

Syllabus
Course description

Course title	Studio IMAGE “INTO THE WIDE OPEN”
Course code	97122
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2022/23
Year	1 st and 2 nd
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 modules' languages in years following the first.
Maximum number of students per class	

Course description	<p><i>The course belongs to the class “caratterizzante” (module 1 and 2), and “affine integrativa” (module 3) in the curriculum in Art.</i></p> <p>Description Module 1 – Photography-Video/ Fotografie-Video: During the semester INTO THE WIDE OPEN, Studio Image will put individual projects in the center of our artistic exchange and dialogue. Together we will develop ideas, concepts and practices that radically focus on personal artistic processes. The Studio will respond tailor-made in practice and theory to the needs and requirements of individual projects. We welcome everyone who is urgently on fire for a personal topic, practice, or method! Let's jump INTO THE WIDE OPEN!</p> <p>-----</p> <p>Während des Semesters INTO THE WIDE OPEN stellt Studio Image individuelle Projekte in den Mittelpunkt unseres künstlerischen Austauschs und Dialogs.</p>
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Gemeinsam werden wir Ideen, Konzepte und Praktiken entwickeln, die sich radikal auf persönliche künstlerische Prozesse fokussieren. Das Studio geht in Praxis und Theorie maßgeschneidert auf die Bedürfnisse und Anforderungen einzelner Projekte ein.

Wir freuen uns über jede/n, der für ein persönliches Thema, eine Praxis oder Methode brennt! Let's jump INTO THE WIDE OPEN!

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

"Is there anything you haven't done yet?" Originally suggested by artist Alighiero Boetti, this question has long guided Hans Ulrich Obrist's curatorial practice. During their meeting in Rome in 1986, Boetti advised the curator to ask artists what projects they could not realize within the context of conventional art institutions and try to make those projects possible instead.

In the coming months, Studio Image will offer and experience total freedom and exploratory vertigo.

Building on the Studio's founding idea for this semester, the desire is to turn the visual communication module into a kind of workshop where we can disassemble, interrogate and try to push beyond the meaning and functioning of formats, media and methods.

Crucial in this redefinition will be productive dialogue within the Studio, avoiding traditional hierarchies in assumed roles. "I think I still have so much to learn that I don't think I can actually teach anyone else." So wrote Montreal-based CCA in September 2019 in "The museum is not enough" publication. The Canadian center seeks not to repeat the traditional model of the museum as educator. On the contrary, it is looking for collaborators:

"I want to share my questions and doubts, to invite others to range on my field of research. I want to provoke conversation." An interesting reference that challenges the role of the expert. Instead of spreading a message the museum "try to create situations in which anyone who comes to visit or gets in touch becomes a potential agent for transformation. This means not defining the end, but instead establishing different conditions for beginning."

Something similar in education had proposed Jacques Rancière, when he published his "The Ignorant Schoolmaster" in 1987. The teacher loses the aura of the repository of knowledge and, more importantly, the unique power to show the way to access it. For Rancière, the teacher is the one who abolishes the distance between learning and understanding, but in this annulment of distance one must proceed by trial and

error, observing, remembering, repeating, doing, verifying and reflecting on what one has done up to that point. Rancière criticizes the subordination of one intelligence to another and instead opens a space in which each intelligence is used in its own specific way, oriented by a specific individual history and needs, transgressing epistemic territories rather than adopting their limits. In the coming months we will question the space, hierarchies, and formats of Studio Image to see what the Studio itself can become in this process of negotiation.

"Quale progetto non hai ancora realizzato?". Questa domanda, originariamente suggerita dall'artista Alighiero Boetti, ha guidato a lungo la pratica curatoriale di Hans Ulrich Obrist. Durante il loro incontro a Roma nel 1986, Boetti consigliò al curatore di chiedere agli artisti quali progetti non avrebbero potuto realizzare nel contesto delle istituzioni artistiche convenzionali e di cercare invece di renderli possibili.

Nei prossimi mesi, Studio Image offrirà e esplorerà una simile libertà totale e vertigine esplorativa.

