

Syllabus

Course description

Course title	STUDIO EXHIBIT yesterday tomorrow
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 2020/21
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: German Module 2: Italian 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 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	<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> STUDIO DESCRIPTION Course description module 1 – Curatorial studies: theories and practices. Stephan Schmidt-Wulffen This studio will be devoted to history and the way artists deal with it. Starting point is the exhibition 'Tell me about yesterday tomorrow', which took part at the NS Dokumentationszentrum München (Nov. 2019-Oct. 2020). We will discuss the mission of the center and the way the
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	participating artists contributed the the discourse of the historical presentation of Nazi-politics in the center. Every student will select one of these artists to study his/her work closely and deliver a 'manual' to reconstruct the work selected/shown. The selection of the artist will have impact for the visual language of the participating students, reconstructed in a portofolio and evaluated in dialogue with the teachers of the studio. The students are expected to deliver a new work of their own at the end of the studio, taking into account their experiences and dealing with the issue of history. <i>Educational objectives module 1 – Curatorial studies: theories and practices:</i> 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 <i>Course description module 2 – Exhibit design:</i> Module 2 is closely related to the questions posed by module 1 regarding the creation of an artistic practice and identity, as well as the positioning within the art world. During the semester we will discuss how a private artistic practice can be made public, through the analysis of a series of tools, formats and platforms that enable people to exhibit their work nowadays. In particular, the most recent techniques of online exhibition will be explored both theoretically and practically, as well as the problematics that accompany this phenomenon. Through the presentation and discussion of a series of case studies, and the participation in a cycle of seminars organised in collaboration with international authors currently experimenting with new exhibition formats, students will be able to familiarise themselves with the various phases that characterise the production of a digital exhibition: from the conception of the works, to their realisation, installation and display.
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	In parallel to the theoretical part, students will have the opportunity to actively experiment with the format of the digital exhibition, through a series of practical exercises organised in workshop mode, which will provide them with the tools to exhibit their works in the space of the Web. <i>Educational objectives Module 2 – Exhibit design:</i> Students will have acquired: • their own design methodology in the field of artistic production; • a solid cultural heritage enabling them to look critically at their own work and to grasp and analyse contemporary cultural and social phenomena characterising art; • theoretical skills enabling them to critically observe different exhibition formats; • technical skills useful for the realisation of a digital exhibition project, from the conception of the work to its realisation and communication. <i>Course description module 3 – Artistic research:</i> The topics of module 3 are closely linked with contents and targets of module 1 of the Studio. The overarching theme of this module is exhibiting history. From this we derive the sub-theme, which shows possibilities, procedures and strategies of artistic interventions, that process events and stories of the past in such a way that they can be exhibited. All these ways and forms of expression can be understood as exploratory positions and as exploratory work, done by artists. The lectures in the module therefore treat the concept of "history" as a variable, that is itself changeable and dependent on time, society, politics, culture, technology and theory: "history" is thus a construct built by people and institutions. The institution of the museum, its predecessors, variants and dependencies are passively or actively involved in this construction. How institutions, people, political will, manipulative calculation, marketing or sensationalism instrumentalized seemingly real facts for a purpose is shown by examples of museums, collections, places of remembrance that explicitly exhibit or want to convey historical themes. Students have to transform the historical, methodological and theoretical knowledge, provided by the lectures, readings and seminars into own texts and other experimental artistic forms of expression. Focus lies on the investigation of historical artefacts, which must be chosen
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	in a dialogue with the lecturer(s). This part of the course will start from the second half of the semester <i>Educational objectives module 3 – Artistic research:</i> Purpose of the course is the communication of scientific and artistic methods and contents. The students will be given important tools in order to: - acquire important methods in the field of artistic research - acquire knowledge about scientific research in contrast to artistic research - acquire the basic knowledge of art history and cultural theories, concerning the notion "history" - acquire knowledge about the institution "museum" - acquire a critical awareness of the construction and communication of concepts of history, intended to be exhibited - acquire basic knowledge to write texts in an appropriate way, related to cultural sciences and art as research method - acquire skills to understand and discuss theoretical texts Purpose of the course is the communication of scientific and artistic methods and contents.
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Module 1	Curatorial studies: theories and practices
Lecturer	Stephan Schmidt-Wulffen office F2.05 email: Stephan.SchmidtWulffen@unibz.it, tel. +39 0471 015274, mobile: +43.664 2529633 webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen Davide Tommaso Ferrando office F4.02 davide.ferrando@unibz.it tel. +39 0471 015279 webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/44044-davide-tommaso-ferrando
Scientific sector of the lecturer	Stephan Schmidt Wulffen – L-ART/03 Davide Tommaso Ferrando - ICAR/16
Teaching language	German
Office hours/ Assistance	Stephan Schmidt-Wulffen – Monday 16.00-18.00. Please make an appointment via mail) Davide Tommaso Ferrando – Wednesday 16.00-18.00
List of topics covered	• Curatorial practices • Contemporary art history • Artistic practice in the past and in the present • History, archive, political aspects of artistic practice

