

Syllabus
Course description

| | |
|--------------------------|---|
| Course title | Studio EXHIBIT "Who Cares" |
| Course code | 97124 |
| Scientific sector | Module 1: L-ART/03 Module 2: ICAR/16 Module 3: M-FIL/05 |
| Degree | Bachelor in Design and Art (L-4) |
| Semester | Summer semester 2021/22 |
| Year | 2 nd and 3 rd |
| 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 3 rd language in years following the first. |
| Maximum number of students per class | |

| | |
|---------------------------|---|
| Course description | <p>The course belongs to the class "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the curriculum in Art.</p> <p>Description Module 1 – Curatorial studies: theories and practices/ Theorien und Praktiken des Kuratierens: DEU: Dem Wort ‚Kuratieren‘ liegt das lateinische Wort curare (sich um etwas sorgen, für etwas Sorge tragen) zu Grunde. Aber was bedeutet es, in der heutigen Zeit Sorge zu tragen, und vor allem für was? Heute betonen wir das Tun des ‚Kuratierens‘. So wird Essen, Musik, Einrichtung und selbst die eigene Frisur genauso ‚kuratiert‘ wie Informationen oder Müll-getrennt. Jeder Mensch ist ein Kurator. Vor diesem erweiterten Horizont bedeutet ‚Kuratieren‘ im Kunstkontext eine Sensibilität für spezifische Dinge auszubilden und diese in Räumen so zu positionieren, dass sie ihre eigene Evidenz entfalten können. Dem Wort „Exhibit“ ist nicht nur die Bedeutung ‚Ausstellen‘ inhärent, sondern auch ‚aussetzen‘ und ‚ausliefern‘. Künstler sollen lernen für das eigene Werk Sorge zu tragen und es dem Zusammenspiel mit anderen und dem Anderen auszusetzen. Wir werden diese Schule von Anfang an durchlaufen: Räume (physische und virtuelle) ausfindig machen, Ausstellungen herstellen und kuratieren, Gelder aufstellen, Ausstellungstexte schreiben, Pressearbeit leisten und Dokumentation organisieren.</p> |
|---------------------------|---|

ENG: The word 'curation' is based on the Latin word *curare* (to care for, to take care of). But what does it mean to care in this day and age, and especially for what? Today we emphasise the act of 'curating'. So food, music, furnishings and even one's own hairstyle are as much 'curated' as information or garbage-separated. Every human being is a curator. Against this broader horizon, 'curating' in the art context means developing a sensitivity for specific things and positioning them in spaces so that they can develop their own evidence. Inherent in the word 'exhibit' is not only the meaning 'to exhibit', but also 'to expose' and 'to deliver'. Artists should learn to care for their own work and expose it to the interaction with others and the other. We will go through this school from the beginning: Locating spaces, producing and curating exhibitions, raising funds, writing exhibition texts, doing press work and organising documentation.

Description Module 2 – Exhibit Design:

ENG: 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, 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.

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.

ITA: 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, gli studenti avranno modo di familiarizzare con le diverse fasi che caratterizzano la produzione di una

| | |
|---|---|
| | <p>mostra digitale: dal concepimento delle opere, alla loro realizzazione, alla loro installazione ed esposizione.</p> <p>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.</p> <p>Description Module 3 – Artistic research: If an art piece, practicing art and the attitude being an artist is understood as an experimental and innovative method of doing research, then some parameters are changing in comparison with a traditional scientific research practice. The module is related to the exhibition, including the institutions and the art piece (even if it is a mere concept) as methods of knowledge-production and new epistemic fields to explain, answer and enterprete current anthropological and environmental problems.</p> |
| <p>Specific educational objectives</p> | <p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired one's own project methodology in the field of visual arts, and/or artistic production. This methodology includes the ability to oversee all phases from the generation of ideas to the realisation of the finished artwork. Through the integrated teaching of main subjects and further 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 an artwork that is consistent on a formal, technical, scientific and cultural level. |
| <p>Lecturer</p> | <p>Module 1 – Curatorial studies: theories and practices: Leander Schwazer Email: leander.schwazer@unibz.it</p> <p>Module 2 – Exhibit Design: Davide Tommaso Ferrando Email: Davide.Ferrando@unibz.it webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/44044-davide-tommaso-ferrando</p> <p>Module 3 – Artistic research: Gerhard Glüher e-mail gerhard.glueher@unibz.it, tel. +39 331 674 2951, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/889-gerhard-glueher</p> |

