Syllabus
Course description

Course title	Studio INTERACT "L'impulso alla contaminazione"
Course code	97119
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2021/22
Year	2nd and 3rd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	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 all the WUP courses; to have certified the language level proficiency B1 in the 3rd language in years following the first.
Maximum number of students per class	20

Course description	*The course belongs to the class "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the curriculum in Art.*
	Description Module 1 – Interaction/Performance:
	ENGLISH Aim of this module is to explore our own body's expressive and narrative potentials and develop projects involving a live engagement. Our main medium, performance, will be approached as a conscious relationship between a body in the process of being displayed, and an audience. During this live exchange, a meaningful content is made available and received.
	'Interaction/Performance' comprises of both physical and self-reflective sessions, in a work-frame constantly shaped by inputs provided by all the participants. At practice level we will interpret and execute instructions; train on spatial awareness; improvise with movement and voice; design live projects. At theory level, we will look at some of the formats of live art practice through the work of

noteworthy performance artists; survey a set of concepts deeply connected to live expression; and train on how to assess and contextualize our own works' content.

This semester, the topic our Studio will focus on is that of 'contamination'. Such term is mostly understood as possessing negative connotations, perceived as something potentially endangering 'purity'. We are in presence of contamination when entities (substances, contexts, living beings, ...), which are normally alien or incompatible with each another, come into contact and mix. Should one of them be 'dominant' in its impact, it could end up disturbing or altering the state and integrity of the other to a point of irreversibility. Be it a natural environment or a cultural framework, contamination can act both as a destructive or regenerative force, according to its 'purpose' or the result of its effects. As a reaction against its activity, at times a struggle to preserve pristineness is put in place. We will therefore look at the meanings, angles and implications of contamination and the drives which determine it, as a possible source of reference and inspiration for our projects.

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ITALIANO
In questo modulo esploreremo le potenzialità espressive e narrative del nostro corpo, e svilupperemo progetti in forma di rappresentazioni dal vivo. Ci riferiremo al nostro medium principale, la performance, come a una relazione cosciente tra un corpo nell'atto di manifestarsi, e un soggetto esterno (il pubblico). Durante questo scambio in diretta, un contenuto significante viene formalizzato e reso disponibile alla ricezione.

Il lavoro di 'Interaction/Performance' comprende sessioni sia fisiche che discorsive e di auto-riflessione, in un contesto immersivo costantemente modellato dagli input offerti da tutti i partecipanti. A livello pratico ci eserciteremo su: interpretazione ed esecuzione di istruzioni; consapevolezza spaziale; improvvisazione con il movimento e la voce. A livello teorico, esamineremo alcuni dei formati della performance attraverso i lavori emblematici di alcuni artisti sia contemporanei che storici; analizzeremo una serie di concetti connessi alla pratica dal vivo; e ci eserciteremo su come valutare e contestualizzare il contenuto dei progetti realizzati.

Questo semestre, il tema su cui il nostro Studio si vuole focalizzare è quello della "contaminazione". Tale concetto, per lo più connotato negativamente, viene percepito in

riferimento a qualcosa che potenzialmente mette in pericolo contesti di 'purezza'. Siamo quindi in presenza di una contaminazione quando delle entità (sostanze, ambiti, esseri viventi, ...), che normalmente sono tra loro sconosciute o incompatibili, entrano in contatto. In caso una di esse risulti "dominante" nel suo impatto, disturberà o altererà lo stato e l'integrità dell'altra, a volte fino all'irreversibilità. Che si tratti di un ambiente naturale o di un contesto culturale, la contaminazione può agire come forza distruttiva o rigenerativa, in base al suo 'scopo' o al risultato dei suoi effetti. Nel tentativo di contrastarla, viene a volte messa in atto una resistenza. Guarderemo quindi ai significati, le sfaccettature e le implicazioni della contaminazione, e le spinte che la determinano, per usarle come possibile riferimento e ispirazione per i nostri progetti.

Description Module 2 – Experience Design:

ENGLISH
The module is divided into four main focuses:

1. Re-enactments of performances: The study of the history of performance art offers valuable experiences that can be used to train sensitivity to performative everyday experiences. I am not interested in a purely theoretical discussion, but in practical appropriation and experience.

