

**Syllabus**  
**Course description**

<b>Course title</b>	<b>WUP ART</b>
<b>Course code</b>	97116
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: L-ART/03
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2021/22
<b>Year</b>	1 <sup>st</sup>
<b>Credits</b>	12 (Module 1 "Praxis": 6 CP, Module 2 "Theory": 6 CP)
<b>Modular</b>	Yes

<b>Total lecturing hours</b>	150 hours (90 for Module 1 + 30 for Module 2)
<b>Total hours of self-study and/ or other individual educational activities</b>	about 210 hours
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	none
<b>Maximum number of students per class</b>	30

<b>Course description</b>	<p><i>The course belongs to the class "di base" in the curriculum in Art.</i></p> <p><b><i>Description Module 1</i></b></p> <p><b><i>Praxis:</i></b> Starting from traditional media like painting and sculpture with special attention to concept, storytelling and working with the space, the students will learn the different aspects of artistic practice: idea, production, presentation. We will use the self-portrait as a way to investigate the meaning of being an artist today.</p> <p><b><i>Video course:</i></b> Students acquire a basic knowledge of the components of cinema and understand them as workable materials with a complicated and productive relationship to reality. The course will emphasize ecology and the environment, broadly defined, and will consider the role of the media and of the media-maker within it.</p> <p><b><i>Description Module 2</i></b></p> <p><b><i>Theory:</i></b> The module offers different ways and possibilities to understand the complexity of modern, postmodern and</p>
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	<p>contemporary art theory. The questions "what is art today" and "who is an artist and what is she or he doing" will be answered by researching and analysing selected art-pieces, art strategies and attitudes which characterizes artistic thinking and artistic activities.</p> <p>Aim of the course is, to understand the theoretical discourses behind the individual work. The method to reach the goals of the semester is a combination of art-historical and art-theoretical research, analysis and critical debate of different art-pieces and processes and to start an own practical and theoretical dialogue with selected works.</p>
<p><b>Specific educational objectives</b></p>	<p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- have acquired their own project methodology in the field of visual arts. 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.</li> <li>- - have acquired the ability to grasp and analyse contemporary cultural and social phenomena that characterise art.</li> </ul> <p><b>Practice (Riccardo Previdi):</b></p> <ul style="list-style-type: none"> <li>• Acquisition of the essential basic knowledge of what an artistic practice can be: from the idea to the presentation.</li> <li>• A general knowledge of the different media and materials in relation to the artwork and attitudes and affinity of the student.</li> <li>• The ability to make visible the idea, considering technique, budget and space.</li> </ul> <p><b>Video (Simona Schneider)</b></p> <ul style="list-style-type: none"> <li>• Familiarity with basic filmmaking skills, including idea generation, cinematography, lighting, sound and editing.</li> <li>• Awareness of the specific possibilities of the audiovisual media and of video in particular</li> <li>• Competency in planning (pre-production), producing, and editing (post-production) a time-based work</li> </ul>
<p><b>Lecturer</b></p>	<p><b>Module 1 – Praxis:</b> Riccardo Previdi</p>

	<p>e-mail: <a href="mailto:riccardo.previdi@unibz.it">riccardo.previdi@unibz.it</a>          Webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/39761-riccardo-previdi">https://www.unibz.it/en/faculties/design-art/academic-staff/person/39761-riccardo-previdi</a></p> <p><b>Video:</b>          Simona Eva Schneider          e-mail: t.b.d.          webpage: t.b.d.</p> <p><b>Module 2 – Theory:</b>          Gerhard Glüher          office F1.05,  <a href="mailto:Gerhard.Glueher@unibz.it">Gerhard.Glueher@unibz.it</a>,          tel. +39 0471 015140          331 674 2951          webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher">https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher</a></p>
<b>Scientific sector of the lecturer</b>	<p><b>Module 1</b> – Riccardo Previdi: ICAR/13          Simona Eva Schneider: ICAR/13</p> <p><b>Module 2</b> – Gerhard Glüher: L-ART/03</p>
<b>Teaching language</b>	<p><b>Module 1</b> – English  <b>Module 2</b> – English</p>
<b>Office hours</b>	<p><b>Module 1:</b>  <i>Video</i> - No Office Hours. All meetings will be held during class time.  <b>Module 2:</b> Monday 17.00 - 19.00 and          Thursday 9.00 - 10.00</p>
<b>List of topics covered</b>	<p><b>Module 1:</b>  <b>Praxis</b></p> <ul style="list-style-type: none"> <li>• The role of the artist in today's society.</li> <li>• The atelier as place of artistic production.</li> <li>• Being the assistant of an established artist.</li> <li>• Political, sociological and practical reasons behind the choice of media and materials</li> <li>• Installing a group show, considering the thematic, the nature of the works and the qualities of the exhibition space.</li> <li>• The documentation as an important part of the work of an artist.</li> <li>• The press release as a bridge between the show and the audience.</li> </ul> <p><b>Video</b></p> <ul style="list-style-type: none"> <li>• Aesthetic, historical, social and concerns and stakes of video art production historically and today.</li> </ul>

