

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 2020/21
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 such as “What does an artist do? What is the role of the contemporary artist within society? How do artists think?” It will introduce to recent art history and give the students the know-how to critically observe the artistic scene and the ability to define their own practice. The course prepares to later attend the studios Image, Space, Interact, Exhibit. It will animate the students to a continuous artistic practice and train the esthetic perception. It finally qualifies to use the art information systems like art magazines, newspapers, 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 to concept, storytelling and working with the space, the students will apprehend the different aspects and steps of artistic practice: the idea, the production, the presentation.</p>
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	<p>Considering the current situation of Covid-19, we will pay particular attention to the production of art in public spaces. The course will be divided into 5 blocks:</p> <ol style="list-style-type: none"> 1. <u>The Artist:</u> The discussion of the role of the artist and the production of a self-portrait. 2. <u>The Practice:</u> After going through examples of different ways of working —among others: studio-based practice, conceptual work, site-specific work, participatory practice—the students will choose three out of a number of assignments proposed by the teachers and realize them. 3. <u>The Public Space:</u> After discovering the difference between monuments, commissioned art (Kunst am Bau), spontaneous phenomena (like graffiti), political activism, actions and performances; the student will propose to the teachers a spot in the city of Bolzano and will develop a project for it. 4. <u>The Work:</u> The teachers will choose a title and a theme that will characterize the final exhibition; with that in mind, each student will develop a work for the exhibition. 5. <u>The Public:</u> Together with the teachers, a group show will be installed, considering the thematic, the nature of the works and the qualities of the exhibition space. A professional photographic documentation of each work, a series of exhibition views, a short description of each work as well as a trilingual press release will be considered as an important part of the final task. <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 as well as the attitudes and affinity of the student
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	<ul style="list-style-type: none"> The ability to make the idea visible, 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 a general understanding of paradigmatic artistic practices of the last 50 years the development of critical skills: reading and analysing texts, writing a text the acquisition of the technical tools to stay informed in the contemporary art world
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Module	Practice
Lecturer	Riccardo Previdi e-mail: riccardo.previdi@unibz.it ,
Teaching language	English
Office hours	Tuesday 16:30-17:30 and Monday (from 18.11.19 till 13.01.2020) 13:30-18:00 via Teams
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 management in the production of a new work for an exhibition talk in public about one's own work write a short text about one's own work acquire instruments to contextualize one's own work in relation to contemporary art / to other artists
Teaching format	Frontal lectures, exercises, projects

Module	Theory
Lecturer	Stephan Schmidt-Wulffen 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 16.30 – 18.00 via Teams
List of topics covered	Art history since 1960is; 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 grow familiar with basic, poor 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 media and materials properly to</p>
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	<p>realize the actual art work. Under supervision of the teachers, the students will use the workshops of the university. They will experiment different techniques to identify those that are convenient for their own work. The students will work and develop projects alone and in a team, write about their own artwork and talk about it in public (in front of the class). They will learn how to critically analyze the works of fellow students, how to critically observe the artistic scene and gain the ability 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. <u>The Artist</u>: The student is asked to make a self-portrait in class within 8 hours (“extempore”). All techniques and materials are eligible. 2. <u>The Practice</u>: The student will choose 3 out of 9 assignments proposed by the teachers and realize them. 3. <u>The Public Space</u>: The student will find a location in the city of Bolzano and develop a project for it. 4. <u>The Work</u>: In relation to the title and theme of the final exhibition, the student will develop his/her own work for it. 5. <u>The Public</u>: The student will learn how to install and document an art piece for a show and how to write about it. <p>Assessment details for module Theory: Every student has to write an essay about an artist mentioned in the course. Participation in the discussions will be an 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 modules 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 and participation in equal parts.</p>

	<p>By the end of the semester, each student must upload detailed documentation of the semester work onto the Microsite of the faculty. 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 Various Authors, edited by Frédérique Bergholtz (If I Cant't Dance I Don't Want To Be Part Of Your Revolution), <u>CONVERSATION PIECES</u>, Revolver Publishing, Berlin, 2011 ISBN 978-90-814471-1-9 ISBN 978-3-86895-139-4</p> <p>Various Authors, edited by Vlado Velkov, <u>public abstraction</u>, Verlag der Buchhandlung Walter König, Köln, 2015 ISBN 978-3-86335-741-2</p> <p>Module Theory 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>
<p>OFA</p> <p>OFA Assignment (students with OFA will be informed by the Faculty Secretariat)</p>	<p>The Additional Educational Obligations (OFA) are assigned to applicants admitted to the BA who have achieved a score of less than 85 points in the selection procedure. Students with OFA will receive an official communication by the Faculty Secreteriat.</p> <p>Choose one episode out of the following podcasts/videos. Listen carefully, reflect upon it, add your own experiences, thoughts and questions. Prepare a lively, personal presentation to share your ideas and findings. The aim of the presentation is not to merely summarise the contents, but to share your personal point of view on the chosen topic. Feel free to include visual material within the presentation. The date of presentation will be communicated later.</p> <p>- Higgle, Jennifer: Bow Down: Women in Art History, podcast 2019 A new series about significant women artists from the past who deserve our attention https://frieze.com/article/bow-down-podcast-women-art-</p>

	<p>history</p> <ul style="list-style-type: none">- Bridle, James: New Ways of Seeing, podcast 2019 How is technology changing the way we see? The artist James Bridle reimagines John Berger's Ways of Seeing for the digital age and reveals the internet's hidden infrastructure. https://www.bbc.co.uk/programmes/m000458l- Crossroads Foundation: Refugee Run, simulation of a day in the life of a refugee at the World Economic Forum in Davos http://refugee-run.org/, https://www.youtube.com/watch?v=UbqgiinABgU
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