Syllabus
Course description

Course title	STUDIO "INTERACT" Perform, Body.
Course code	97120
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) – Major in Art
Semester	Summer semester 2019/20
Year	2nd, 3rd
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).*
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Studio description and specific educational	The course belongs to the class "caratterizzante" in the curriculum in Art from 2018/19 onward and to the class

objectives	"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 this module is to explore the expressive and narrative potentials of the body, and employ it as direct work tool to design and implement projects involving a live engagement. The process we will follow is partly based on a pre-defined structure dealing with both physical and analytical work, and partly meant to allow self-generative extensions in relation to the dynamics and outcomes we will create. Inner listening – that is, the capability to define the atmospheric qualities of our state of presence and connection. We will often refer to it as a way by means of which to closely observe and assess our works, from concept to execution. In such framework, performance will be approached as a medium defined by a conscious relationship between a displaying body and an outer subject (the audience), leading to the sharing of a temporal dimension and the delivery of a meaningful content. At practice level, we will train on spatial awareness; improvisation with movement and use of voice; and aim at sharpness through repetition. At theory level, we will survey a set of concepts relevant to performance; look at examples of work by performance artists; and exercise on how to assess and contextualize our works content. This semester we will focus, in particular, on the notion of 'command', understood as a voluntary or involuntary order to act, received from an external agent or also self-given. Imposition, self-instruction, unavoidable decision to be taken, delivery and reception, execution, impulse... Besides the final presentation (GOG), for this module the Studio is expected to also work on a mid-term trial. ***Educational objectives module 1 – Interaction/Performance:*** - familiarize with the potentials of the body as expressive tool - exercise on self-reflection - provide insights on contemporary performance practices and discourse - encourage the activation of collaborative processes. ***Course description module 2 – Experience Design***:

In this module we will practically and theoretically approach performative experiments as modes of artistic research. In particular we will question how performative experimental systems can be conceptualized, planned, designed, and performed. The term 'experimental' is frequently used in contemporary art. We question what this means to an artist's individual or collective ~~practices~~ practice. What is the role of the experimenter in an external experimental set-up or self-experiment? And how can spectators experience themselves as part of such a dynamic? In this semester we connect to the theme 'command' by looking closer at various forms of instructions and directives in experimental performance art.

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 will provide an introduction to some basic approaches – social interactionism and cultural constructivism well known in media and communication studies, psychology and the social and cultural sciences. We will use them to reflect generally on social life and the roles that we play and the identities that we have. And, in particular, we will use them to deepen our understanding of the human body and its utilization as a medium of artistic performance. We can do so because they are applicable for both, be it in situations that are characterized by the physical co-presence of actor(s) and audience or such that are determined by the utilization of additional technical media. Moreover, these approaches allow us to tackle the topic of "command" that will stay in the center of the artistic practice of studio interact during this semester. Humans live, act, communicate and perform simultaneously as natural and cultural beings. Additionally we have to take into account that they do it

in environments that are constituted not only physically but at the same time symbolically. An adequate understanding of the meaning of actions, communications and performances and their dynamics needs to go beyond the simplifying sender/receiver-model therefore. Instead, it needs to recognize either the interplay of the human self, the human actor and the human observer, and its embeddedness in the realities and our constructions of them that constrain, enable and drive or lives.

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 office C0.05.a, 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 personal narrative; the gesture; relation with the audience; authorship; from concept to live execution; private space/public space; instances of contemporary performance practices.
Teaching format	Frontal lectures; body training; assignments (improvisation, drawing, writing); group critiques; individual tutorials; attendance to seminars/lectures; visit

	to exhibitions.

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	Role play, conceptualizing and performing experimental set-ups and self-experimentation, performance skills, documentary practices, modes of directing, analysis of action instructions.
Teaching format	Somatic techniques and performance training, reflective and conversational formats, lectures, readings and screenings, open and individual rehearsals and dramaturgical coaching

Module 3	Media culture
Lecturer	Metzner-Szigeth Andreas office F2.02, e-mail Andreas.Metzner-Szigeth@unibz.it, tel. +39 0471 015140, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/36698-andreas-bernhard-josef-metzner-szigeth
Scientific sector of the lecturer	SPS/08, here: M-FIL/05
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	- introduction of suitable theoretical approaches from social and cultural sciences - reflection upon the human body in social life and its utilization as a medium of artistic performance - analysis of the dynamics of intentions, situations and interpretations in everyday life and artistic practice
Teaching format	Frontal lectures, joint readings, mediated discussions, group exercises; learning by presenting concepts of art performances, by acting them out, reflecting and discussing them

Learning outcomes	*Learning outcomes for module 1 – Interaction/Performance:* - spatial and temporal translation of an idea - the display of a personal way of narrating, and the strengthening of a personal research - dealing with the public space - contextualizing a project/work content - designing and delivering a public presentation.

	Learning outcomes for module 2 – Experience Design: - 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 and scientific experimentality **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:*** An oral exam, in the form of a conversation, about the projects developed throughout the semester, the activities implemented during the classes and the work/s presented at the GOG. ***Assessment details for module 2 – Experience*** ***Design*** As assessment will take place as an individual or collective presentation of an experimental set up. Either as protocol, material trace/installation or life presentation, based on the processes of the semester. ***Assessment details for module 3 – Media culture:*** Every participant is asked to elaborate two excerpts and one report and to present them in class. The excerpts are summarizing the student's interaction with the text while reading two pieces of essential literature (that serve as basic preparation of two extended sessions with group discussions). The final report should display all important ideas, thoughts, considerations and reflections, especially those related to core components of the theoretical approaches, that the student had during the process of approaching and elaborating the concept of his or her project of art performance.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	*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:* 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. ***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 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 - engagement in somatic and discursive practice - initiative and originality in artistic methods - precision in preparing rehearsals/trails as well as readings and their application - quality and complexity of final presentation ***Evaluation criteria and criteria for awarding marks for module 3 – Media culture:*** - consistency in the elaboration of the two written excerpts and clarity in their oral presentation - complexity in the elaboration of the reflective report and comprehensibility of its oral presentation

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:*** Listing will be communicated the first day of class and all texts will be provided in the modules Moodle domain: https://ole.unibz.it/course/view.php?id=5864
Supplementary readings	***Module 1 – Interaction/Performance:*** References to additional readings will be provided during the classes. ***Module 2 – Experience Design:*** References to additional readings will be provided during the classes. ***Module 3 – Media culture:*** Listing will be communicated the first day of class and all texts will be provided in the modules Moodle domain: https://ole.unibz.it/course/view.php?id=5864