

Syllabus Course description

Course title	Studio EXHIBIT The power of display
Course code	97123
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 2023/24
Year	2 nd and 3 rd
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	<p><i>The course belongs to the class "di base" (module 1), "caratterizzante" (module 2), and "affine integrativa" (module 3) in the major in Art.</i></p> <p>Description Module 1 – Curatorial studies: theories and practices: The possible subjects and possibilities of doing a show are fundamentally unlimited. The idea of exhibiting includes seeking, locating, organizing, commissioning, producing, cataloguing, displaying, storing, and maintaining objects that are of interest to a specific thesis. To curate is to care for, to take care of, something. The subject is open, and the alternatives are infinite. We can define the act of exhibiting as a series of deliberate choices to communicate an idea. Exhibiting, thus, can be considered as an artistic practice.</p> <p>During the semester, students will be asked to focus on a specific exhibition, according to their own interests, and design both its content, location, and display. Theoretical lessons and invited guests will give insights and examples of curated exhibitions (historical or extremely</p>
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contemporary). Practical exercises, collective discussions, individual and group reviews will complete the class hours.

Description Module 2 – Exhibit Design:

Making an exhibition implies an awareness of the context in terms of space, economics, time, etc. Designing an exhibition from a defined curatorial theme implies a need for empathy and alignment with the curator's idea, in an attempt to concretely translate it into form and space.

Within this module, students will be asked to work on a specific exhibition in its most practical part, including testing 1:1 spatial prototypes.

In this sense, the module is conceived as a continuous workshop during which students will be invited to experiment and creatively explore the display strategies and chosen technologies, thus shaping the whole exhibition set-up and their own spatial devices.

Italiano

Realizzare una mostra implica una consapevolezza del contesto di partenza in termini spaziali, economici, temporali, etc. Realizzare una mostra a partire da un tema curatoriale definito comporta una necessità di empatia e allineamento con l'idea del curatore, nel tentativo di tradurre concretamente in forma e spazio la stessa.

In questo modulo, agli studenti verrà chiesto di lavorare ad una specifica mostra nella sua parte più pratica, anche testando prototipi spaziali in 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 le tecnologie scelte, dando così forma all'intero allestimento, così come ai propri dispositivi spaziali.

Description Module 3 – Artistic research:

The first part of the lecture deals with the phenomenon of the exhibition as a means and form of communication, but also as an art form in its own right. Selected exhibitions and institutions are presented and basic texts on the institution "exhibition" are discussed.

The second part of the course deals with the topic "art as Research" and is the central question of how artistic practices, artistic thinking and artistic methods can be used to achieve results that meet scientific standards and nevertheless remain a piece of art.

Artists are not scientists in the conventional sense of other academic disciplines, but work with innovative and experimental methods that generate new insights of

	<p>society, culture and nature. So, artistic actions have to be understood just as "exploratory" or investigative as traditional scientific methods.</p> <p>The course is intended as both, a critical discourse on artistic thinking, observing, reflecting and communication with the aim of crossing the existing boundaries between determinism and creativity.</p> <p>Deutsch</p> <p>Der erste Teil der Vorlesung befasst sich mit dem Phänomen der Ausstellung als Mittel und Form der Kommunikation, aber auch als eigenständige Kunstform. Ausgewählte Ausstellungen und Institutionen werden dargestellt und Grundlagentexte zur Institution "Ausstellung" diskutiert.</p> <p>Der zweite Teil der Vorlesung befasst sich mit dem Thema "Kunst als Forschung" and die zentrale Frage ist dabei, wie künstlerische Praktiken, künstlerisches Denken und künstlerische Methoden verwendet werden, um Ergebnisse zu erzielen, die wissenschaftliche Standards erfüllen und trotzdem als Kunstwerke rezipiert werden können.</p> <p>Künstler*innen sind keine Wissenschaftler*innen im konventionellen Sinn anderer akademischer Fächer, aber sie arbeiten genauso mit innovativen und experimentellen Methoden, die neue Erkenntnisse in Gesellschaft, Kultur und Natur hervorbringen. Daher müssen künstlerische Aktivitäten als forschend und untersuchend verstanden werden, genau wie traditionelle wissenschaftliche Disziplinen auch.</p> <p>Die Vorlesung möchte beides thematisieren: den kritischen Diskurs über künstlerisches Denken, Beobachten, Reflektieren und Kommunizieren und trotzdem die Grenzen übertreten zwischen Determinismus und Kreativität.</p>
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <p>- 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.</p>
<p>Lecturer</p>	<p>Module 1 – Curatorial studies: theories and practices:</p>