| | |
|--|---|
| Scientific sector of the lecturer | Module 1 – Leander Schwazer: L-ART/03 Module 2 – Davide Ferrando: ICAR/16 Module 3 – Gerhard Glüher: M-FIL/05 |
| Teaching language | Module 1 – German Module 2 – Italian Module 3 – English |
| Office hours | Module 1: Wednesdays 09:30 – 11:30 please preschedule via email or during the Seminar on Tuesdays. Module 2: Thursday 14:00 – 16:00, after reservation via mail. Module 3: After the lectures on Wednesday and Thursday 10.00 - 12.00 after reservation via mail or telephone. |
| List of topics covered | Module 1: Exhibition Making (theoretical & practical); Placing Objects in Space; Location Scouting (Field trips, Meeting Curators); Taking Care of Textwork and Communications Module 2: Exhibition design; Museology; Museography; Curatorial practices; Digital Modelling; Online Exhibition Making Module 3: History and theory of museums and other forms to present and exhibit artefacts and other entities; - the exhibition of a medium to communicate and as a means to practice and produce an art - piece. - Methods of practicing artistic research - Contextualising and de-contextualising artefacts and the shifting of meaning. |
| Teaching format | Module 1: Theoretical Discourse, Studio Critique, Practice in Space (virtual & physical). Module 2: Frontal lectures, Worksho, Studio Critique. Module 3: frontal lectures, theoretical discourses about selected readings, exercises, on-site field research and various formats together with lectures of modules 1 and 2. |

| | |
|-----------------------------------|--|
| Expected learning outcomes | <p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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 <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - Plan, develop and realise a project in the field of visual arts; - Be able to finalize the creation of an accomplished project in the field of visual art, thanks to the basic |
|-----------------------------------|--|

| | |
|--|---|
| | <p>knowledge acquired in the technical, scientific and theoretical fields;</p> <ul style="list-style-type: none"> - 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; - Conceive, design and curate a digital exhibition; <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - 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. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - Have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design problems by applying the acquired knowledge in the technical, scientific and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree programme. - 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. |
|--|---|

| | |
|--------------------------|--|
| <p>Assessment</p> | <p><i>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.</i></p> <p>http://portfolio.dsgn.unibz.it/wp-admin</p> <p><i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>Module 1:</p> <ul style="list-style-type: none"> - Students are enabled to produce an exhibition the city talks about - Students know about Exhibition Design - Students are enabled to communicate their exhibition through text and spoken word. - Students are enabled to document their exhibition - Students are enabled to position their own work in |
|--------------------------|--|

| | |
|--|--|
| | <p>the mirror of art, society, nature and technique (Theoretical & Practical)</p> <ul style="list-style-type: none"> - Students are enabled to critique the work of their peers and start to curate each other - Students are enabled to reflect on what they care about and what to speak up for <p>Module 2: 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.</p> <p>Module 3: Read the exhibition reviews published in the magazines "Art Forum International" and "Kunstforum International" (both are available in print and online in UNIBZ library) and choose one article and exhibition. Find out all you can get about the original exhibition. Select an art piece or a group of pieces, write an essay and present your work in the class. Target of this assessment is the answer of the question, why your selected piece and exhibition could be seen as an act of artistic research and not a traditional solo show of this artist! Assessement two is connected to module one: document the process of your artistic work of the semester in a way that the result could be seen as a method to accompany your practice with or through a text.</p> |
| Assessment language | The same as the teaching language |
| Evaluation criteria and criteria for awarding marks | <p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> - 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 decsions taken to produce the final outcome. <p>Criteria Module 3: comprehensiveness of your different researches, innovative methods and an appropriate use of language and text production.</p> |
| Required readings | <p>Module 1: Klaus Krüger, Elke A. Werner, Andreas Schalhorn (Hg.) <i>Evidenzen des Expositorischen Wie in Ausstellungen Wissen, Erkenntnis und ästhetische Bedeutung erzeugt wird</i>, Transcript 2019.</p> |

| | |
|-------------------------------|---|
| | <p>Module 2: 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</p> <p>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/</p> <p>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/</p> <p>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</p> <p>Module 3: Obrist, Hans Ulrich: <i>Ways of Curating</i>, 2014 (Penguin Books)</p> <p>Crimp, Douglas: <i>On the museum's ruins</i>, 1993 MIT Press and german: <i>Über die Ruinen des Museums</i>, Berlin 1996 (Verlag der Kunst)</p> <p>Mersch, Dieter & Ott, Michaela: <i>Kunst und Wissenschaft</i>, München 2007 (Fink Verlag)</p> <p>Foster, Hal: <i>The Anti-Aesthetic, essays on postmodern culture</i>, New York 2002 (The New Press)</p> |
| Supplementary readings | Additional readings will be offered in the studio if necessary |