Teaching format	Frontal lectures Seminars Readings Critique on given assignments
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Module 2	Exhibit design (= Interior & Exhibit design for students enrolled before 2018/19)
Lecturer	Davide Tommaso Ferrando office F4.02 davide.ferrando@unibz.it tel. +39 0471 015279 webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/44044-davide-tommaso-ferrando
Teaching language	Italian
Office hours/Assistance	Wed. 4-6pm
List of topics covered	• 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	English
Office hours	Monday 16.30-19.00p.m. and after the lectures (preregistration via mail please - to coordinate the schedule)
List of topics covered	• Art practice as research • History as a topic of art practice, artistic reception and artistic appropriation • Concepts, positions and politics of narrating history in space, time, artefact, text and image Museums, archives, exhibitions and other forms to mediate history and histories
Teaching format	Frontal Lectures seminars with exercises readings and debates

Learning outcomes	<i>Learning outcomes for module 1 – Curatorial studies: theories and practices:</i> <u><i>Knowledge and understanding</i></u> • The student is informed about the structure of the discourse around the production of contemporary art. • The student knows about exhibiting, its history and contemporary questions. • The student has learnt to judge critically artistic production and adopt it to exhibition concepts. • The student learnt to structure retrospectively his/her own work and create a narration. <u><i>Applying knowledge and understanding</i></u> The student will be able to: • 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. <u><i>Making judgments</i></u> The student will be able to: • grasp the main phenomena that characterize the contemporary society. He/she will be able to critically observe them and comment on them a an exhibition project. • analyse the more relevant historical and cultural issues related to modern and contemporary art. The student will have learned about qualified ways to artistically construct identities and visualize the process. The student is confronted with some demanding philosophical texts and trains his/her own capacity to insightful reading, structuring highly argumentative texts.
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	He/she can therefore judge contemporary art dealing with these issues and acquired measures for his/her own production. <u>Communication skills</u> The student will be able to: • 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. 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. <u>Learning skills</u> The student will be able to: • identify, develop and realise solutions to complex problems through the application of the acquired knowledges. He/she will furthermore have acquired: • a basic knowledge on cultural/theoretical disciplines. <i>Learning outcomes for module 2 – Exhibit design:</i> <u>Discipline capacities</u> The student will be able to apply the provided knowledge in: • 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 <u>Knowledge and understanding</u>
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	The student will be able to: • acquire an artistic methodology in the field of art production from the conception of the artwork to its realization; • 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. <u>Applying knowledge and understanding</u> The student will be able to: • 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. <u>Making judgments</u> The student will be able to: • to put in practice what had been learner in the case of future educational trajectories. <u>Communication skills</u> 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. The student will be able to:
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	• present on a professional level his/her own project in the field of the visual arts both orally and written; • communicate and argue the reasons of his/her choices and motivate them from a formal, cultural and theoretical point of view. <u>Learning skills</u> The student will be able to: • 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 <u>Making judgements</u> The student will be able to develop 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. The student will have furthermore acquired: • 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 <i>Learning outcomes for module 3 – Artistic research:</i> <u>Knowledge and understanding</u> • 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
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	• 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 <u>Applying knowledge and understanding</u> The student will be able to: • 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. <u>Making judgments</u> The student will be able to: • 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. <u>Communication skills</u> The student will be able to: • 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. <u>Learning skills</u> The students will gain the necessary learning skills to:
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	• 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; develop these skills during the study career path to reach a pursuing <i>niveau</i> of autonomy in artistic work practice.
Assessment	<i>Assessment details for module 1 – Curatorial studies: theories and practices:</i> The students are expected to produce during the semester and to present in the final presentation following assignments: • develop and present a portfolio of the student's own work • selecting an artist of the exhibition 'Tell me about yesterday tomorrow', studying his/her practice and taking his/her role in discussions • producing an artwork referring to a selected work out of the above mentioned exhibition. • its setting up in a (digital or analogue) exhibition space. The overall quality of the work will determine the evaluation. Participation in reading and discussions will be a final contribution to the overall mark. <i>Assessment details for module 2 – Exhibit design:</i> 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 final show and to the relative catalogue will be also evaluated. <i>Assessment details for module 3 – Artistic research:</i> The students are expected to participate actively in preparing texts, producing short presentations and producing written reflections about objects. Achievements will be assessed with regards to punctuality, innovation, creativity.

Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<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 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:</i> <i>Evaluation criteria and criteria for awarding marks for module 1 – Curatorial studies: theories and practices:</i> • 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. <i>Evaluation criteria and criteria for awarding marks for module 2 – Exhibit design:</i> • 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. <i>Evaluation criteria and criteria for awarding marks for module 3 – Artistic research:</i> • completeness of the assigned tasks (see assessment details); • comprehensiveness of the methods used; • scientific objectivity of the argumentations res. the artistic interpretation; • creativity and degree of innovation of the artistic results of the whole semester. 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.
Required readings	<i>Module 1 – Curatorial studies: theories and practices:</i> Bal. Mieke, Exhibition-ism. Temporal Togetherness, Berlin 2020 Bancroft, Shelly and Peter Nesbett, The Unauthorized Retrospective, in: Hoffmann, Jens (ed.), The Exhibitionist, New York 2017, p.197-199 Enwezor, Okwui, Archive Fever: Photography Between History and the Monument, in: Enwezor, Okwui, archive Fever. Uses of the Document in Contemporary Art, New York/Göttingen 2008, pp. 11-47 Filipovic, What is an exhibition, in: Jens Hoffmann (ed.), Ten Fundamental Questions of Curating, 2013 Foster, Hal, Bad New Days. Art, Criticism, Emergency, London/Brooklyn 2015, Chap.2: Archival, pp. 31-60 Gamper, Verena, Appropriation as Dialogue, in: Steiniunger, Florian and Verena Gamper (eds.), The Art of Appropriation. Re-mastered, Cologne 2018, 13-23 Lütticken, Sven, An Arena in Which to Reenact, in: Lütticken, Sven (ed.), Life, Once More. Forms of Reenactment in Contemporary Art, Rotterdam 2005, pp. 17-60

