

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Studio IMAGE</b>  <b>Dick Pics &amp; Mug Shots</b> Political Dimensions of Medialized Body Representations
<b>Course code</b>	97121
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2021/22
<b>Year</b>	2 <sup>nd</sup> and 3 <sup>rd</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and/ or other individual educational activities</b>	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	To have passed the WUP project and all the WUP courses; to have certified the language level proficiency B1 in the 3 <sup>rd</sup> language in years following the first.
<b>Maximum number of students per class</b>	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 – Photography-Video/ Fotografie-Video:**

ENGLISH

Bodies are trimmed, shaped, manipulated and evaluated, they are shared and sent, controlled, monitored, used and exploited. It's about markings, interpretative sovereignty, belonging and exclusion. It's about the exercise of power, self-empowerment, technical possibilities and economic interests. Bodies and our dealings with them are political.

In 1969, Valie Export led a man on a dog leash for a walk through Vienna, in 1989 Barbara Kruger declared the body a battlefield and the Guerrilla Girls asked whether women had to be naked to make it to the Metropolitan Museum. In 2007, Dolce and Gabbana staged the suggestion of gang rape in one of their advertising campaigns, and in 2014 Christoph Bangert published “War Porn”, a collection of war images that were rejected by the editors as too cruel. Starting in 2017, Cindy Sherman has been celebrating the grotesque with Facetune on Instagram, while Adam Harvey has been developing patterns for make-up stylists since 2010 in order to disable recognition software. In 2020, Eva and Franco Mattes convert a make-up tutorial on Instagram into an outlet for subversive messages. In the winter semester 2021/22, Studio Image offers to deal with the body as a political issue. Module 1 explores how artists work with topics such as representation, surveillance, suffering or borders in relation to body and corporality. We will investigate how artists play with set pieces of corporality, satirize conventions, agitate against social norms and confront ourselves with our own social imprints. Using various historical and contemporary questions and examples, we examine how artistic processes can initiate, undermine and change social, political and media discourses. One of the central questions will be how images are politically charged and instrumentalized through their dissemination and contextualization. Above all, we will deal with how we as artists can create counter-narratives to existing body narratives.

The accompanying film program as well as discussions with invited artists, curators and theorists introduce different aspects of the topic, while the students develop their own artistic ideas and concepts.

#### GERMAN

Körper werden getrimmt, geformt, manipuliert und bewertet, sie werden geteilt und versendet, kontrolliert, überwacht, benutzt und ausgebeutet. Es geht um Markierungen, Deutungshoheiten, Zugehörigkeit und Ausschluss. Es geht um Machtausübung, Selbstermächtigung, technische Möglichkeiten und ökonomische Interessen. Körper und unser Umgang mit ihnen sind politisch.

Valie Export führt 1969 einen Mann an einer Hundeleine durch Wien spazieren, 1989 erklärt Barbara Kruger den Körper zu einem Schlachtfeld und die Guerrilla Girls fragen, ob Frauen nackt sein müssen, um es ins Metropolitan Museum zu schaffen. Dolce und Gabbana inszeniert 2007 in einer ihrer Werbekampagnen die Andeutung einer Gruppenvergewaltigung und Christoph Bangert publiziert 2014 „War Porn“, eine Sammlung von Kriegsbildern, die von Redaktionen als zu grausam abgelehnt wurden. Ab 2017 zelebriert Cindy Sherman mit Facetune das Groteske auf Instagram während Adam Harvey seit 2010 Muster für Make Up Stylisten entwickelt, um Erkennungssoftware außer Gefecht zu setzen. Eva und Franco Mattes funktionieren 2020 ein Schmink-Tutorial auf Instagram zu einem Outlet subversiver Botschaften um.

Im Wintersemester 2021/22 bietet das Studio Image an, sich mit dem Körper als Politikum auseinanderzusetzen. Modul 1 erforscht wie Künstler\*innen mit Themen wie Repräsentation, Überwachung, Leid oder Grenzen in Bezug auf Körper und Körperlichkeit umgehen. Wir werden untersuchen, wie Künstler\*innen mit Versatzstücken von Körperlichkeit spielen, Konventionen persiflieren, gegen gesellschaftliche Normen agitieren und uns mit unseren eigenen sozialen Prägungen konfrontieren. Anhand verschiedener historischer und zeitgenössischer Fragestellungen und Beispiele untersuchen wir, wie künstlerische Prozesse gesellschaftliche, politische und mediale Diskurse anstoßen, unterminieren und verändern können. Eine der zentralen Fragen wird sein, wie Bilder durch ihre Verbreitung und Kontextualisierung politisch aufgeladen und instrumentalisiert werden. Wir werden uns vor allem damit beschäftigen, wie wir als Künstler\*innen Gegennarrative zu existierenden Körper-Erzählungen schaffen können.

