**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.

DEUTSCH

Der Modul ist in vier Schwerpunkte gegliedert:


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-
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:**
- Stuart Brisley: *Crossings. John Hansard Gallery*, Southampton 2009 (and/or other publications on Stuart Brisley’s work)
- Thomas Bernhard: *Amras*. 1964

**Module 2:**

**Module 3:**
**Module 1:**

- 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)
- Primo Levi: *Se questo è un uomo.*
- Giovanna Zapperi: *L'artista è una donna*. Ombre Corte, 2014

**Module 2:**


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.