Supplementary readings	Module 1 – Curatorial studies: theories and practices: Supplementary readings will be made available in the reserve collection in the course of the semester. Module 2 – Exhibit design: Various Authors, The Museum is not Enough, #1-9, Canadian Center for Architecture, Montreal 2019 Various Authors, On Display, Mousse #61, Mousse Publishing, Milan 2016 Various Authors, Exhibition views, Mousse #51, Mousse Publishing, Milan 2015 Various Authors, On Display, Volume #44, Archis, Amsterdam 2015 Various Authors, Curating Architecture, Log #20, Any, New York 2010 Module 3 – Artistic research: Journal of artistic research (full text online at DOAJ via catalogue UB) Siegmund, Judith: Wie verändert sich Kunst, wenn man sie als Forschung versteht?, Bielefeld 2016 Grau, Oliver; Hinterwaldner, Inge: Retracing political dimensions, New York (DeGruyter) 2020 Pomian, Krzyztof: Der Ursprung des Museums, Berlin 1998 Augé, Marc: Die Formen des Vergessens, Berlin 2013 Bredenkamp, Horst: Antikensehnsucht und Maschinenglauben, Berlin 2000 Putnam, James: Art and Artefact, Ney York 2009 Deliss, Clémentine (Hg.): Objekt Atlas, Bielefeld 2012 Burke, Peter: Was ist Kulturgeschichte? Frankfurt M. 2005
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	Supplementary readings will be made available in the reserve collection and on demand in the course during the semester.
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Syllabus Beschreibung der Lehrveranstaltung

Titel der Lehrveranstaltung	STUDIO EXHIBIT yesterday tomorrow
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	<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> <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> KURSBESCHREIBUNG Modul 1 – Kuratorische Studien: Theorie und Praxis Das Studio widmet sich dem Thema ‚Geschichte‘ und der Art und Weise, wie Künstler(Innen mit ihm umgehen. Die Veranstaltung nimmt die Ausstellung _Tell me about
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	yesterday tomorrow' zum Ausgangspunkt, die im NS Dokumentationszentrum München stattfand (November 2018- Oktober 2020). Zunächst soll die Aufgabenstellung des Zentrums besprochen werden und wie die beteiligten Künstler/Innen zum Diskurs, mit dem die dort präsentierte Geschichte des deutschen Faschismus präsentiert wird, beigetragen haben. Jede/jeder Studierende wird sich eine der beteiligten Künstler/Innen auswählen und deren Werk eingehend studieren, um schließlich eine Rekonstruktion der Arbeit zu entwickeln. Diese Wahl sollte eine Wirkung auf die eigene Bildsprache der Studierenden haben, die in einem zu entwickelnden Portfolio darzustellen ist und im Dialog mit den Lehrenden analysiert wird. Schließlich wird von den Teilnehmer/innen ein eigenes neues Werk erwartet, das die gemachten Erfahrungen spiegelt und ein historisches Thema behandelt. Dieses Projekt wird begleitet von Vorlesungen über die institutionellen Aspekte der ‚Kunstwelt‘: Ausstellungspraxis, Museumsgeschichte, Kunstmarkt. Bildungsziele Modul 1 – Kuratorische Studien: Theorie und Praxis <i>Die Studierenden erhalten:</i> • <i>Einsichten in die Methoden des Kuratierens zu bekommen, aber auch in die der künstlerischen Produktion</i> • <i>Grundlagenwissen, um künstlerische Projekte aus kultureller und theoretischer Perspektive zu bewerten und durchzuführen</i> • <i>Grundlagenwissen, um die eigene Arbeit kritisch zu hinterfragen und dabei mit der Komplexität zeitgenössischer Gesellschaft umzugehen</i> • <i>Grundlagenwissen zur künstlerischer Produktion in allen ihren Facetten</i> • <i>Relevantes Wissen verschiedener Aspekte moderner und zeitgenössischer Kunst</i>
Modul 2	-> siehe Syllabus in englischer Sprache und italienischer Sprache
Modul 3	-> siehe Syllabus in englischer Sprache
Modul 1	Kuratorische Studien: Theorie und Praxis
Dozent	Stephan Schmidt-Wulffen Büro F2.05 tel. +39 0471 015274, mobile: +43.664 2529633 webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-

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Wissenschaftlich disziplinärer Bereich des Dozenten	L-ART/03
Unterrichtssprache	Deutsch
Sprechzeiten	Montag 16.00 – 18.00 und nach den Vorlesungen (bitte Voranmeldung per mail)
Auflistung der behandelten Themen	• Kuratorische Praxis • Geschichte zeitgenössischer Kunst • Künstlerische Praxis damals und heute • Geschichte, das Archiv, politische Aspekte künstlerischen Handelns
Unterrichtsform	Vorlesungen, Seminar Diskussion der Resultate von Aufgaben