Das Begleitfilmprogramm sowie Diskussionen mit eingeladenen Künstler\*innen, Kurator\*innen und Theoretiker\*innen führen in unterschiedliche Aspekte des Themas ein, während die Studierenden eigene künstlerische Ideen und Konzepte entwickeln.

Diese realisieren sie in einem fotografischen und / oder videobasierten Projekt für den Ausstellungsraum sowie in Form eines individuellen Künstlerbuches.

**Description Module 2 – Visual Communication/  
 Comunicazione visiva:**

ENGLISH

Starting from the main theme of the semester - the representation of the political dimension of the body -, in the visual communication module we will research how the body is traced, mapped and documented in artists' publications. Works by contemporary photographers and artists (Mishka Henner, Broomberg and Chanarin, Joachim Schmidt, Trevor Paglen, Wu Tsang..just to name a few) will be examined, discussed and analyzed together in class.

During the semester students will also be involved in a series of functional assignments to better interrogate and translate their art projects. In the first weeks of the semester we will focus in particular on the poster format in its public dimension, while a prerequisite for taking the final exam will be the development of a publishing project developed in parallel to the main work. The purpose of the publication is to articulate the work of each student in book format, thus complementing and investigating the semester project from a multiple perspective.

ITALIANO

Prendendo le mosse dal tema principale del semestre - la rappresentazione della dimensione politica del corpo -, nel modulo di comunicazione visiva andremo a ricercare come il corpo viene tracciato, mappato e documentato nelle pubblicazioni d'artista. Lavori di fotografi e artisti contemporanei (Mishka Henner, Broomberg and Chanarin, Joachim Schmidt, Trevor Paglen, Wu Tsang..solo per citarne alcuni) saranno presi in esame, discussi e analizzati insieme in classe.

Durante il semestre gli studenti verranno inoltre coinvolti in una serie di assignments funzionali a interrogare e tradurre al meglio i propri progetti artistici. Nelle prime settimane di semestre ci concentreremo in particolare sul formato poster nella sua dimensione pubblica, mentre requisito necessario per sostenere l'esame finale sarà lo sviluppo di un progetto editoriale elaborato parallelamente al progetto principale. Scopo della pubblicazione è articolare il lavoro di ogni studente in formato libro, andando così a complementare e

investigare il progetto di semestre da una prospettiva molteplice.

**Description Module 3 – Media Theory:**

Several scholars identified in Marshall McLuhan's great sentence "the medium is the message" the starting point of media studies as a well-defined discipline. This groundbreaking sentence without doubt encapsulates diverse theories and philosophical disputes around the role that the technological component (the medium) plays in connection to the ways the subject encounters the world. From McLuhan's sentence it emerges a clear image of technology as an extension of human body. This extension, far from being a passive entity, mediates and determines the relationship object-subject. Nevertheless, within the field of media studies, for long time most of the debate focused on the technological dimension, on the field of cultural expressions and mass communication, forgetting, in such a way, that every technology and, consequently, every technological context, means an ulterior mutation of the body.

This winter semester 2021/2022 the Media Theory module of Studio Image will consider the **body** as central and fundamental notion to better understand our media context. In this module we will see the body as the sensitive space in which the encounter between object and subject takes place. We will see the way the body is subject to the technological forces and how these forces produce forms of representation, uses and abuses of the body. Through the analysis of some fundamental theories and artistic practices, the course will deal with forms of reification, alienation and exploitation that transform the body into a tool of production of value. Further, through an exhaustive survey on the diverse forms to represent the body and on the way these forms shape collective imaginary, we will deal with some problematic hypothesis that not only commodify human bodies but above all theorize that human body is a dissociable entity of the being. Thus, we will face the compulsory detour to analyze the current transhumanist hypothesis and the way this dystopic-utopia is influencing not only the collective imaginary around the figure of the body, but also, and above all, the way these bodies – tormented by the technological invasion – enter the flow of the post-industrial socio-economical system.