Partendo dall'idea fondante dello Studio per questo semestre, il desiderio è quello di trasformare il modulo di comunicazione visiva in una sorta di laboratorio in cui smontare, interrogare e cercare di andare oltre il significato e il funzionamento di formati, media e metodologie. Cruciale in questa ridefinizione sarà il dialogo produttivo all'interno dello Studio, evitando le tradizionali gerarchie nei ruoli assunti. "Penso di avere ancora così tanto da imparare che non credo di poter insegnare a nessun altro". Così scriveva il CCA di Montreal nel settembre 2019 nella pubblicazione "The museum is not enough". Il centro canadese cerca di non ripetere il modello tradizionale del museo come educatore, ma al contrario, è alla ricerca di collaboratori: "Voglio condividere le mie domande e i miei dubbi, invitare altri a spaziare nel mio campo di ricerca. Voglio provocare una conversazione". Un riferimento interessante che mette in discussione il ruolo dell'esperto. Invece di diffondere un messaggio, il museo "cerca di creare situazioni in cui chiunque venga in visita o entri in contatto diventi un potenziale agente di trasformazione. Questo significa non definire la fine, ma piuttosto stabilire condizioni diverse per l'inizio".

Qualcosa di simile nel campo dell'educazione aveva proposto Jacques Rancière, quando nel 1987 pubblicò il suo "Il maestro ignorante". L'insegnante perde l'aura di depositario del sapere e, soprattutto, il potere unico di indicare la strada per accedervi. Per Rancière, l'insegnante

è colui che abolisce la distanza tra apprendimento e comprensione, ma in questo annullamento della distanza si deve procedere per tentativi ed errori, osservando, ricordando, ripetendo, facendo, verificando e riflettendo su ciò che si è fatto fino a quel momento. Rancière critica la subordinazione di un'intelligenza all'altra e apre invece uno spazio in cui ogni intelligenza viene utilizzata in modo specifico, orientata da una storia e da esigenze individuali specifiche, trasgredendo i territori epistemici piuttosto che adottandone i limiti.

Nei prossimi mesi metteremo in discussione lo spazio, le gerarchie e i formati dello Studio Image per vedere cosa lo Studio può diventare in questo processo di negoziazione.

Description Module 3 – Media Theory:

By the end of the millennium, it seemed that many theories postulated within the context of liberal democracies and libertarianism faced the possibility of being materialized. Just to mention one example, the Perestroika put an end to the divided world (physically divided), and that was seen as a new beginning, the beginning of a phase in which freedom – in all its declensions – could finally spread all around the planet. Certainly, all that was framed by the 'utopian vision' that characterized that specific historical context.

Nevertheless, the last years of the 20th century saw and incredible increase in the circulation of goods, services and of course people. The world seemed to have become the Global Village described by McLuhan.

The internet of the end of the millennium allowed at understanding on the one hand that the space is a pure set of relationships – and not a container of elements – and, on the other, that the World Wide Web was a non-territory exerting the strongest force of universal deterritorialization that our species can remember. The creation of this non-territory, which was perceived and developed as a free space, generated this deterritorialization especially through the global trade and the free sharing of information, from which also derived different forms of collective production of knowledge. However, the same period saw the emergence a contrary force and the growth of some movements and claims moving in the opposite direction to deterritorialization. This territorialization force progressively became not only a threat to liberal democracies, but also to all spontaneous forms of production of knowledge and communitarian practices that emerged during the last years of the millennium.