Erwartete Lernergebnisse	<i>Erwartete Lernergebnisse für Modul 1 – Kuratorische Studien: Theorie und Praxis</i> <u><i>Wissen und Verstehen</i></u> • Die Studierenden kennen die wichtigsten Diskurse zeitgenössischer Kunstproduktion • Die Studierenden haben ein Verständnis für das Ausstellen, seine Geschichte und seine gegenwärtigen Probleme gewonnen. • Die Studierenden können künstlerische Arbeiten bewerten auch hinsichtlich eines Ausstellungsprojektes. • Die Studierenden können ihre bisherige Arbeit strukturieren und eine Narration dazu entwickeln. <u><i>Anwendung und Verständnis des Gelernten</i></u> Die Studierenden werden in der Lage sein, um: • ein Ausstellungsprojekt zu entwickeln und zu realisieren. • ein Projekt der bildenden Kunst durchzuführen • die erworbenen Theorien auf die eigene Praxis zu übertragen und dabei die Qualitäten von Medien, Orten, Atmosphären zu berücksichtigen. • Die Studierenden werden sowohl die ‚Theorie‘ als auch die Praxis des Ausstellens als eine künstlerische kennengelernt haben. <u><i>Urteilen</i></u> Die Studierenden werden in der Lage sein,
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	- zentrale Phänomene der gegenwärtigen Gesellschaft zu erfassen, kritisch zu bewerten und sie in einer Ausstellungssituation zu kommentieren. - Relevante historische und kulturelle Themen im Zusammenhang mit moderner und zeitgenössischer Kunst zu analysieren. Die Studierenden werden einige philosophische Texte studieren und dabei ihre Fähigkeit zum interpretierenden Lesen und zum Strukturieren eigener Texte entwickeln. Sie können entsprechend Phänomene der Gegenwartskunst beurteilen und haben Maßstäbe auch für die eigene Produktion erworben. <u>Kommunikationsfähigkeit</u> Die Studierenden werden fähig sein: - Eigene Projekte im Bereich bildender Kunst zu präsentieren. - Gründe für ihre Entscheidung zu kommunizieren und zu begründen und sie aus formalen, kulturellen und theoretischen Gründen herzuleiten. Der Kurs entwickelt eine spezifische ästhetische Praxis der Produktion. Sie wird die Fähigkeit der Studierenden erhöhen zu kommunizieren und dazu auch produktive Kontexte herzustellen. <u>Learning skills</u> Die Studierenden werden die notwendigen Lernstrategien haben, um: - komplexe Probleme zu identifizieren, Antworten und Lösungen unter Anwendung des erworbenen Wissens zu entwickeln. Sie werden grundlegendes Wissen in theoretischen/kulturwissenschaftlichen Disziplinen erworben haben.
Art der Prüfung	Modul 1 – Kuratorische Studien: Theorie und Praxis Studierende haben während des Semesters folgende Aufgabenstellungen zu bewältigen und zu präsentieren: - Erstellung und Präsentation eines Portfolios der bisherigen eigenen Arbeit - Auswahl einer Künstlerin/eines Künstlers aus der Ausstellung ‚Tell me about yesterday tomorrow‘,

	sowie Analyse und kritische Diskussion von deren Praxis • Die Produktion eines eigenen Werkes, das die Erfahrung mit dem aus der Ausstellung gewählten Werk berücksichtigt • Die Präsentation dieses Werkes im (virtuellen oder realen) Ausstellungsraum. Bis zum Ende des Semesters muss jeder Studierende auf der Microsite der Fakultät eine detaillierte Dokumentation der Semesterarbeit hochladen. http://portfolio.dsgn.unibz.it/wp-admin Die Dokumentation ist integraler Bestandteil der Prüfung. Die Dokumentation muss eine visuelle Dokumentation und eine Zusammenfassung des Projekts enthalten.
Prüfungssprache	Deutsch
Bewertungskriterien und die Kriterien für die Notenermittlung	Die Qualität der geleisteten Arbeit wird insgesamt die Bewertung bestimmen. Die Teilnahme an Lektüre und Diskussion wird zur Letztbestimmung der Note berücksichtigt.

