**Syllabus
Course description**

Course title	**Studio INTERACT** "Collaboration and community"
Course code	97120
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	1st and 2nd
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.* Studio Interact is collaborating with the Bern University of the Arts in the summer semester and will meet the students of Professor Valerian Maly's Bodily Skills Performance Skills module in an excursion to Lac de Neuchâtel from 08 to 13 May 2023. During the collegial exchange, they will work together intensively on their performative practice. *Description Module 1 – Interaction/Performance:* ENG Based on performative group experiments integrated into the course, the participants' bodies, experiences and surroundings will become essential components of the material we use and explore in the studio. Students will discover for themselves how performance practices employ diverse artistic strategies to construct, alter or influence situations. Through their own experimental

works, they will learn how live performances, immersive environments, socially engaged projects, activism and digital interventions all shape expanded performative practices that constitute contemporary forms of live projects.

They will furthermore learn to understand and test the practical and formal parameters that constitute the medium. Concepts and approaches that have shaped performance art and its history up until present day will be presented and discussed in order to understand the development of contemporary live-art.

The art world is a highly codified social field with very specific rituals, power dynamics and structures. An expanded performative practice today must inevitably deal with the social, institutional and economic structures that surround and constitute artistic production and presentation. During the studio sessions, students will engage in a discursive environment in order to learn how to navigate within these structures, to address them on their own terms and to ask the question: What is the role of performance art in society and what can its purpose be today?

DE
Basierend auf performative Gruppenexperimente, werden die Körper. Erfahrungen und Umgebungen der Studierenden zu einen grundlegender Teil von dem Material dass wir im Studio verwenden und erkunden. Die Studierenden werden entdecken wie performative Praktiken diverse künstlerische Strategien einsetzen können, um Situationen zu konstruieren, verändern oder beeinflussen. Durch ihre eigene Arbeit werden sie lernen wie Live Performances, immersive Umgebungen, soziale Projekte, Aktivismus und digitale Interventionen gegenwärtigen performative Praktiken formen.

Sie werden außerdem lernen, die praktischen und formalen Parameter die das Medium Performance konstituieren, zu verstehen und zu erproben. Konzepte die der Geschichte der Performancekunst bis heute geprägt haben, werden präsentiert und diskutiert.

Die Kunstwelt ist ein hoch kodifiziertes soziales Umfeld mit eigene Rituale, Machtdynamiken und Strukturen. Eine erweiterte performative Praxis muss sich unbedingt mit den sozialen, institutionellen und ökonomischen Strukturen beschäftigen, die der künstlerische Produktion und -Präsentation umgeben. Im Studio INTERACT werden die Studierende in einem diskursives Umfeld integriert, wo

sie lernen werden, diese Strukturen anzusprechen um anschließend die Frage zu stellen: Was kann die Rolle der Performancekunst in der heutigen Gesellschaft sein?

Description Module 2 – Experience Design:

ENG
The module is divided into four main focuses:

1. Re-enactments of performances: The study of the history of performance art offers valuable knowledge that can be used to train sensitivity to performative everyday experiences. This is not a purely theoretical examination, but a 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. Performative art or the performative are increasingly shaping fashion, design, architecture, communication, etc. Are these trends effects of digitalisation?
In class, students explore whether and how digitalisation is changing the human experience and how this can be responded to through performative means. On a practical level, we explore and test forms of digital performance, such as video performance, online performance, performance and computer game. etc.

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.

DEU
Das Modul ist in vier Schwerpunkte unterteilt:

1. Re-Inszenierungen von Performances: Die Beschäftigung mit der Geschichte der Performancekunst bietet wertvolle Erkenntnisse, mit denen die Sensibilität für performative Alltagserfahrungen geschult werden kann. Dabei geht es nicht um eine rein theoretische Auseinandersetzung, sondern um praktische Aneignung und Erfahrung.

2. Beobachtung performativer Alltagshandlungen: Individuelles und gemeinschaftliches Leben ist von performativen Handlungen geprägt. Mit unseren Körpern stehen wir in der Welt, beziehen uns auf diese und verändern sie durch bewusste und unbewusste, rituell und ästhetisch aufgeladene Handlungen. Diese (performativen) Handlungen sind innerhalb und außerhalb der Universität zu beobachten und zu rekonstruieren.

3. Digitalisierung und Performativität: Das Performance Kunst bzw. Das Performative prägt zunehmend Mode, Design, Architektur, Kommunikation usw. Sind diese Tendenzen Auswirkungen der Digitalisierung?
Im Unterricht erkunde die Studierenden, ob und wie die Digitalisierung die menschliche Erfahrung verändert und wie darauf mit performativen Mitteln reagiert werden kann. Auf praktischer Ebene untersuchen und testen wir dabei Formen der digitalen Performance, wie etwa Video-Performance, Online-Performance, Performance und Computerspiel. usw.

4. Die eigene (performative) Arbeit: Auf der Grundlage des Gelernten, ihrer Erfahrungen und Beobachtungen entwickeln die Studierenden eigene Performances, performative Objekte und interventionistische Prozesse, in denen die Erfahrung im Mittelpunkt steht.

Description Module 3 – Media Culture:

ENG
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.

In particular, the complex relationship that media have historically had with the human senses will be examined. Sight, hearing, taste and touch literally give 'body' to specific forms of perception that constantly shape and in-form our experience of the world. Media, at the same time, give 'meaning' to our specific visual, auditory and tactile experiences, shaping, amplifying or reducing our perceptual capacities.