2. Observing performative actions of everyday life: Individual and communal life is characterised by performative actions. With our bodies we stand in the world, relate to it and change it through conscious and unconscious, ritually and aesthetically charged actions. These (performative) actions are to be observed and reconstructed inside and outside the university.

3. Digitalisation and performativity: For some years now, performative practices have received increased attention in the international art scene; it is worth remembering, for example, that performative art positions won the Golden Lion at the last two Venice Biennales. The performative is increasingly shaping fashion, design, architecture, communication, etc. Are these tendencies effects of digitalisation? In teaching, I would like to explore with the students whether and how digitalisation is changing human experience and how this can be responded to with aesthetic means.

4. The own (performative) work: Based on what the students have learned, their experiences and observations, they will develop their own performances, performative objects and interventionist processes in which the experience is central.

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DEUTSCH
Der Modul ist in vier Schwerpunkte gegliedert:

1. Re-enactments von Performances: Die Beschäftigung mit der Kunstgeschichte der Performance Art bietet wertvolle Erfahrungen, anhand deren die Sensibilität für performative Alltagserfahrungen geschult werden kann. Mir geht es nicht um eine rein theoretische Auseinandersetzung, sondern um die praktische Aneignung und Erfahrung.

2. Beobachten von performativen Handlungen des Alltags: Das individuelle und gemeinschaftliche Leben ist geprägt von performativen Handlungen. Mit unseren Körpern stehen wir in der Welt, beziehen uns auf diese und verändern sie durch bewusste und unbewusste, rituell und ästhetisch aufgeladene, Handlungen. Diese (performativen) Handlungen sollen in- und außerhalb der Universität beobachtet und nachvollzogen werden.

3. Digitalisierung und Performativität Seit einigen Jahren erhalten performative Praktiken im internationalen Kunstgeschehen vermehrte Aufmerksamkeit; erinnert sei etwa daran, dass bei den letzten beiden Biennalen von Venedig, performative Kunstpositionen den Goldenen Löwen gewonnen haben. Das Performative prägt verstärkt die Mode, das Design, die Architektur, die Kommunikation usw. Sind diese Tendenzen Auswirkungen der Digitalisierung? In der Lehrtätigkeit möchte ich mit den Studierenden erforschen, ob und wie die Digitalisierung die menschlichen Erfahrungen verändert und wie darauf mit ästhetischen Mitteln reagiert werden kann.

4. Die eigene (performative) Arbeit Ausgehend von dem Gelernten, den gemachten Erfahrungen und Beobachtungen werden eigene Performances, performative Objekte und interventionistische Abläufe entwickelt in denen die Erfahrung im Mittelpunkt steht.

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.

Specific educational objectives	**Knowledge and understanding** - have acquired their own project methodology in the field of visual arts, and/or artistic production. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and subjects of a technical, scientific and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal, technical, scientific and cultural level.

Lecturer	*Module 1 – Interaction/Performance*: Italo Zuffi e-mail italo.zuffi@unibz.it, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/38681-italo-zuffi *Module 2 – Experience Design*: Hannes Egger e-mail: t.b.d. *Module 3 – Media Culture*: 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 lecturers	Module 1 – Italo Zuffi: ICAR/13 Module 2 – Hannes Egger: ICAR/13 Module 3 – Federico Tarquini: M-FIL/04
Teaching language	Module 1 – Italian Module 2 – German Module 3 – English
Office hours	Module 1: Tuesday 4-6 PM Module 2: Monday 2-6 PM Module 3: Tuesday 4-6 PM
List of topics covered	Module 1: Listening to the body' signals; the personal narrative; the gesture; relation with the audience; from an idea to its live execution; private space, public space; instances of relevant performance practices. Module 2: Performative actions in everyday life, creating performative sequences, experiencing and planning experimental experiences. Module 3: Media Theory, Media Culture, Mass Media, Mediology, Digital Media, Imaginary.
Teaching format	Frontal lectures (for both theory and practice); assignments (instruction, live improvisation, drawing, writing); group discussions; individual talks; projects reviewing.

