Syllabus
Course description

Course title	**STUDIO "INTERACT"** **Perform, Body. II**
Course code	97119
Scientific sector	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) – Major in Art
Semester	Winter semester 2020/21
Year	2nd, 3rd
Credits	19 for students enrolled from 2018/19 onward (module 1 8CP, module 2 6 CP, module 3 5CP)
Modular	Yes

Teaching language	Module 1: English Module 2: German 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 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	---

Studio description and specific educational objectives	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. **STUDIO DESCRIPTION** *Course description module 1 –*

Interaction/Performance:
Aim of the module 'Interaction/Performance' is to introduce to a perception and use of the body as direct work tool. We will explore its expressive and narrative potentials, and develop projects structured around a live engagement. Performance will be approached as a medium defined by a conscious relationship between a displaying body and an outer subject (the audience). In the course of this exchange, a meaningful content gets delivered and received.

The classes will comprise of physical, analytical and self-reflective steps. The work process we will follow as well provides space in which intuitions and detours are valued as a way to expand and enrich the progression of the learning process itself. At practice level, we will train on interpreting and executing instructions; spatial awareness; improvisation involving movement and use of voice; and aim at sharpness of our executions through repetition. At theory level, we will analyze some of the various formats around which performances are traditionally structured; survey a set of concepts intimately linked to live action; look at examples of work by performance artists; and exercise on how to assess and contextualize our works content. The main goal of this module is to support each participant in reaching a comfortable and personal way to express through performance, inviting to see and experiment with this medium also as a way to gain new self-knowledge.

This semester, we will survey the notion of 'External memory'. Why is memory needed? And what does it imply to backup and store, outside of our own body, experiences we have lived and which, over time, have shaped us the way we are?

Educational objectives module 1 – Interaction/Performance:
-   to familiarize with the potentials of the body as expressive tool
-   to exercise on self-reflection
-   to share insights on contemporary performance practices and discourse
-   to encourage the activation of collaborative processes.

Course description module 2 – Experience Design:
In this module we will explore performance involving physical objects. Or objects which require a performer.

The idea is to reflect upon how the body interacts with objects. Does the object help the body to fulfil a task? Does it enhance its appearance? Does it replace a missing limb? Is it comfortable? Pleasurable? Is it limiting the body? Arming? Threatening? And if we change perspective, how does the body affect the object? Does the object have a memory?

To approach these questions we will work with "fictional objects". This will allow us to work within an alternative reality where design is not driven function or demand but rather an experimental practice where the possible use of the object is still to be discovered. We will produce interactive sculptures encompassing absurdity, poetry and humour, which we will test together with or without instructions.

In addition to individual work we will do performance workshops where the group will be asked to spontaneously interact with surrounding objects. The exercise will put us in a position of creative users and thus reveal the normative power of design one hand, and the freedom of the user on the other.

Lastly we will expand the realm of design beyond objects and work more with room
and context. We will still work with physical objects but we'll also change the focus from single users to groups. Students will be asked to instigate situations in the form of punctual events or long time interventions involving several participants on a specific site. A flash mob, a zoom conference, a dinner and intervention in the city are just examples.

This module is a very hands on module which will require fast building and spontaneous individual and group performance

Educational objectives module 2 – Experience Design:
Producing meaning through performance and objects
Performance as a process oriented research tool
Create an original body of work
Be able to contextualize it within art history
Confidence in self-presentation

Course description module 3 – Media culture:
The analysis of culture has strongly characterized the history and evolution of the humanistic, philosophical, aesthetic, and social disciplines. Within such a stimulating and complex framework, the course intends to illustrate how much the media have fostered profound

transformations in the cultural sphere and, at the same time, how much the media themselves have been the product of certain cultures. To carry out this kind of analysis the course will be based on mediology, a discipline that, starting from the analysis of authors such as Georg Simmel, Walter Benjamin, Marshall McLuhan, Edgar Morin, and others, analyses the media not as "communication tools", but as real cultural forms that structuring the individual, and orienting his behavior and emotions.

In particular, the course will address the following themes:

- The metropolitan experience;
- the birth and development of the cultural industry;
- the technical reproducibility of art;
- mass culture;
- the advent of television;
- the aestheticization of everyday life;
- digital languages;
- digital spaces, screens, and devices;
- media and memory.

Educational objectives module 3 – Media culture:
- 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 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	Personal narrative; the gesture; relation with the audience; authorship; from concept to live execution; private and public space; instances of contemporary performance practices.
Teaching format	Frontal lectures; assignments (live improvisation, drawing, writing); group critiques; individual tutorials.