Pflichtliteratur	<i>Module 1 – Curatorial studies: theories and practices:</i> Bal. Mieke, Exhibition-ism. Temporal Togetherness, Berlin 2020 Bancroft, Shelly and Peter Nesbett, The Unauthorized Retrospective, in: Hoffmann, Jens (ed.), The Exhibitionist, New York 2017, p.197-199 Enwezor, Okwui, Archive Fever: Photography Between History and the Monument, in: Enwezor, Okwui, archive Fever. Uses of the Document in Contemporary Art, New York/Göttingen 2008, pp. 11-47 Filipovic, What is an exhibition, in: Jens Hoffmann (ed.), Ten Fundamental Questions of Curating, 2013 Foster, Hal, Bad New Days. Art, Criticism, Emergency, London/Brooklyn 2015, Chap.2: Archival, pp. 31-60 Gamper, Verena, Appropriation as Dialogue, in: Steiniunger, Florian and Verena Gamper (eds.), The Art of Appropriation. Re-mastered, Cologne 2018, 13-23 Lütticken, Sven, An Arena in Which to Reenact, in: Lütticken,
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	Sven (ed.), Life, Once More. Forms of Reenactment in Contemporary Art, Rotterdam 2005, pp. 17-60
Weiterführende Literatur	<i>Module 1 – Curatorial studies: theories and practices:</i> Weiterführende Literatur wird in der Reserve Collection im Laufe des Semesters bereitgestellt.

Syllabus Descrizione del corso

Titolo del corso	STUDIO EXHIBIT yesterday tomorrow
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	Sì

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	<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> <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> DESCRIZIONE DEL PROGETTO Descrizione del corso modulo 2 – Exhibit design (= Exhibit Design per gli studenti immatricolati prima del 2018/19) Il modulo 2 è strettamente legato alle questioni poste dal modulo 1 in merito alla creazione di una pratica e di una identità artistica, nonché al posizionamento all'interno del mondo dell'arte.
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	Nel corso del semestre si discuterà di come una pratica artistica privata possa essere resa pubblica, attraverso l'analisi di una serie di strumenti, format e piattaforme che consentono di esporre il proprio lavoro al giorno d'oggi. In particolare, verranno approfondite – sia teoricamente, sia praticamente – le più recenti tecniche di esposizione online, nonché le problematiche che accompagnano tale fenomeno. Attraverso la presentazione e discussione di una serie di casi studio, e la partecipazione a un ciclo di seminari organizzato in collaborazione con autori internazionali attualmente impegnati nella sperimentazione con nuovi format espositivi, gli studenti avranno modo di familiarizzare con le diverse fasi che caratterizzano la produzione di una mostra digitale: dal concepimento delle opere, alla loro realizzazione, alla loro installazione ed esposizione. Parallelamente alla parte teorica, gli studenti avranno modo di sperimentare attivamente con il format della mostra digitale, attraverso una serie di esercitazioni pratiche organizzate in modalità "workshop", che forniranno loro gli strumenti per esporre le proprie opere nello spazio del Web. Obiettivi formativi modulo 2 – Exhibit design (= Exhibit Design per gli studenti immatricolati prima del 2018/19) Gli studenti avranno acquisito: • 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; • competenze teoriche che permettano loro di osservare criticamente diversi format espositivi; competenze tecniche utili alla realizzazione di un progetto di mostra digitale, dalla fase di ideazione dell'opera fino a quella della sua realizzazione e comunicazione. Obiettivi formativi modulo 2 – Exhibit design (= Exhibit Design per gli studenti immatricolati prima del 2018/19) Gli studenti avranno acquisito: • una propria metodologia progettuale nel campo della produzione artistica;
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	• 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; • competenze teoriche che permettano loro di osservare criticamente diversi format espositivi; competenze tecniche utili alla realizzazione di un progetto di mostra digitale, dalla fase di ideazione dell'opera fino a quella della sua realizzazione e comunicazione.
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Modulo 1	-> vedi syllabus in lingua inglese
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Modulo 2	Exhibit design
Docente	Davide Tommaso Ferrando Office F4.02, e-mail davide.ferrando@unibz.it tel. +39 0471 015279 webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/44044-davide-tommaso-ferrando
Lingua ufficiale del corso	Italiano
Orario di ricevimento/ Assistenza	Mercoledì 16-18
Lista degli argomenti trattati	Museologia, museografia, exhibition design, produzione artistica, pratiche curatoriali
Attività didattiche previste	Lezioni frontali, esercitazioni pratiche, presentazioni di artisti e curatori ospiti