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual arts. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical, scientific and theoretical subjects *Applying knowledge and understanding* - plan, develop and finalize the creation of a project in the field of visual art, thanks to the basic knowledge acquired in the technical, scientific and theoretical fields. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of art and to develop them further. **Transversal competence and soft skills** *Making judgements* - Be able to make independent judgements for the

	purpose of developing their own design skills and in relation to all those decisions (technical, scientific and theoretical) that are necessary to bring a project to completion. *Communication skills* - present an independently realised project in the field of art in the form of an installation, orally as well as in writing in a professional manner. *Learning skills* - have learned an art methodology at a professional level - in the sense of being able to identify, develop and realise art related discourse fields and art projects. - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.

Assessment	*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.* *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.* **Module 1**: The assessment is based on - the projects developed and presented, individually or collaboratively, during the semester – knowing that at least one project has to be 'live' (i.e. to be performed in real time for an audience). - the evidence or hint of a personal way of narrating - the way of contextualizing a project/work content. **Module 2**: Based on their experiences and observations, the students have to develop their own performances, performative objects and interventionist processes in which the experience is central. They have to document it and to present it in such a way that it is comprehensible. **Module 3**: To be announced.
Assessment language	The same as the teaching language
Evaluation criteria and	The final assessment is based on

criteria for awarding marks	- attendance of and contribution to the classes; - activation of/taking part in collaborative processes; - ability to translate an idea visually, spatially and temporally; - the process followed to finalise and present a project (in the atelier and/or in a public framework); - ability to self-assess and contextualise the realised project/s.

Required readings	**Module 1**: Giorgio Agamben: *Pulcinella ovvero Divertimento per li regazzi*. Nottetempo, 2015 Stuart Brisley: *Crossings. John Hansard Gallery*, Southampton 2009 (and/or other publications on Stuart Brisley's work) Thomas Bernhard: *Amras*. 1964 Patricia Drück, Inka Schube: *Soziale Kreaturen. Wie Koerper Kunst wird. Social Creatures. How Body becomes Art*. Ostfildern-Ruit, Hatje Cantz Verlag, Sprengel Museum, 2004 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 Dmitrij Prigov (ed. by Alessandro Niero): *Oltre la poesia.* Marsilio, 2014 **Module 2**: Sigrid Gareis, Georg Schöllhammer, Peter Weibl, *Moments – Eine Geschichte der Performance in 10 Akten*, Verlag der Buchhandlung Walther König, 2013 Hannes Egger, Antonella Tricoli, *Web Performance Today*, Silvana Editoriale, Milano, 2014 **Module 3**: Adalma F., Nericcio W., Rafele A., *Cultural studies in the digital Age*, San Diego University Press, 2020

	Benjamin W., *The Work of Art in the Age of Mechanical Reproduction*, Penguin, London, 2008 Clifford J., *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, Harvard University Press, 1988 McLuhan M., *Understanding Media. The Extensions of Man*, Cambridge Massachusetts: MIT Press Morin E., *Lo spirito del tempo*, Meltemi, Milano, 2007 Simmel G., *The sociology of secrecy and of secret societies* Simmel G., *The Metropolis and Mental Life*, New York: Free Press, 1976
Supplementary readings	**Module 1**: Claire Bishop (ed. by): *Participation. Whitechapel Gallery and The MIT Press*, 2006 Michele Di Stefano and Margherita Morgantin: *Agenti autonomi e sistemi multiagente*. Quodlibet, 2012 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) 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): *Trentatré testi*. Terra Ferma Edizioni, 2011 Giovanna Zapperi: *L'artista è una donna*. Ombre Corte, 2014 **Module 2**: RoseLee Goldberg, *Performance Art, From Futurism to the Present*, Thames & Hudson world of art, London, New York, 2001

	Erika Fischer-Lichte, *Performativität, Eine Einführung*, Transcript Verlag, Bielefeld, 2012
	Clair Bishop, *Artificial Hells, Participatory art and the politics of spectatorship*, Verso, London, New York, 2012
	Mark Riklin, Selina Ingold, *Stadt als Bühne, Szenische Eingriffe in den Stadtkörper*, Schwan-Verlag, Rorschach, 2010
	Hannes Egger, Denis Isaia, *PERFORM!*, 2018
	Module 3: References for additional readings will be provided during the classes.