Syllabus
Course description

Course title	**Studio IMAGE** **"Reading Landscapes:** **Sites, Representations and Histories of Contested Spaces"**
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	Winter 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 "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the major in Art.* *Description Module 1 – Photography-Video/ Fotografie-Video:* EN "Their stark, beautifully printed images of this mundane but oddly fascinating topography was both a reflection of the increasingly suburbanised world around them, and a reaction to the tyranny of idealised landscape photography that elevated the natural and the elemental." *The Guardian* discusses the exhibition "New Topographics: Photographs of a Man-Altered Landscape", in a review from 8 Feb 2010, as a show that rewrote the rules of landscape photography back in 1975. The works on display saw landscape for the first time strongly as man-made, as transformed and contested spaces, against

the tradition of nature photography that Ansel Adams and Edward Weston aspired to, which aimed to envision nature as an eternal, untouched place of contemplation.

How do we understand and depict landscape today, almost 50 years after the famous "New Topographics" show at the George Eastman House in Rochester, New York? How do new technologies and platforms change our relationship to landscape and its representation? Contemporary artists like Hagit Keysar, Trevor Paglen, Ingrid Pollard, Zineb Sedira, Sophie Ristelhuber and many others suggest that landscapes and our dealings with them are always political. Representations of landscapes can manifest, strengthen or erode power(relations).

On several field trips Studio Image invites students to explore hidden landscapes, connected to historical issues as well as very contemporary ones such as smuggling and escape routes or migration movements. We will question conventional representations of landscape and nature and conceptualize visual counter-narratives.

The resulting works will be made accessible to a larger audience in an exhibition at the Lumen Museum (Kronplatz) in June 2023. The Lumen Museum (https://www.lumenmuseum.it/) will provide a 180 square meter exhibition space and will cover the production costs of the exhibition in partnership with the Durst company, which has supported the museum in previous projects.

DE
"Their stark, beautifully printed images of this mundane but oddly fascinating topography was both a reflection of the increasingly suburbanised world around them, and a reaction to the tyranny of idealised landscape photography that elevated the natural and the elemental."
The Guardian beschreibt die Ausstellung „New Topographics: Photographs of a Man-Altered Landscape" in einer Rezension vom 8. Feb. 2010 als eine Schau, die 1975 die Regeln der Landschaftsfotografie neu schrieb. Die ausgestellten Arbeiten sahen zum ersten Mal Landschaft stark als vom Menschen geschaffene, als transformierte und umkämpfte Räume, gegen die Tradition der Naturfotografie, die Ansel Adams und Edward Weston anstrebten, die darauf abzielte, die Natur

als einen ewigen, unberührten Ort der Kontemplation zu präsentieren. Wie verstehen und zeigen wir Landschaft heute, fast 50 Jahre nach der berühmten Ausstellung „New Topographics" im George Eastman House in Rochester, New York? Wie verändern neue Technologien und Plattformen unser Verhältnis zur Landschaft und ihrer Repräsentation?

Zeitgenössische Künstler wie Hagit Keysar, Trevor Paglen, Ingrid Pollard, Zineb Sedira, Sophie Ristelhuber und viele andere suggerieren, dass Landschaften und unser Umgang mit ihnen immer politisch sind. Landschaftsdarstellungen können Macht(beziehungen) manifestieren, stärken oder in Frage stellen.
Auf mehreren Exkursionen lädt Studio Image Studenten ein, verborgene Landschaften zu erkunden, die sowohl mit historischen als auch mit sehr aktuellen Themen wie Schmuggel- und Fluchtwegen oder Migrationsbewegungen verbunden sind. Wir werden herkömmliche Darstellungen von Landschaft und Natur hinterfragen und visuelle Gegenerzählungen konzipieren. Die Arbeiten der Studierenden werden in einer Ausstellung im Lumen Museum (Kronplatz, (https://www.lumenmuseum.it/) im Juni 2023 einem größeren Publikum zugänglich gemacht.

