Syllabus
Course description

Course title	**Studio IMAGE** "EXCESS"
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 2023/2024
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. **Module 1 – Photography-Video/ Fotografie-Video** **EN** In the coming semester, we will critically question and discuss visual narratives that deal with excess in times of global crises and the sociopolitical paradigm of reducing the carbon footprint as well as excess as a possible act of resistance and disobedience. We will explore and develop visual (counter-)narratives to challenge existing stereotypical representations of abundance, surplus, the nonessential and the uncalled-for. We will not limit our perspective to a narrow understanding of the term excess, but rather consider its concepts in different contexts: How do we visually discuss

production and consumption (in the Global North)? How are we and our bodies, our ideas, our images and desires consumed, processed and monetized at the same time? How can we filter out information "signals" from an excess of data "noise"? How do narratives of excess interact with imaginaries of renouncement, sacrifice and resistance? How do they affect the way we perceive ourselves, how we live together as societies?

Works by Vincent Beekman, Zach Blas, Patty Chang, Valie Export, Lynn Hershman, Jacob Holdt, Shinseungback Kimyonghun, Eva and Franco Mattes, Boris Mikhailov, Haley Morris-Cafiero, Aïda Muluneh, Pierre et Gilles, Hannah Wilke and many others will be critically discussed. We will analyse artistic methods and strategies related to the course's topics together with invited working artists and discuss the student projects with an invited curator during the GOG.

This course offers a deep exploration of photography and video in contemporary social, political and art contexts. Practical experimentation with still and moving images will form the heart of our course, along with constructive critical thinking and discussion. The project is understood as a hands-on laboratory and open, partially self-organized studio. Students will be introduced to different forms of visual narratives and will be encouraged to experiment with images in different contexts such as print, online and spatial situations. Each student will develop individual working processes from initial idea to final presentation within a personal longer-term project.

DE
Im kommenden Semester werden wir visuelle Narrative, die sich mit Exzess in Zeiten globaler Krisen und dem gesellschaftspolitischen Paradigma der Reduzierung des CO_2-Fußabdrucks sowie mit Exzess als möglichen Akt des Widerstands und Ungehorsams befassen, kritisch hinterfragen und diskutieren. Wir werden visuelle (Gegen-)Erzählungen erforschen und entwickeln, um bestehende stereotype Darstellungen von Fülle, Überschuss, Unwesentlichem und Unangebrachtem in Frage zu stellen.

Wir werden unsere Perspektive nicht auf ein enges Verständnis des Begriffs Exzess beschränken, sondern seine Konzepte in verschiedenen Kontexten betrachten: Wie diskutieren wir Produktion und Konsum (im globalen Norden) visuell? Wie werden wir und unser Körper, unsere Ideen, unsere Bilder und Wünsche konsumiert, verarbeitet und monetarisiert? Wie können wir Informationssignale aus einem Übermaß an

Datenrauschen herausfiltern? Wie interagieren Narrative des Überflusses mit Vorstellungen von Verzicht, Opfer und Widerstand? Wie beeinflussen sie die Art und Weise, wie wir uns selbst wahrnehmen und wie wir als Gesellschaften zusammenleben?

Kritisch diskutieren werden wir Arbeiten von Vincent Beekman, Zach Blas, Patty Chang, Valie Export, Lynn Hershman, Jacob Holdt, Shinseungback Kimyonghun, Eva and Franco Mattes, Boris Mikhailov, Haley Morris-Cafiero, Aïda Muluneh, Pierre et Gilles, Hannah Wilke und vielen anderen. Gemeinsam mit eingeladenen Künstler:innen analysieren wir künstlerische Methoden und Strategien rund um die Kursthemen und diskutieren die studentischen Projekte mit einer/m eingeladenen Kurator:in während des GOG.

Dieser Kurs bietet eine tiefgreifende Auseinandersetzung mit Fotografie und Video in zeitgenössischen sozialen, politischen und künstlerischen Kontexten. Das praktische Experimentieren mit Stand- und Bewegtbildern wird neben konstruktivem kritischem Denken und Diskussionen den Kern unseres Kurses bilden. Das Projekt versteht sich als Hands-on-Labor und offenes, teilweise selbstorganisiertes Studio. Den Studierenden werden verschiedene Formen visuellen Erzählens vorgestellt und sie werden ermutigt, mit Bildern in unterschiedlichen Kontexten wie Print, Online und räumlichen Situationen zu experimentieren. Jede:r Studierende:r entwickelt individuelle Arbeitsprozesse von der ersten Idee bis zur endgültigen Präsentation im Rahmen eines persönlichen längerfristigen Projekts.

Module 2 – Comunicazione visiva

IT
«Nessuna nuova fotografia finché non siano state utilizzate quelle già esistenti!» ha annunciato l'artista tedesco Joachim Schmidt nel 1989, 150° anniversario dell'invenzione della fotografia. Come porsi rispetto a questo statement oggi, considerando la diffusione di nuovi media, la democratizzazione di questi strumenti e la conseguente esplosione di materiali visivi? Nel 2023, in un solo anno, sono state generate con l'AI 15 miliardi di immagini, più di quante ne siano state prodotte dall'invenzione della fotografia. Ma quale consapevolezza abbiamo rispetto ai modi in cui le immagini fotografiche vengono prodotte, diffuse e utilizzate, e il loro ruolo crescente nel discorso pubblico e politico?
In risposta alla proliferazione delle immagini, una

