

Syllabus
Course description

Course title	Artistic Production
Course code	97129
Scientific sector	ICAR/13
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2024/25
Year	2 nd , 3 rd
Credits	6
Modular	No

Total lecturing hours	60
Total hours of self-study and/ or other individual educational activities	about 90
Attendance	not compulsory but recommended
Prerequisites	To have passed the "Artistic practices" course.
Maximum number of students per class	30

Course description	<p><i>The course belongs to the class "di base" in the major in Art.</i></p> <p>Grounded Art Technology Ecology & Science (G.A.T.E.S.) aims to establish an innovative interdisciplinary research hub where students can delve into their unique interests within the broad theme of landscape. By creatively merging art, technology, ecology, and science in nonconformist and poetic ways, G.A.T.E.S. seeks to open pathways to alternative landscapes and new perspectives. Participants engage as passionate yet discerning observers of our physical, natural, and virtual environments, considering the impact of ubiquitous and emerging technologies. This studio serves as fertile ground wherein art, science, technology, society, culture, the natural world, and the human experience intertwine. Research may encompass natural phenomena, or delve into the more abstract, encouraging participants to push boundaries and imagine potential near futures. Here, creativity flourishes at the intersection of the poetic and the speculative, blending elements of science fiction with our built reality.</p> <p>Throughout the semester, students will explore and investigate new modes of creative inquiry relating to place-based practice. The course encourages direct observation/real-world experience requiring research which may lead to places and communities typically</p>
---------------------------	---

	<p>outside the world of art. One might draw inspiration from the Alpine biodiversity such as the bats that share our region. Participants will learn to drive and determine their focus and interest through triweekly group conversations. In turn, this feeds each participant’s artistic sensibility and will form the conceptual foundations necessary for building a strong critical artwork.</p> <p>Participants will learn to develop unique individual modes of artistic research. This will involve documentation, experimental prototyping—both digital and analog—as well as how to go about site- and subject- investigations. For example, how does one go about foraging and gathering material in order to develop a strong, socially engaging artwork? Participants will explore various forms of research such as basic methodologies, material, social, and symbolic creative practice, (hopefully) leading to the discovery of new methodologies, technologies, and sites of cultural production.</p> <p>Students will be introduced to a wide range of tools and techniques for developing their work, including a core set of technologies and material methodologies. It is important that the tools themselves do not direct the works. Rather, the research and subject of interest dictate the tools and technologies required to build a strong, critical, and socially engaging work. Through hands-on exploration, students will develop conceptual experiments involving on-site quasi-scientific experiments that inform their ideas.</p>
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired one’s own work methodology in the field of Artistic production. This methodology includes the ability to oversee all phases of implementation, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of different subjects, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal and technical level. - Students will investigate the interdisciplinary role/approach of contemporary visual artists, able to embrace diverse techniques and strategies for the making of an artwork and to relate to various fields of knowledge and creativity. Knowing the features of the materials the artist is working with and deepening the concepts behind the work are two fundamental aspects of the artistic process, and ones

	<p>that will be addressed during the course. The main objective is to sensitize each student to contemporary art, providing the bases to use tools and techniques to develop a personal project, and exploring the potential of the artwork to influence perception and to shape thought.</p> <p>Each student will develop a technological knowledge-body particularly relevant to their practice to creatively express fundamental questions within their own subject of interest.</p> <p>They will develop a personal methodology and artistic process to determine and drive a particular focus and interest. Through conversation, consensus, and collaboration, they will develop strength in communication, both verbal and written. Developing one's artistic sensibility and, in turn, forming the conceptual foundations underlying it, are necessary for building a strong critical artwork.</p> <p>Through readings and viewings, students will explore diverse subject matter and develop multidisciplinary research methodologies and creative strategies (analog or digital) to develop an understanding of, and build a collection of, inspirational works that offer insight into their positioning as artists. A strong conceptual approach to research helps students develop socially engaged artistic practices.</p> <p>Each student should become familiar with a vocabulary of multiple material practices especially relevant to the work they plan to pursue. Students will engage and expand the conceptual, material, technical, formal, and theoretical aspects of their work and push outside their comfort zones to broaden their artistic practices through experimentation. In the end, students will become familiar with the many technical tools and processes, enabling them to experiment with new possibilities for their work.</p>
--	--

