.
--	--

<p>Assessment</p>	<p><i>Assessment details for module 1 – Interaction/Performance:</i></p> <p>The final exam will consist in a discussion about the projects developed throughout the course, in the form of self-assessment.</p> <p><i>Assessment details for module 2 – Experience Design</i></p>
--------------------------	---

	<p>As assessment will take place as an individual or collective presentation of an experimental set up. Either as protocol, material trace/installation of life presentation, based on the teaching and group work of the semester.</p> <p>Assessment details for module 3 – Media culture: Every student must select and prepare one essay / topic from the required readings and present it in the group. This report and a short summary of the debate after the presentation must be delivered as a written essay one week before the end of the semester. Alternatively an art piece and its presentation / exhibition can be analyzed – on consultation with the lecturer. Every student must write a text where the concept of her / his final art presentation is explained.</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</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 project which is agreed by the three professors, who evaluate the project according to the following criteria:</i></p> <p>By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the 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>Evaluation criteria and criteria for awarding marks for module 1 – Interaction/Performance:</p> <ul style="list-style-type: none"> - attendance and contribution to the classes - ability to make choices autonomously - the work/s presented during the semester and of those submitted for the final presentation - the implementation of collaborative processes - the ability to contextualize and reflect on the projects developed during the course - the knowledge of one or more texts from the bibliography. <p>Evaluation criteria and criteria for awarding marks for module 2 – Experience Design:</p> <ul style="list-style-type: none"> - attendance and contribution to the classes - engagement in somatic and discursive practice - initiative and originality in artistic methods

	<ul style="list-style-type: none"> - precision in preparing rehearsals/trails as well as readings and their application - quality and complexity of final presentation <p><i>Evaluation criteria and criteria for awarding marks for module 3 – Media culture:</i></p> <ul style="list-style-type: none"> - report and summary: - professional effort of appropriate reading and research techniques - ability to use the language in a professional scientific way - ability to criticise the individual medial results <p><i>concept text:</i></p> <ul style="list-style-type: none"> - appropriate to design and art in a professional manner - traceability of the idea - logical form and objectiveness of the arguments
--	---

<p>Required readings</p>	<p><i>Module 1 – Interaction/Performance:</i></p> <p>Giorgio Agamben: <i>Pulcinella ovvero Divertimento per li ragazzi</i>. Nottetempo, 2015</p> <p>Claire Bishop (ed. by): <i>Participation. Whitechapel Gallery and The MIT Press</i>, 2006</p> <p>Stuart Brisley: <i>Crossings. John Hansard Gallery</i>, Southampton 2009 (or other publication on Brisley's work)</p> <p>Thomas Bernhard: <i>Amras</i>. 1964</p> <p>Michele Di Stefano and Margherita Morgantini: <i>Agenti autonomi e sistemi multiagente</i>. Quodlibet, 2012</p> <p>Patricia Drück, Inka Schube: <i>Soziale Kreaturen. Wie Koerper Kunst wird. Social Creatures. How Body becomes Art</i>. Ostfildern-Ruit, Hatje Cantz Verlag, Sprengel Museum, 2004</p> <p>Elena Filipovic: <i>David Hammons, Bliz-aard Ball Sale</i>. The MIT Press, 2017</p> <p>Andrea Fraser: <i>Texts, Scripts, Transcripts</i>. Walther König, 2013 (and/or other publications on Fraser's work)</p> <p>Gabriella Giannachi, Jonah Westerman: <i>Histories of Performance Documentation. Performativity as Curatorial Strategy</i>. Routledge 2018</p>
---------------------------------	--

	<p>Boris Groys: <i>History Becomes Form. Moscow Conceptualism</i>. The MIT Press, 2010 and 2013</p> <p>Primo Levi: <i>Se questo è un uomo</i>.</p> <p>Sven Lütticken: <i>History in Motion: Time in the Age of the Moving Image</i>. Sternberg Press, 2013</p> <p>Sven Lütticken: <i>Cultural Revolution: Aesthetic Practice after Autonomy</i>. Sternberg Press, 2017</p> <p>Dmitrij Prigov (ed. by Alessandro Niero): <i>Oltre la poesia. Marsilio</i>, 2014</p> <p>Dmitrij Prigov (ed. by Alessandro Niero): <i>Trentatré testi</i>. Terra Ferma Edizioni, 2011</p> <p>Giovanna Zapperi: <i>L'artista è una donna</i>. Ombre Corte, 2014</p> <p>Module 2 – Experience Design:</p> <p>Coole, Diana and Frost, Samantha (Eds). <i>New Materialisms. Ontology, Agency, and Politics</i>. Durham and London: Duke University Press, 2010.</p> <p>Hauser, Jens; Rheinberger, Hans-Jörg; Cole, Simon. A. <i>Paul Vanouse - Fingerprints: Index - Imprint - Trace / Index - Abdruck – Spur</i>. Berlin: argobooks, 2011.</p> <p>Rheinberger, Hans-Jörg. <i>Epistemologie des Konkreten. Studien zur Geschichte der modernen Biologie</i>. Frankfurt am Main: Suhrkamp Verlag, 2006.</p> <p>Barad, Karen. <i>Agential Realism: On the Importance of Material-Discursive Practices</i>. Duke University Press, 2006</p> <p>Braidotti, Rosi. <i>The Posthuman</i>. Cambridge and Malden: Polity Press, 2013.</p> <p>Module 3 – Media culture:</p> <p>Slack, Jennifer Daryl; Grossberg, Lawrence et al. (Ed.): <i>Cultural Studies 1983: A Theoretical History. Stuart Hall: Selected Writings</i>. Combined Academic Publ., 2016.....</p> <p>During, Simon (ed.): <i>The Cultural Studies Reader</i>. Routledge, 2007</p> <p>Gordon, Terrence; Marshall McLuhan (eds.): <i>Understanding Media. Critical Edition</i>, Gingko Press, 2002</p>
Supplementary readings	Module 1 – Interaction/Performance:

	<p>References to additional readings will be provided during the classes.</p> <p><i>Module 2 – Experience Design:</i></p> <p>References to additional readings will be provided during the classes.</p> <p><i>Module 3 – Media culture:</i></p> <p>Additional readings will be at student’s disposal during the semester if necessary in form of reserve collection books or carbon copies.</p>
--	---