Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	**Studio EXHIBIT** **Who cares 2.0: Energy**
Course code	97121
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	Winter/ Summer semester 2022/23
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 course language in years following the first.
Maximum number of students per class	20

Course description	*The course belongs to the class "di base" (module 1),"caratterizzante" (module 2), and "affine integrativa" (module 3) in the major in Art.* **Description Module 1 – Curatorial studies: theories and practices:** 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'. Students will learn to care for their own work and expose it to the interaction with others and the Other. Students will go through this school from the very beginning and learn what it means to

produce a professional exhibition: Networking, produce own artworks, curate the works of their peers, Location scouting, exhibition design, writing exhibition texts, doing press work and organizing documentation.

DEUTSCH:
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. Die Studierenden werden diese Schule von Anfang an durchlaufen, und lernen was es bedeutet eine professionelle Ausstellung herzustellen: Location Scouting, Exhibition Design, die eigene Kunstproduktion, Ausstellungstexte schreiben, Pressearbeit leisten und Dokumentation organisieren.

Description Module 2 – Exhibit Design:
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. Most notably, a medium-specific and hands-on approach will be adopted during the whole semester, aimed at practically exploring possible spatial configurations of a cheap and ready-made material – cardboard – with which to invent and test 1:1 scale spatial prototypes. The module, in this sense, is conceived as one continuous workshop, during which students will be asked to experiment with and creatively explore the technology of cardboard, so to give form to their own exhibition devices.

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, durante l'intero semestre si adotterà un approccio pratico e medium-specific, volto a esplorare concretamente le possibili configurazioni spaziali di un materiale economico e pronto all'uso - il cartone - con cui

	inventare e testare prototipi spaziali in scala 1:1. Il modulo, in questo senso, è concepito come un workshop continuo, durante il quale gli studenti saranno invitati a sperimentare ed esplorare creativamente la tecnologia del cartone, in modo da dare forma ai propri dispositivi espositivi. **Description Module 3 – Artistic research:** The course deals with the topic "Art as Research" and here there is the central question of how artistic practices, artistic thinking and artistic methods can be used to achieve results that meet scientific standards. Artists are not scientists in the conventional sense, but work with innovative and experimental methods that generate new insights of society and the world. So Artistic actions have to be understood just as "exploratory" as scientific methods. The course is intended as both, a critical discourse on artistic thought and action with the aim of crossing the boundaries between determinism and creativity.
Specific educational objectives	**Knowledge and understanding** - 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 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.

Lecturer	**Module 1 – Curatorial studies: theories and practices:** Leander Schwazer leander.schwazer@unibz.it webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/46630-leander-schwazer **Module 2 – Exhibit Design:** Dr. Davide Ferrando davide.ferrando@unibz.it webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/44044-davide-tommaso-ferrando **Module 3 – Artistic research:** Prof. Gerhard Glüher gerhard.glueher@unibz.it webpage: https://www.unibz.it/faculties/design-art/academic-staff/person/889-gerhard-glueher

Scientific sector of the lecturer	Module 1 – Leander Schwazer: nn 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: Tuesday 14:00-16:00, after reservation via email 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; Spatial design; Experimental architecture. 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, Workshop, 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	**Disciplinary competence** *Knowledge and understanding* - 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. - 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. - to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view. - *If you want to add more objectives, please enter the text here* *Learning skills*

	- 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.

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:** Students will be assessed by their active participation in group activities, like discussions and presentations. Willingness to network throughout the semester forms the very foundation of the course. In fact the success of the final group exhibition depends on the individual and collective promotion, both of the own work and of the group. The tireless development and translation (theoretical and practical) of the Class topics' into own artistic languages is a basic goal of the course. Therefore Attendance, Communication, Engagement and Willingness to share and network in pictorial, written and spoken ways are critical for the Evaluation at the end of the semester. **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. **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! - Assessment 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.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	The final assessment is based on the content of all the exercises according to the following criteria: - 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 decisions taken to produce the outcome. - comprehensiveness of your different researches, innovative methods and an appropriate use of language and text production.

Required readings	**Module 1**: Klaus Krüger, Elke A. Werner, Andreas Schalhorn (Hg.) ***Evidenzen des Expositorischen Wie in Ausstellungen Wissen, Erkenntnis und ästhetische Bedeutung erzeugt wird***, Transcript 2019. **Module 2**: No readings needed **Module 3**: Obrist, Hans Ulrich: ***Ways of Curating***, 2014 (Penguine Books)

	Crimp, Douglas: **On the museum's ruins**, 1993 MIT Press and German: **Über die Ruinen des Museums**, Berlin 1996 (Verlag der Kunst) Mersch, Dieter & Ott, Michaela: **Kunst und Wissenschaft**, München 2007 (Fink Verlag) Foster, Hal: **The Anti-Aesthetic, essays on postmodern culture**, New York 2002 (The New Press)
Supplementary readings	Additional readings will be offered in the studio if necessary