Lecturer	Shona Kitchen e-mail Shona.Kitchen@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/47294-shona-kitchen Office C0.05
Scientific sector of the lecturer	ICAR/13
Teaching language	English

Office hours	Wednesday 14:00-16:00 or by appointment
List of topics covered	<ul style="list-style-type: none"> • Approaches to Interdisciplinary Artistic Research • Developing and defining their subject matter • Managing their research trajectory • Fieldwork: Site, Subject, Community; practices and processes • Documentation • Tangible experimentation • Tools and Materials: Analog and Digital • Communication and Execution of work.
Teaching format	<p>The first half of the course will consist of short readings, screenings, lectures, workshops, and a collection of experimental assignments, fieldwork, and prompts, followed by group discussions and feedback.</p> <p>In the second half of the course, students will build on their learning and develop a final project supported by faculty and bi-weekly small student group discussions and feedback.</p> <p>Throughout the duration of the course, students will be required to add material to a MIRO board. This research will form the foundations for a research compendium to be submitted at the end of the course. Throughout the semester, students will select readings and references of their own (essays, fiction, poetry, artworks, films, scientific articles, etc.) for their individual research, helping them ground their individual practices within larger conceptual/theoretical, technical, and formal conversations.</p>

Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired the basic knowledge necessary to realise a project in the field of Artistic production; - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical subjects, with a particular attention to the field of Artistic production. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - use the basic knowledge acquired in the technical fields to realise a mature project; - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme and to develop them further. <p>Transversal competence and soft skills</p>
-----------------------------------	--

Making judgements

- Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions that are necessary to bring a project of Artistic production to completion.

Communication skills

- present an independently realised project in the field of Artistic production in the form of an installation, orally as well as in writing in a professional manner.

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 acquired knowledge in the different fields, with a particular attention to the field of Artistic production - 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 the field of Artistic production as well as a study methodology suitable for continuing studies with a Master's degree programme.

The overarching goal for this class is to give students the ability to develop nuanced research well-suited to their unique artistic practice. Through the materials in this class, students will gain an understanding of various environments in which their work can create the desired experience for viewers and audience members, as well as how their work is situated within larger contexts and impacts the meaning of the work.

- Gain a comprehensive understanding of Art, Technology, and Emergent practices.
- Learn basic writing practices to strengthen and support research.
- Within the context of artistic research, have an understanding of how to develop modes of connection and discussion between collaborators, both inside and outside of academia.
- An understanding of material, affect, and physical/digital environments.
- Learn to accept failure and build on it.
- Develop a bespoke process of investigation relevant to interests and needs.
- Navigate a space where there are no rules or formulas; create structure, goals, and deadlines to

	<p>best support an open experimental practice.</p> <ul style="list-style-type: none"> • How to transition from concept to artwork. • Learn to present work professionally in exhibition, publication, and related contexts; articulate and communicate ongoing artistic practice, studio process, and research; and contribute meaningfully to discussions about classmates'/colleagues' research and work.
<p>Assessment</p>	<p><i>By the 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>By the exam date, each student must upload, on the Microsite of the faculty, a complete Research Compendium. The material from each student's MIRO site (Visual workspace for adding research: photo documentation of experiments, inspiration material, writings, etc.) will be included in addition, documentation of your final outcome in the form of an original artwork. A more detailed breakdown will be shared on the first day of class.</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p>Criteria for Evaluation and Criteria for Awarding Marks: Both process and resulting artwork will be evaluated together. Iteration and other strategies for asserting methodological rigor will be essential for student success. Students will be evaluated for their participation (through their work and their verbal engagement) in every studio session. Final grades are based on attendance and participation, engagement with course material, experimentation, contributions to discussions and critique, assignment completion, documentation, and a final project.</p>
<p>Required readings</p>	<p>Required reading to be completed by the end of the 2nd week of class: Ways of Being by James Bridle Additionally, a Bibliography and reference materials will be shared during the course.</p>
<p>Supplementary readings</p>	<p>Supplementary readings will be suggested during the course.</p>