molteplicità di artisti e progettisti hanno cercato criticamente di capire come raccontare, riflettere e posizionarsi rispetto al tema dell'eccesso e della sovrapproduzione e alle sue conseguenze. Durante il semestre estivo 2024, il modulo di comunicazione visiva sarà dedicato all'esplorazione di queste esperienze che verranno criticamente contestualizzate per sperimentare approcci all'uso delle immagini come l'appropriazione, l'accumulo, la distruzione, la divulgazione, la moltiplicazione. Tali approcci non presuppongono necessariamente la creazione di nuovi materiali originali. Al contempo, esamineremo la radicalità insita nel concetto di eccesso, sposando l'idea di spingere i limiti della disciplina stessa. Il corso offrirà agli studenti l'opportunità di sperimentare con queste tecniche e di sviluppare una comprensione critica delle scelte creative legate all'uso delle immaggini. Saranno incoraggiati a esplorare modi innovativi di comunicare attraverso l'immagine, considerando la responsabilità etica e il contesto socio-culturale delle loro produzioni.

EN
"No new photographs until existing ones have been used!" announced German artist Joachim Schmidt in 1989, the 150th anniversary of the invention of photography. How to stand with respect to this statement today, considering the spread of new media, the democratization of these tools and the resulting explosion of visual materials? In 2023, 15 billion images have been generated with AI in a single year, more than have been produced since the invention of photography. But what awareness do we have with respect to the ways in which photographic images are produced, disseminated and used, and their growing role in public and political discourse?
In response to the proliferation of images, a multiplicity of artists and designers have critically sought to understand how to narrate, reflect, and position themselves with respect to the theme of excess and overproduction and its consequences. During the 2024 summer semester, the visual communication module will be devoted to exploring these experiences, which will be critically contextualized to experiment with approaches to the use of images such as appropriation, accumulation, destruction, dissemination, and multiplication. Such approaches do not necessarily presuppose the creation of new original materials. At the same time, we will examine the radicality inherent in the concept of excess, incorporating the idea

of pushing the limits of the discipline itself. The course will offer students the opportunity to experiment with these techniques and to develop a critical understanding of the creative choices involved in the use of images. They will be encouraged to explore innovative ways of communicating through image, considering the ethical responsibility and socio-cultural context of their productions.

Module 3 – Media Theory

In the early seventies, the Club of Rome gained public attention with the report *The Limits to Growth*. The report displays a series of studies based on computational simulations of interactions between the economic system and the environment. The aim of the research was basically to improve and execute a model to better analyze the interaction between both the economic and population growth and the finite natural resources of the planet. The simulations clearly showed that without a radical change in the economic policies and in the use of natural resources, there would have been a serious and violent decrease of the industrial production capacities and, at the same time, a dramatic degrowth of population. The scenario depicted by the Club of Rome represents without doubt a breaking point of human history. In fact, it would be possible to identify in **LTG** the beginning of a different conception of nature, and by extension, of the acquisition of a new paradigm, one that sees the unlimited economic growth as a mirage. Paradoxically, during the successive decade, the western world celebrated the triumph of the consumer society. The excess of industrial production and freedom of consumption was supposed to conquer the whole world. We now know that it was also a mirage.

This semester the Media Theory module will deal with the ways in which societies experienced this crucial transformation. We will analyze the way in which post-industrial society reacted to the abandonment of a system based on the idea of an endless growth in favor of a paradigm that sees resources as a finite entity, even on the idea of a society that envisions a radical degrowth. We would deal with this passage through the lens of theories and authors coming from different disciplines and traditions.

	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 notion of accumulation and excess in its diverse declensions, from the material accumulation of goods to its current version within our non-material digital context.
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 – 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: ICAR/13 Module 3 – German Duarte Peñaranda: M-FIL/04
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	Module 1 Monday 14-16 Module 2 Monday 09.30-11.30 Module 3 Wednesday 11-12.30
List of topics covered	Module 1: Photography, video, special installation, printed matter, artists, visual narratives of excess Module 2: Visual Communication, Typography, Editorial Design, Text-Image relationship Module 3: Media Theory Introduction, Critical Media Theories, Production of Value in the digital Age, Critical Theory.
Teaching format	Module 1: group discussions, participatory lectures, workshops, student presentations Module 2: assignments, group critiques, single meetings, presentations Module 3: Frontal lectures

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. 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
- Contextualisation of own artistic practice within current |

	and/or past discourses
	- Presentation of researched topics to class
	- End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results
	
	Module 2
	   - Preparatory Assignments over the semester
	   - For the exam: Production of a publication in relation to the main artistic work
	
	Module 3 – Media Theory
	- Short essay (max. 5 pages)
	- Oral examination at the end of the semester.

Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	**Module 1 – Photography/Video** - Strength and clarity of artistic concepts - Coherence of concept, choice of means and resulting artwork - 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 critics 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 **Module 2 – comunicazione visiva** - Strength and clarity of concepts - Completeness and coherence of concept, choice of means and resulting art work. - Clarity in the presentation of the process that leads to the final choices. - Inventiveness concerning subject, approach and materials. - Correct use of new tools and competences. - Ability to summarize, evaluate, and establish relationships between topics and own practice. - Capability of integrating reviews and critics in the work process.

	- Skills in critical thinking. - Taking on responsibilities. - Active participation and quality of contributions. **Module 3 – Media Theory** - 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:** To be announced during the course **Module 2:** To be announced **Module 3:** Franco Berardi (BIFO), *Heroes. Suicidio e omicidi di massa*, 2015.
Supplementary readings	Module 1 A Sea of Data: Apophenia and Pattern (Mis-)Recognition, Hito Steyerl, 2017 More to be announced Module 2 To be announced Module 3: Readings will be made available during the course