Modulo 3	-> vedi syllabus in lingua inglese e tedesca
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Risultati di apprendimento attesi	<i>Risultati di apprendimento attesi relativi al modulo 2 – Exhibit design:</i> <u>Capacità disciplinari</u> Gli studenti saranno in grado di applicare conoscenze legate alla: • progettazione di un 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);
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	<u>Conoscenza e comprensione</u> Gli studenti avranno acquisito: • 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. <u>Capacità di applicare conoscenza e comprensione</u> Gli studenti saranno in grado di: • 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; • 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. <u>Capacità trasversali /soft skills</u> <u>Autonomia di giudizio</u> Gli studenti avranno sviluppato 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. <u>Abilità comunicative</u> Gli studenti saranno in grado di:
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	• 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. <u>Capacità di apprendimento</u> Gli studenti avranno: • 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.
Metodo d'esame	<i>Metodo d'esame relativo al modulo 2 – Exhibit design</i> 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. Capacità di giudizio 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. Gli studenti avranno inoltre acquisito: - 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. Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale. http://portfolio.dsgn.unibz.it/wp-admin La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto.
Lingua dell'esame	Corrisponde alla lingua d'insegnamento
Criteri di misurazione e criteri di attribuzione del voto	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: <i>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Exhibit design</i> • Abilità nell'esprimere e sintetizzare concetti e teorie • Abilità e puntualità nell'esecuzione dei compiti (pratici o teorici) assegnati durante il corso • Chiarezza e di esposizione sia scritta che orale • Partecipazione allo svolgimento della mostra finale e in generale nelle attività della classe
Bibliografia fondamentale	<i>Modulo 2 – Exhibit design:</i> Various Authors, <i>Curating the Digital</i>, OnCurating #45, April 2020: https://on-curating.org/files/oc/dateverwaltung/issue-45/PDF to Download/oncurating 45 final download.pdf Groys Boris, <i>Curating in the Post-Internet Age</i>, e-flux journal #94, October 2018: https://www.e-flux.com/journal/94/219462/curating-in-the-post-internet-age/ Groys Boris, <i>Entering the Flow: Museum between Archive and Gesamtkunstwerk</i>, e-flux journal #50, December 2013: https://www.e-flux.com/journal/50/59974/entering-the-flow-museum-between-archive-and-gesamtkunstwerk/

	Groys Boris, <i>From Image to Image File – and Back</i> , in Id., <i>Art Power</i> , The MIT Press, Cambridge & London 2013, pp. 83-92: http://www.altx.com/remix/Groys.pdf
Bibliografia consigliata	Modulo 2 – Exhibit design: Various Authors, <i>The Museum is not Enough</i>, #1-9, Canadian Center for Architecture, Montreal 2019 Various Authors, <i>On Display</i>, Mousse #61, Mousse Publishing, Milan 2016 Various Authors, <i>Exhibition views</i>, Mousse #51, Mousse Publishing, Milan 2015 Various Authors, <i>On Display</i>, Volume #44, Archis, Amsterdam 2015 Various Authors, <i>Curating Architecture</i>, Log #20, Any, New York 2010