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: - Media as environment.
- Social aesthetics and sociology of the senses.
- The scopic regimes of modernity.
- The metropolitan experience.
- The work of art in the age of its technological reproducibility.
- The photographic experience.
- Mass culture.
- The television experience.
- The aestheticisation of everyday life.
- Digital spaces, screens and devices.
- The digital experience.

ITA
L'analisi della cultura ha fortemente caratterizzato la storia e l'evoluzione delle discipline umanistiche, filosofiche, estetiche e sociali. All'interno di un quadro così stimolante e complesso, il corso intende illustrare quanto i media abbiano favorito profonde trasformazioni nella sfera culturale e, allo stesso tempo, quanto i media stessi siano stati il prodotto di determinate culture.

In particolare, verrà preso in esame il rapporto complesso che storicamente i media hanno intrattenuto con i sensi umani. Vista, udito, gusto e tatto danno letteralmente "corpo" a specifiche forme di percezione che costantemente formano e in-formano la nostra esperienza. I media, al tempo stesso, danno "senso" alle nostre specifiche esperienze visive, uditive e tattili, modellando, amplificando o amputando le nostre capacità percettive.

Per svolgere questo tipo di analisi il corso si baserà sulla mediologia, una disciplina che, partendo dall'analisi di autori come Georg Simmel, Walter Benjamin, Marshall McLuhan, Edgar Morin e altri, analizza i media non come "strumenti di comunicazione", ma come vere e proprie forme culturali che strutturano l'individuo, orientandone i comportamenti e le emozioni.

	In particolare, il corso affronterà i seguenti temi: - I media come ambiente. - Estetica sociale e sociologia dei sensi. - I regimi scopici della modernità. - L'esperienza metropolitana. - L'opera d'arte nell'epoca della sua riproducibilità tecnologica. - L'esperienza fotografica. - La cultura di massa. - L'esperienza televisiva. - L'estetizzazione della vita quotidiana. - Spazi, schermi e dispositivi digitali. - L'esperienza digitale.
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 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 an artwork that is consistent on a formal, technical, scientific and cultural level.

Lecturer	*Module 1 – Interaction/Performance*: Christian Falsnaes e-mail christian.falsnaes@unibz.it webpage https://christianfalsnaes.com/ *Module 2 – Experience Design:* Hannes Egger email: Hannes.egger@unibz.it webpage https://www.unibz.it/de/faculties/design-art/academic-staff/person/45975-hannes-egger *Module 3 – Media Culture:* Federico Tarquini e-mail FedericoEttoreMaria.Tarquini@unibz.it webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/42709-federico-ettore-maria-tarquini
Scientific sector of the lecturer	Module 1 – Christian Falsnaes: ICAR/13 Module 2 – Hannes Egger: ICAR/13 Module 3 – Federico Tarquini: M-FIL/04

Teaching language	Module 1 – English Module 2 – German Module 3 – Italian
Office hours	Module 1: Wednesday 10-14 Module 2: Monday 14-18 Module 3: Tuesday 11-13
List of topics covered	Module 1: Performance as artistic media within the context of contemporary art. Module 2: Performative actions in everyday life, creating performative sequences, experiencing and planning experimental experiences. Module 3: Media Theory, Media Culture, Mediology, Imaginary, Social aesthetics, Sociology of the senses, Everyday life, Experience
Teaching format	Frontal lectures (both theory- and practice-based); 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 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 solutions to complex art 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.
- 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**: Students must develop and present their own performative projects, relating to the themes and ideas explored in the studio. They must be able to explain and defend their work as well as to develop conscious strategies for its documentation. **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 during the course.
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: - attendance of and contribution to the classes; - activation of/taking part in collaborative processes; - ability to work 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:** To be announced during the course **Module 2:** Hannes Egger, Antonella Tricoli, Web Performance Today, Silvana Editoriale, Milano, 2014 Hannes Egger, Denis Isaia, PERFORM!, 2018 RoseLee Goldberg, Performance Art, From Futurism to the Present, Thames & Hudson world of art, London, New York, 2001 **Module 3:** A*dalma F., Nericcio W., Rafele A., Cultural studies in the digital Age, San Diego University Press, 2020* *Benjamin W., The Work of Art in the Age of Mechanical Reproduction, Penguin, London, 2008 Clifford J.,The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art , Harvard University Press, 1988* *Engell L., Thinking Through Television, Amsterdam University Press, Amsterdam, 2019.* *Kittler F., Preparare la venuta degli dei. Wagner e i media senza dimenticare i Pink Floyd, L'Orma editore, Milano, 2013.* *McLuhan M., Understanding Media. The Extensions of Man, Cambridge Massachusetts: MIT Press Morin E., Lo spirito del tempo, Meltemi, Milano, 2007* *Simmel G., The sociology of secrecy and of secret societies* *Simmel G., The Metropolis and Mental Life, New York: Free Press, 1976.* *Speroni F., Sotto il nostro sguardo. Per una lettura mediale dell'opera d'arte, Genova, Costa & Nolan, 2005* *Tarquini F., L'esperienza dei media. Autori, teorie e metodi, Maggioli Editore, 2017*

Supplementary readings	**Module 1:** To be announced during the course.
	Module 2: Sigrid Gareis, Georg Schöllhammer, Peter Weibl, Moments – Eine Geschichte der Performance in 10 Akten, Verlag der Buchhandlung Walther König, 2013 Erika Fischer-Lichte, Performativität, Eine Einführung, Transcript Verlag, Bielefeld, 2012 Clair Bishop, Artificial Hells, Participatory art and the politics of spectatorship, Verso, London, New York, 2012
	Module 3: References for additional readings will be provided during the classes