	<p>Matilde Cassani matilde.cassani@unibz.it</p> <p>Module 2 – Exhibit Design: Claudia Mainardi claudia.mainardi@unibz.it webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/48068-claudia-mainardi</p> <p>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</p>
Scientific sector of the lecturer	Module 1 – Matilde Cassani: nn Module 2 – Claudia Mainardi: nn Module 3 – Gerhard Glüher: M-FIL/05
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	Module 1: tbd Module 2: tbd Module 3: after the lectures on Wednesday; and Thursday 10:00 - 12:00 after reservation via mail or telephone call
List of topics covered	Module 1: Exhibition Making (theoretical & practical); Placing Objects in Space; Location Scouting (Field trips, Meeting Curators, and artists); Taking Care of Text work and Communications; Exhibiting as artistic practice Module 2: Exhibition design; Spatial design; Exhibition process and production (theoretical & practical); Materials choice; Exhibition making techniques Module 3: - Theory and history of exhibiting institutions and other forms to present, communicate or activate reactions - a theory of perception. - The exhibition as a means to practice and produce art. - Methods of practicing artistic research. - Analysis of theoretical texts related to the topic of the lecture
Teaching format	Module 1: Cultural Discourse, Studio Critique, Design. Studio work. Module 2: : Lectures, Workshop, Studio Critique, Prototypes realization. Module 3: frontal lectures, theoretical discourses about selected readings, exercises, on-site field research and various formats together with lecturers of module 1 and

<p>Expected learning outcomes</p>	<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. - 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. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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.
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	<p><i>Communication skills</i></p> <ul style="list-style-type: none"> - 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. <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.
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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> http://portfolio.dsgn.unibz.it/wp-admin <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: 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.</p> <p>Module 2: Achievements will be assessed with regards to the active, personal and group, class participation, discussion of the</p>
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	<p>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.</p> <p>Module 3: Choose a solo exhibition by a contemporary artist and examine the exhibition from the perspective of how it can also be interpreted as artistic research. The investigation should be based on exhibition catalogues, critiques, academic and popular texts ect. or through your own documentation. The result will be presented as a paper (45 minutes) in class and must be handed in at the end of the semester as a text (not less than 7 pages plus figures and footnotes).</p>
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"> - 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	<p>Module 1:</p> <ul style="list-style-type: none"> - Wolfgang Scheppe, Migropolis, <i>Atlas of a global situation</i>, Vol. I-II, Hatje Cantz. - Andrea Branzi, <i>La casa calda. Esperienze del nuovo design italiano</i>, Idea books. - Atelier Bow wow, <i>Behaviorology</i>, Rizzoli* . - Rory Hide, <i>Future practice. Conversations from the edge of Architecture</i>, Routledge. - Luigi Ghirri, <i>The Map and the Territory</i>, Lingwood. - Tim Ingold, Making. Antropologia, archeologia, arte e architettura, Raffaello Cortina Editore. - Bodys Isek Kingelez, <i>Suzuki</i>, Fonds Mercator. - Michael Rakowitz, <i>Backstroke of the West</i>, Prestel Pub - Marie Anne Staniszewski, <i>The Power of Display: A History of Exhibition Installations at the Museum of Modern Art</i>, MIT press, 1988. - Paola Antonelli, <i>As Seen: Exhibitions That Made Architecture and Design History</i>, Art Inst of Chicago,

	<p>2017.</p> <p>Module 2: No readings needed</p> <p>Module 3: - Obrist, Hans Ulrich (2014): Ways of Curating, London, Penguin Books - Crimp, Douglas (1993): On the museum's ruins, MIT Press German edition: Crimp, Douglas ((1996): Über die Ruinen des Museums, Berlin, Verlag der Kunst - Mersch, Dieter; Ott, Michaela (2007): Kunst und Wissenschaft, München, Fink Verlag - te Heesen, Anke; Lutz, Petra (Hg.) (2005): Dingwelten. Das Museum als Erkenntnisort, Köln, Weimar, Wien, Böhlau Verlag - Kemp, Wolfgang ((2025): Der explizite Betrachter, Konstanz, University Press</p>
Supplementary readings	<p>Module 1 Additional readings will be offered in the studio if necessary</p> <p>Module 3 - Herschel B. Chipp (2003): Theories of modern art: a sourcebook by artists and critics, Berkeley, Univ. Press - Babias, Marius (Hg.) (1995): Kunstvermittlung und Vermittlungskunst in den 90er Jahren, Dresden (Verlag der Kunst) - Foster, Hal (2002): The Anti-Aesthetic, essays on postmodern culture, New York (The New Press)</p>