	<ul style="list-style-type: none"> <li>• The moving image as a “language,” and video’s dialogue with traditional cinema</li> <li>• The different roles one can have in making a time-based work</li> <li>• Filming people and on-location vs. filming on a set</li> <li>• Sources of images in the world around you, found footage, specific archives, as well as video art databases, and their use</li> <li>• Film and video formats, Installation, projection possibilities, expanded cinema and environments</li> </ul> <p><b>Module 2:</b> Historical development of the art-piece and its notions from the late 1960s until today (selected concepts) and the discourses behind this phenomena. How to get information to contextualise and art-piece and its author. Observing and writing as methods to find an own critical position in the different theoretical discourses. Individual artistic experiments and methods to position yourself in a specific theoretical and aesthetical field.</p>
<p><b>Teaching format</b></p>	<p><b>Module 1:</b> Frontal lecture, hands-on practice, discussion of screening and reading materials, and group critiques</p> <p><b>Module 2:</b> Frontal lectures, seminar debates, revisions, readings</p> <p>Site visits if allowed by public health restraints.</p>
<p><b>Expected learning outcomes</b></p>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- have acquired their own project methodology in the field of product visual arts, from the phase of planning to the phase of realisation of the project.</li> <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><i>Applying knowledge and understanding</i></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> </ul>

	<ul style="list-style-type: none"> <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><i>Making judgements</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those contexts in which they will work professionally in the art field and/or continue their studies, also considering ethical and social aspects.</li> </ul> <p><i>Communication skills</i></p> <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> <li>- to professionally communicate and substantiate their own decisions and justify them from a formal, technical and scientific point of view.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- 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.</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><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><a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></p> <p><i>Documentation is an integral part of the exam. The documentation must include visual documentation and an</i></p>
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	<p><i>abstract of the project.</i></p> <p><b>Module 1:</b> The final exam will be an interview with the students. We will discuss the works created during the semester, the overall participation and the artwork made for the final show.</p> <p><b>Module 2:</b> a) a detailed research must be done about a selected art-piece and its author b) a written profound analysis must be delivered and presented c) by using artistic experiments an adequate position must be developed as an answer to the theory, concept, strategy or attitude of the selected art-piece</p>
<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>• The student's continued effort, and the quality of projects throughout the semester</li> <li>• Energetic and insightful participation in class activities and discussions through comments, questions, and active listening</li> <li>• Concept, form, and technique, i.e. the aesthetic decisions complement the content, and a clear structure emerges</li> <li>• The project's concept and execution demonstrates an innovative approach to the assignment</li> <li>• The timely presentation of one's own work</li> </ul>
<b>Required readings</b>	<p><b>Module 1:</b> All required readings will be available on Teams.</p> <p><b>Module 2:</b> Hal Foster: <i>The Return of the Real</i>, MIT Press 1996 Peter Osborne: <i>Anywhere or not at all</i>, London, New York (Verso books) 2013</p>
<b>Supplementary readings</b>	<p><b>Module 1:</b> Steven Ascher and Edward: <i>The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age</i>, Pincus, Plume, 2013.</p> <p><b>Module 2:</b> Peter Osborne: <i>The Postconceptual Condition</i>, Verso Books 2018 Graham Harman: <i>Art and Objects</i>, Cambridge 2020 (Polity)</p>

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Wolfgang Kemp: *der explizite Betrachter*, Konstanz 2015  
David Joselit: *After Art*, Princeton, Princeton Univ. Press,  
2013