Description Module 2 – Visual Communication/ Comunicazione visiva:
EN
In November 2014, the Russian invasion of Crimea became a virtual battlefield on Google Maps. Initially Google displayed Crimea as a contested space with a dotted border, but after pressure from the Russian government, Google changed it. Now people in Russia see Crimea as Russian territory on Google maps, outside Russia it is still marked as a disputed area.

The notion that maps provide an objective or scientific depiction of the world is a common myth. Why do world maps always face north e.g.? Why do they place a certain continent in the centre? These are choices that are subject to cultural bias. How to represent the complexity, dynamic changes and multidimensionality of the world? The graphic nature of maps simplifies reality, rendering its creators and users (a sense of) power. Details like coloring of areas or the different sizes in typography can have great political consequences in the long run. Maps delineate power relations, mark boundaries of influence

and provide blue prints for imagining the world. Through the apparently neutral and technical processes of mapping, specific world views are constructed.

During the semester we will look and critically discuss the role and the function of maps, with a specific focus on artistic practices that used and use them as a tool of investigation (just to name a few artists/ designers: Studio Folder, Danny Dorling, Alighiero Boetti, David Adjaye, Andrea Bagnato, Forensic Architecture,...). We will put special emphasis on contemporary digital representations where the dominant perspective on the territory has become the vertical one combined with the possibilities of an infinite zoom with drones and satellite maps.

Students are invited to react critically to what was discussed in class and to develop an own editorial work in relation to the main project.

IT
Nel novembre 2014, l'invasione russa della Crimea è diventata un campo di battaglia virtuale su Google Maps. Inizialmente la Crimea era mostrata con un confine tratteggiato come uno spazio conteso, ma dopo le pressioni del governo russo Google l'ha cambiato. Ora i cittadini russi vedono la Crimea come territorio russo sulle mappe di Google, mentre al di fuori del paese questa è ancora contrassegnata come un'area contesa.

L'idea che le mappe forniscano una rappresentazione oggettiva o scientifica del mondo è un falso mito. Perché le mappe del mondo sono sempre rivolte verso nord, ad esempio? O perché pongono sempre al centro un determinato continente? Si tratta di scelte soggette a influenze culturali. Come rappresentare la complessità, i cambiamenti dinamici e la multidimensionalità del mondo? La natura grafica delle mappe semplifica la realtà, conferendo a chi le crea e le usa (un senso di) potere. Elementi come la colorazione delle aree o le diverse dimensioni della tipografia possono avere grandi conseguenze politiche nel lungo periodo. Le mappe delineano relazioni di potere, definiscono confini d'ingerenza e forniscono rappresentazioni per dare forma al mondo. Attraverso processi apparentemente neutrali e tecnici, vengono costruite specifiche visioni del mondo.

Durante il semestre esamineremo e discuteremo criticamente il ruolo e la funzione delle mappe, con

un'attenzione specifica alle pratiche artistiche che le hanno utilizzate e le utilizzano come strumento di indagine (solo per citare alcuni artisti/designer: Studio Folder, Danny Dorling, Alighiero Boetti, David Adjaye, Andrea Bagnato, Forensic Architecture,...). Verrà data particolare enfasi alle rappresentazioni digitali contemporanee, dove la prospettiva dominante sul territorio è diventata quella verticale combinata con le possibilità di uno zoom infinito con droni e mappe satellitari.

Gli studenti sono invitati a reagire criticamente a quanto discusso in classe e a sviluppare un proprio lavoro editoriale in relazione al progetto principale.

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Description Module 3 – Media Theory:

The arrival of the mobilized machines – trains, escalators and elevators – brought to humankind a new perception of space and corporal movement. In this context, the photographic technology coincides with a new human perception of space created by the stores, the exhibition halls, the museums, and the passages. The coincidence of these diverse spaces and the different ways of interaction that they involve, created in the 19th and 20th centuries, a phenomenon of juxtaposition between the mobilized gaze – brought by the new technologies in transport, urban planning and architecture – and the virtual gaze – brought by photographic technology. Both architecture and visual apparatuses gave a new conception of space.