	<p>This course will be an attempt to recover and develop different forms of production of knowledge through an open and collective discussion placing individual interests and concerns in the middle.</p> <p>In more detail, the course will also propose to transform the theory module into a laboratory by practicing and experimenting diverse forms of sharing and producing information. By discussing and bringing to the studio individual interests, we will build a space in which we will collectively experience diverse forms of sharing information. At the same time, through open discussions, we will (re)experience a social practice that, some years ago, was supposed to reformulate not only knowledge production, but also the whole economic system, by practicing a free exchange of information.</p> <p>The course will provide students with the fundamental tools to approach the analysis, the history, and the criticism of media. During the lessons, we will compare and discuss diverse theories and examine the socio-technological context that generated diverse ways of constructing collective imaginary. Every theory will be examined as a product of a specific socio-political, technological and cultural context in order to better understand the close-knit relationship that exists between media, technology, culture, ways of production of value and social structures. Particular emphasis will be placed on the generation of social imaginary and the contemporary phenomena that transformed this into a collective act.</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 of design, from the generation of ideas to the realisation of the finished artwork. Through the integrated teaching of main subjects and further subjects of practical 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 and cultural level.

<p>Lecturer</p>	<p><i>Module 1 – Photography-Video:</i></p>
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	<p>Prof. Eva Leitolf Eva.Leitolf@unibz.it, Tel. +39 0471 015327 Webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf</p> <p>Module 2 – Visual Communication: Giulia Cordin Giulia.Cordin@unibz.it, tel. +39 0471 015333, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</p> <p>Module 3 – Media Theory: German Duarte Peñaranda GDuarte@unibz.it, tel. +39 0471 015108, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte</p>
Scientific sector of the lecturer	<p>Module 1 – Eva Leitolf: ICAR/13 Module 2 – Giulia Cordin: ICAR/13 Module 3 – German Duarte Peñaranda: M-FIL/04</p>
Teaching language	<p>Module 1 – German Module 2 – Italian Module 3 – English</p>
Office hours	<p>Module 1: Monday 14.00-16.00 Module 2: Monday 9.30-12.30 Module 3: Tuesday 15:00-17:00</p>
List of topics covered	<p>Module 1: expanded photography, video, spacial installation, politics of representation, hierarchies and power relations, new ways of learning, self assignment and empowerment Module 2: Visual communication, publishing, editorial design, critical thinking Module 3: Media Theory, Media History</p>
Teaching format	<p>In-group discussions, workshops, excursions, video screenings, reading groups, artist talks</p>

Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired their own project methodology in the field of visual arts, from the phase of planning to the phase of realisation of the artwork.
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- have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of visual arts.
 - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity.
- have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects.

Applying knowledge and understanding

- plan, develop and realise a project in the field of visual arts.
 - use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature art work.
- be able to finalize the creation of an accomplished project in the field of visual art, thanks to the basic knowledge acquired in the practical and theoretical fields.
- recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of an art proposal/response.
 - 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 artistic skills and in relation to all those decisions that are necessary to bring a project to completion.
- 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 of the visual art in which they will work professionally and/or continue their studies, also considering ethical and social aspects.

Communication skills

- present an independently realised project in the field of visual art in the form of an installation, orally as well as in writing in a professional manner.

	<ul style="list-style-type: none"> - to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the knowledge acquired in different 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 and practical subjects as well as a study methodology suitable for continuing studies with a master's degree programme. - If you want to add more objectives, please enter the text here.
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<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"> - Production of artistic work (e.g. photographic prints, video, digital formats etc.) - Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher - Presentation of researched topics to class - End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results <p>Module 2:</p> <p>Students will develop individual or collective contributions to the semester topic in different media and formats</p> <p>Module 3:</p> <ol style="list-style-type: none"> 1. Short essay (max. 5 pages) 2. Oral examination at the end of the semester.
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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"> - Strength and clarity of artistic concepts - Coherence of concept, choice of means and resulting art work - Innovativeness/inventiveness concerning subject, approach and materials - Virtuosity of technical skills <p>Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice</p> <p>Ability to work in a team</p> <p>Capability of integrating reviews and crits in the work process</p> <ul style="list-style-type: none"> - Skills in critical thinking and adequate communication to peers - Comprehensive artistic processes and presentation of results - Proactive attitude/behavior - Taking on responsibilities - Development of long-term interests - Ability to summarize and present concepts and theories presented in the required readings - Ability to establish relationships between theories and socio-technological contexts - Clarity in presenting and structuring ideas
Required readings	Readings will be discussed together in class
Supplementary readings	Readings will be discussed together in class