

Syllabus Course description

Course title	Studio EXHIBIT "Moving Matters"
Course code	97124
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	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: When exhibited, objects and images often appear immobile, fixed and displayed as if they had always been there. Yet, before the exhibition, objects endure myriad transformations: used, lent, packaged, transported, displayed elsewhere, catalogued, named, sometimes lost or stolen, found, and copied. Every time the object moves, its meaning changes, influenced by encounters with diverse groups of people, by the kind of places it passes through, and by establishing real or imaginary connections with surrounding objects and bodies. Even if we don't see them, objects are alive, moving through many forms in their journey from their inception and continuing to evolve beyond the exhibition period.</p>
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	<p>In "MOVING MATTERS"- Studio Exhibit, students are invited to challenge the static nature of traditional displays and exhibitions, exploring both conceptually and practically how objects come alive. How does an object physically change when set in motion? How do meanings shift as objects travel through different sites, times, and realms and interact with diverse audiences? What role do display, frame, support, and space play in shaping their movements? How can the exhibition format be a dynamic and changing process that embodies such multiplicity?</p> <p>By critically and collectively reflecting on these broad questions in relation to personal artistic practices, students will be supported in researching, creating content, designing and exhibiting a long-term personal or group project.</p> <p>The module blends theoretical discussions with hands-on projects, fostering collective engagement and participation to organize a final group exhibition. The theoretical part is intended to open discussions and favour students' involvement. Insights, case studies, and examples of artistic and curatorial practices will be presented, emphasizing those experiences of artists and curators who challenge established disciplinary boundaries and work within exhibition media as part of situated creative inquiry. Guests are invited to present their work and to discuss the course's topics. The related practical part of the module is organized into short-term exercises (observing, placing, describing, moving, field trips, exhibition visiting) intended as stimuli to the development of long-term projects. Individual and collective reviews will take a fundamental part of the module.</p> <p>Description Module 2 – Exhibit Design:</p> <p>EN</p> <p>Making an exhibition implies an awareness of the context in terms of space, economy, 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 translate it into form and space.</p> <p>Within this module, students will be asked to work on a specific type of exhibition (which follows module 1 guidelines) from a more practical point of view, leading to 1:1 prototypes.</p>
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	<p>In this sense, the module is conceived as a continuous workshop in which students are invited to experiment and creatively explore the display strategies and selected technologies, thus shaping the entire exhibition setup and their own devices.</p> <p>IT 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.</p> <p>In questo modulo, agli studenti verrà chiesto di lavorare ad una specifica mostra (che segue le linee definite dal modulo 1) da un punto di vista più pratico, fino a testare prototipi 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.</p> <p>Description Module 3 – Artistic research:</p> <p>EN Part 1: Lecture. The lecture focuses on exhibitions that claim to be independent art forms. Selected art theoretical and philosophical texts on aesthetics, reception and the phenomenon of the "thing" are analysed with the aim of understanding how meaning can be constructed artistically and curatorially. Moving and movement Part 2 of the lecture deals with the topic of "art as research" and the central question is how artistic practices, artistic thinking and artistic methods are used to achieve results that fulfil scientific standards and can still be received as works of art. The lecture aims to address both: the critical discourse on artistic thinking, observation, reflection and still crossing the boundaries between determinism and creativity. Movement and motion will occupy a central position here.</p> <p>DE Teil 1: Vorlesung. Im Mittelpunkt der Vorlesung stehen Ausstellungen, die einen Anspruch als eigenständige Kunstformen erheben. Ausgewählte kunsttheoretische und philosophische Texte zur Ästhetik, der Rezeption und dem Phänomen des "Dings" werden analysiert mit dem Ziel zu verstehen, wie Bedeutung künstlerisch und kuratorisch</p>
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	<p>konstruiert werden kann. Die Bewegung und das Bewegen werden hierbei eine zentrale Position einnehmen.</p> <p>Teil 2 der Vorlesung befasst sich mit dem Thema "Kunst als Forschung" und 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>Die Vorlesung möchte beides thematisieren: den kritischen Diskurs über künstlerisches Denken, Beobachten, Reflektieren und trotzdem die Grenzen übertreten zwischen Determinismus und Kreativität.</p>
Specific educational objectives	<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>

Lecturer	<p>Module 1 – Curatorial studies: theories and practices: Luca Bertoldi</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	<p>Module 1 – Luca Bertoldi: L-ART/03 Module 2 – Claudia Mainardi: ICAR/16 Module 3 – Gerhard Glüher: M-FIL/05</p>
Teaching language	<p>Module 1 – English Module 2 – Italian Module 3 – German</p>

Office hours	<p>Module 1: after the lectures on Tuesday and Wednesday 13:00 - 15.00 after reservation via mail or telephone call.</p> <p>Module 2: Tuesday and Wednesday, 13:00 – 14:00, after reservation via mail or telephone call.</p> <p>Module 3: after the lectures on Monday; and Thursday 13:00 - 15.00 after reservation via mail or telephone call. Nach den Vorlesungen am Montag und Donnerstags 13:00 - 15:00 (bitte per mail oder Telefonat vormerken, um planen zu können).</p>
List of topics covered	<p>Module 1: Exhibiting as artistic practice; Artists as curators; Placing and Moving Objects in Space; Art in Context; Location Scouting (Field trips, Meeting Curators, and artists); Taking Care of Text work and Communications; Exhibition Making.</p> <p>Module 2: Exhibition design; Exhibition process and production (theoretical & practical); Materials choice; Exhibition making techniques.</p> <p>Module 3: Art-theoretical and philosophical positions on the things, spaces and people who make, use and show them: Texts on the theory of exhibiting Theory of reception Theory of movement Methods of artisc research</p>
Teaching format	<p>Module 1: Seminars, guest ´s seminars, collective discussions, individual or group presentations, practical exercises, on-site field research, reviews and studio critique, studio work.</p> <p>Module 2: Lectures, guest lecturers, collective discussions, individual and group presentations, practical exercises/workshops, on-site field research, studio critique, prototype realization, studio work.</p> <p>Module 3: frontal lectures, readings and discourse seminars, field research</p>
Expected learning outcomes	<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.