Module 2	Experience Design
Lecturer	Ingrid Hora e-mail: info@ingridhora.com webpage:ingridhora.coman
Teaching language	English
Office hours	Tuesdays: 16:00 -18:00
List of topics covered	Physical objects as extensions of the body Performance as a way rewrite the script of the use of an object Performance as a research practice Intervention as research tool documentary practices
Teaching format	Hands on building, mock ups, Individual presentations and performances followed by group discussion Improvisation experiments Interventions in public spaces Input giving lectures, group tutorials, individual tutorials, presentation of other artists's work

Module 3	Media culture
Lecturer	Federico Tarquini e-mail FedericoEttoreMaria.Tarquini@unibz.it, webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/42709-federico-ettore-maria-tarquini
Scientific sector of the lecturer	M-FIL/04
Teaching language	English
Office hours	Please find the office hours (usually before or after class) in the published timetable of the module.
List of topics covered	Media Theory, Media Culture, Mass Media, Mediology, Digital Media, Sociology of Media, Imaginary.
Teaching format	

Learning outcomes	**Learning outcomes for module 1 – Interaction/Performance:**
	- translating an idea spatially and temporally
	- to find and display a personal way of narrating
	- dealing with the public space
	- contextualizing a project/work content
	- to design and deliver a public presentation.
	Learning outcomes for module 2 – Experience Design:
	Build
	Building poetic objects relating to the body.
	<u>Performance</u>
	The student will gain confidence in performing in front of an audience
	<u>Intervention</u>
	The students will work with site specific performance
	<u>Group experiments</u>
	The students will be encouraged to work in groups and experiment with performance.
	Reflect/contextualize
	The student will be able analyse and speak about his/her own work as well others'.
	Learning outcomes for module 3 – Media culture:
	Knowledge and understanding
	- 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.
	Applying knowledge and understanding
	- 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.
	Making judgments
	- 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.

Communication skills
- 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.

Learning skills
- 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.

Assessment	***Assessment details for module 1 – Interaction/Performance:*** The exam will be in the form of an oral discussion, whose purpose is to reflect on both the work process and the various projects designed and presented during the semester. ***Assessment details for module 2 – Experience Design*** An object (or a series of objects) A live presentation of object Documentation of the process ***Assessment details for module 3 – Media culture:***
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	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. *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:* ***Evaluation criteria and criteria for awarding marks for module 1 – Interaction/Performance:***

	- attendance and contribution to the classes - ability to make choices autonomously - the work/s realized during the semester and for the final presentation (GOG) - the taking part in collaborative processes - the ability to reflect on the projects developed during the semester - the knowledge of one or more texts from the bibliography. ***Evaluation criteria and criteria for awarding marks for module 2 – Experience Design:*** - attendance and contribution to the classes - initiative and originality in artistic methods - building a 3 dimensional object - quality and complexity of final presentation ***Evaluation criteria and criteria for awarding marks for module 3 – Media culture:*** - Ability to summarize and present concepts and theories presented in the required readings - Ability to establish relationships between theories and socio-technological contexts - Clarity in presenting and structuring ideas

Required readings	***Module 1 – Interaction/Performance:*** Giorgio Agamben: *Pulcinella ovvero Divertimento per li regazzi*. Nottetempo, 2015 Claire Bishop (ed. by): *Participation. Whitechapel Gallery and The MIT Press*, 2006 Stuart Brisley: *Crossings. John Hansard Gallery*, Southampton 2009 (or other publication on Brisley's work) Thomas Bernhard: *Amras*. 1964 Michele Di Stefano and Margherita Morgantin: *Agenti autonomi e sistemi multiagente*. Quodlibet, 2012 Patricia Drück, Inka Schube: *Soziale Kreaturen. Wie Koerper Kunst wird. Social Creatures. How Body becomes Art*. Ostfildern-Ruit, Hatje Cantz Verlag, Sprengel Museum, 2004 Elena Filipovic: *David Hammons, Bliz-aard Ball Sale*. The MIT Press, 2017

	Andrea Fraser: *Texts, Scripts, Transcripts*. Walther König, 2013 (and/or other publications on Fraser's work)
	Ward Frazer: *No Innocent Bystanders: Performance Art and Audience*. Dartmouth College 2012
	Gabriella Giannachi, Jonah Westerman: *Histories of Performance Documentation. Performativity as Curatorial Strategy*. Routledge 2018
	Boris Groys: *History Becomes Form. Moscow Conceptualism*. The MIT Press, 2010 and 2013
	Primo Levi: *Se questo è un uomo*.
	Sven Lütticken: *History in Motion: Time in the Age of the Moving Image*. Sternberg Press, 2013 Sven Lütticken: *Cultural Revolution: Aesthetic Practice after Autonomy*. Sternberg Press, 2017
	Dmitrij Prigov (ed. by Alessandro Niero): *Oltre la poesia. Marsilio*, 2014 Dmitrij Prigov (ed. by Alessandro Niero): *Trentatré testi*. Terra Ferma Edizioni, 2011
	Giovanna Zapperi: *L'artista è una donna*. Ombre Corte, 2014
	Module 2 – Experience Design: To be announced.
	Module 3 – Media culture: Benjamin W., *The Work of Art in the Age of Mechanical Reproduction*, Penguin, London, 2008
	McLuhan M., Understanding Media. The Extensions of Man, Cambridge Massachusetts: MIT Press, pp. 7-32 (Chapters 1. The medium is the message - Media Hot and cold)
	Morin E., *Lo spirito del tempo*, Meltemi, Milano, 2007
Supplementary readings	***Module 1 – Interaction/Performance:*** References for additional readings will be provided during the classes.
	Module 2 – Experience Design: References for additional readings will be provided during the classes.
	Module 3 – Media culture:

	References for additional readings will be provided during the classes.