<b>Specific educational objectives</b>	<b>Knowledge and understanding</b> - 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.
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<b>Lecturer</b>	<b>Module 1 – Photography-Video:</b> Prof. Eva Leitolf <a href="mailto:Eva.Leitolf@unibz.it">Eva.Leitolf@unibz.it</a> , Tel. +39 0471 015327 Webpage: <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf">https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf</a>  <b>Module 2 – Visual Communication:</b> Giulia Cordin <a href="mailto:Giulia.Cordin@unibz.it">Giulia.Cordin@unibz.it</a> , tel. +39 0471 015333, webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin">https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</a>  <b>Module 3 – Media Theory:</b> German Duarte Peñaranda <a href="mailto:GDuarte@unibz.it">GDuarte@unibz.it</a> , tel. +39 0471 015108, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte</a>
<b>Scientific sector of the lecturer</b>	Module 1 – Eva Leitolf: ICAR/13 Module 2 – Giulia Cordin: ICAR/13 Module 3 – German Duarte Peñaranda: M-FIL/04
<b>Teaching language</b>	Module 1 – German Module 2 – Italian Module 3 – English
<b>Office hours</b>	Module 1: Monday, 14:00 to 16:00 Module 2: Monday 9:00-12:00 Module 3: Wednesday, 11:00 – 12:30

<p><b>List of topics covered</b></p>	<p><b>Module 1:</b> Body politics, the body as a political issue, medialized body representations, politics of representation</p> <p><b>Module 2:</b> surveillance, identity, editorial design, republish, spatial investigation of the body</p> <p><b>Module 3:</b> Media technologies as technologies of the body, the use of the body in the production of value, the technological invasion of the body, transformation of the body in the collective imaginary, politic of representation of the body.</p>
<p><b>Teaching format</b></p>	<p>Exercises, in-group discussions, frontal lectures, workshops, group and one to one critiques, presentations</p>

<p><b>Expected learning outcomes</b></p>	<p><b>Disciplinary competence</b></p> <p>Knowledge and understanding</p> <ul style="list-style-type: none"> <li>- have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual arts.</li> <li>- 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</li> </ul> <p>Applying knowledge and understanding</p> <ul style="list-style-type: none"> <li>- plan, develop and realise a project in the field of visual arts.</li> <li>- Be able to finalize the creation of an accomplished project in the field of visual art, thanks to the basic knowledge acquired in the technical, scientific and theoretical fields.</li> <li>- 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.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p>Making judgements</p> <ul style="list-style-type: none"> <li>- Be able to make independent judgements for the purpose of developing their own art skills and in relation to all those decisions (technical, scientific and theoretical) that are necessary to bring a project to completion.</li> </ul> <p>Communication skills</p>
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	<ul style="list-style-type: none"> <li>- 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.</li> </ul> <p>Learning skills</p> <ul style="list-style-type: none"> <li>- have learned an art methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex art 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.</li> <li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li> <li>- 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.</li> </ul>
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<p><b>Assessment</b></p>	<p>By exam's date, each student must upload on Teams as well as the Microsite of the faculty detailed documentation of the work done during the course.  <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a>          Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</p> <p><b>Module 1:</b></p> <ul style="list-style-type: none"> <li>• Production of artistic work (e.g. photographic prints, video, digital formats etc.)</li> <li>• Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher that show an extensive artistic process</li> <li>• Presentation of researched topics to class</li> <li>• End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results</li> </ul> <p><b>Module 2:</b></p> <ul style="list-style-type: none"> <li>- assignment given during the semester</li> <li>- artist publication in relation to the mail project</li> </ul> <p><b>Module 3:</b>          Short essay (max. 5 pages)          Oral examination at the end of the semester</p>
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<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<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"> <li>• Strength and clarity of artistic concepts</li> <li>• Coherence of concept, choice of means and resulting art work</li> <li>• Innovativeness/inventiveness concerning subject, approach and materials</li> <li>• Virtuosity of technical skills</li> <li>• Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice</li> <li>• Ability to work in a team</li> <li>• Capability of integrating reviews and crits in the work process</li> <li>• Skills in critical thinking and adequate communication to peers</li> <li>• Comprehensive artistic processes and presentation of results</li> <li>• Proactive attitude/behavior</li> <li>• Taking on responsibilities</li> <li>• Development of long-term interests</li> </ul>

<b>Required readings</b>	<p><b>Module 1:</b> -</p> <p><b>Module 2:</b> The New Art of Making Books, Ulises Carrión</p> <p><b>Module 3:</b> Antonio Caronia (1996) Il Corpo Virtuale. Dal corpo robotizzato al corpo disseminato nelle reti.</p>
<b>Supplementary readings</b>	<p><b>Module 1:</b> Susan Sontag (2003), Das Leiden anderer betrachten.</p> <p><b>Module 2:</b> Readings will be made available during the course in the reserve collection</p> <p><b>Module 3:</b> Will be informed during the course</p>