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.

	<ul style="list-style-type: none"> - 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>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.</p> <p>Module 1: The course encourages a dynamic and collaborative approach, fostering creativity and critical thinking in exploring moving matters in the realm of exhibition. Students will be assessed on their active participation throughout the course, their ability to work in groups and the quality of insights in discussions and presentations. The module's aim, in harmony with the other two modules, is to stimulate critical thinking regarding the exhibition act and put the student in a position to experiment with the practices connected to it. The final project will depend on the ability of the group of students to work in harmony and re-elaborate the input offered during the lessons. Therefore, in addition to the quality of the research, frequency, communication, commitment, and the ability to work collectively will be evaluated.</p> <p>Module 2: Performance will be evaluated in terms of active individual and group class participation, discussion of studio topics, and overall dedication and care to the work. The final evaluation will be based on the manner in which the assignments (theoretical or practical) given during the</p>
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	<p>semester are carried out. Attendance, engagement, contribution to the class and to the preparation and realization of the final show will also be evaluated.</p> <p>Module 3: Participants have to read texts related to the topics of the semester (prepared by the lecturer) and to discuss them in the course. Participants must write an artistic research book (or use another medium) which shows and analyzes the process of the artistic practice in modules 1 and 2.</p>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p>Module 1 and Module 2: The final evaluation is based on the commitment to the entire research process that will lead to the final project and therefore on the exercises and presentations. In particular:</p> <ul style="list-style-type: none"> - The depth in the analysis conducted on the proposed case studies - The ability to relate the topics addressed during the study with one's own artistic practice - Consistency in the decisions made to produce the result - Completeness of the different research, innovative methods and appropriate use of linguistic and textual production. <p>Module 3: Coherence, completeness, adequate level of language, appropriate and professional use of the selected media, deadlines must be observed.</p>

Required readings	<p>Module 1:</p> <ul style="list-style-type: none"> - Specie di spazi, Georges Perec, tr. Roberta Delbono, Bollati Borighieri, Torino, 2008 - The artist as curator – An Anthology, edited by Elena Filipovic, Mousse Magazine and Koenig Books, London, 2017 - The Power of Display, A History of Exhibition Installations at the Museum of Modern Art, Mary Anne Staniszewski, MIT Press, 1998 <p>Module 2:</p>
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	<ul style="list-style-type: none"> - Andreas Müller, Lydia Kähny, Sophie Lichtenberg, Aaron Werbick, Maxim Weirich, Re-reading the Manual Of Travelling Exhibitions (Leipzig: Spector Books, 2018); - Fleur Watson, The New Curator: Exhibiting Architecture and Design (London: Routledge, 2021) - Giovanna Borasi, Albert Ferré, Francesco Garutti, Jayne Kelley, and Mirko Zardini (eds.), The Museum is not Enough (London: Sternberg Press, 2019) - Thomas Oberender, Paul Rabe, The living exhibition (Leipzig: Spector Books, 2022) - Thordis Arrhenius, Mari Lending, Wallis Miller, Jérémie Michael McGowan (eds.), Place and Displacement Exhibiting Architecture (Zürich, Lars Müller, 2014) <p>Module 3:</p> <ul style="list-style-type: none"> - Obrist, Hans Ulrich (2014): Ways of Curating, London, Penguin Books - Krüger, Klaus; Werner, Elke u.a. (Hg.) (2019: Evidenzen des Expositorischen, Bielefeld, Transcript Verlag - Mersch, Dieter; Ott, Michaela (2007): Kunst und Wissenschaft, München, Fink Verlag - Esposito, Roberto (2015): Persons and Things, Malden, Polity Press - Kemp, Wolfgang (2015): Der explizite Betrachter, Konstanz, Konstanz University Press - Flusser, Vilém (1993): Dinge und Undinge, München, Hanser Verlag -
<p>Supplementary readings</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - Brian O'Doherty, Inside the White Cube: The Ideology of the Gallery Space, University of California Press, 2000 - John Berger, Ways of Seeing, Penguin Modern Classics, 1972 - Leonard Koren, Nathalie du Pasquier, Arranging Things: A Rethorics Of Object Placement. Stone Bridge Press, 2003 - Hans Ulrich Obrist, Breve storia della curatela, Postmedia Books, 2011 <p>Module 2:</p> <ul style="list-style-type: none"> - Additional readings will be offered in the studio if necessary. <p>Module 3</p> <ul style="list-style-type: none"> - Crimp, Douglas (1993): On the museum's ruins, MIT Press - German edition: Crimp, Douglas ((1996): Über die Ruinen des Museums, Berlin, Verlag der Kunst - Virilio, Paul (1977): Fahren, fahren, fahren..., Berlin, Merve Verlag

	- Additional readings will be offered in the studio if necessary
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