It would be possible to identify the starting point of a new character of space - and consequently the starting point of a new gaze - in two 'visual constructions' developed by the end of 18th century. The Panopticon, conceived in 1791 and the Panorama in 1792. In fact, both were visual constructions that governed the social imaginary by becoming a common social practice at that time. The Panopticon and the Panorama were circular constructions that share the concept of the 'observation-platform' with the aim of seeing the peripheral area clearly. Both are architectonic designs that express another relationship between objects in space. Both are disciplinary methods of observation, and both reply to the same phenomenon of 'dilatazione dello sguardo.' In Ottermann's words "Panopticon and Panorama, two words with identical meaning; Allschau (all-embracing vision)."

The term Allschau represented the zeitgeist that guided the whole 19th century: the century of visual media, the century that saw the development of film technology. Allschau is a term that embodies the spirit of contemporaneous society, of modernity. Allschau encapsulates the disciplinary society, the society of technologies of vision, of mass media technologies, of satellite technologies, technologies that ended by fully detached the observant gaze. However, this term finds its roots not in a hyper-technological dimension but in the heart of the Alps, surrounded by the Alpine nature. Precisely, allschau as a social need concretized in Horace-Bénédict de Saussure's Voyages dans les Alpes (1779-1796). It is through de Saussure's diary that it emerged not only a clear scientific interest on panoramic pictorial representations of geological and topographic information, but above all, it emerged a collective interest on the landscape and its pictorial representation under a panoramic form, it is to say, a pictorial representation in 180 degrees.

Through the lens of different media theories, this course will analyze the complex relationship between technologies, ways of communication and the way technologies develop a weltanschauung. In other words, through a comparative approach, the course aims at highlighting the tight relationship between technologies, the organization of the social space and role played by communication mechanisms in the generation of a general conception of the world. The course will especially focus on the influence technologies have on the way the subject encounters the world and at the same time, the way the subject relates its presence in it. The course will analyze the notion of "landscape", its representation and social construction and through this analysis, we will identify and discuss some characteristics of diverse regimes of vision.

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.
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 – Photography-Video*: 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 *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 *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
Scientific sector of the lecturer	Module 1 – Eva Leitolf: ICAR/13 Module 2 – Giulia Cordin: nn Module 3 – German Duarte Peñaranda: L-ART/06
Teaching language	Module 1 – English Module 2 – Italian Module 3 – German
Office hours	Module 1: Monday 14.00-16.00 Module 2: Monday 9.30-12.30 Module 3: Wednesday 11:00 – 12:30
List of topics covered	Module 1: Expanded photography, video, artists, exhibition making, representation of landscapes as

	political spaces Module 2: Visual communication, editorial design Module 3: Media Theory, Media History
Teaching format	In-group discussions, frontal lectures, workshops

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. - *If you want to add more objectives, please enter the text here* *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. - *If you want to add more objectives, please enter the text here* **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. - *If you want to add more objectives, please enter the text here* *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. - *If you want to add more objectives, please enter the text here.*

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**:

	● 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 **Module 2**: Students will be asked to develop individual contributions in different media and formats. **Module 3**: 1. Short essay (max. 5 pages) 2. Oral examination at the end of the semester.
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: - 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 - Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice - Ability to work in a team - Capability of integrating reviews and crits in the work process - 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	**Module 1**:
	Module 2:
	- *To be announced*
	Module 3:
	- *Erwin Panofsky, Perspective as Symbolic Form.*
Supplementary readings	**Module 1**:
	Readings will be made available during the course in the reserve collection
	Module 2:
	Readings will be made available during the course in the reserve collection
	Module 3:
	Readings will be made available during the course in the reserve collection