

Syllabus
Course description

Course title	Studio INTERACT "I-You-We in an available world"
Course code	97119
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2024/2025
Year	1 st and 2 nd
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 3 rd language in years following the first.
Maximum number of students per class	20
Course description	<p><i>The course belongs to the class "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the curriculum in Art.</i></p> <p>Description Module 1 – Interaction/Performance:</p> <p>EN The focus of the teaching activities is to empower students to devise and realize interactive and performative action sequences themselves. Methodologically, this is based on self-learning through experience. Over the course of the semester, students are encouraged to make experiences through a variety of exercises and thus learn the ABC of performance art. Teaching and learning are not strictly separated, all participants in the studio are both teachers and learners, group discussions, criticism and exchange are an integral part of the curriculum. Different approaches and points of view enrich Studio</p>

Interact, respectful dialogue and exchange are a prerequisite for cooperative learning.
 The course is enriched by excursions and outings.
 Focal points are:

1. the performative everyday life
2. immersion in the history of performance art through re-enactments
3. designing performative interventions yourself

Excursus: Digitalization and performativity

4. the performance diary.

Semester topic: I-You-We in an available world.
 We live in a world of (supposedly) complete availability. The World Wide Web, the global exchange of goods and the freedom to travel for certain parts of humanity connect people, things, places and times. It seems that everything is always available. Is that true? What does this do to our relationships? How can we imagine the I-you-we relationships in this world?

DE
 Der inhaltliche Schwerpunkt der Lehrtätigkeit ist es die Studierenden dazu zu ermächtigen selbst interaktive und performative Handlungsabläufe zu ersinnen und diese umzusetzen. Methodisch wird dabei dabei von Selbstlernen durch Erfahrung ausgegangen. Im Verlauf des Semesters werden die Studierenden durch eine Vielzahl von Übungen dazu angeregt interaktive Erfahrungen zu machen und erlernen damit das ABC der Performance Kunst.

Lehren und Lernen sind nicht strikt getrennt, alle Beteiligten im Studio sind sowohl Lehrende als auch Lernende, Gruppendiskussionen, Kritik und Austausch sind dabei integrierter Bestandteil des Lehrplans. Verschiedene Ansätze und Blickpunkte bereichern das Studio Interact, respektvoller Dialog und Austausch sind Voraussetzung für kooperatives Lernen
 Bereichert wird die Lehrveranstaltung mit Exkursionen und Ausgängen.

Schwerpunkte sind:

1. Der performative Alltag
2. Eintauchen in die Performance Kunstgeschichte durch Re-enactments
3. Performative Interventionen selbst gestalten

Exkurs: Digitalisierung und Performativität

4. Das Performance-Tagebuch.

Semesterthema: Ich-Du-Wir in einer verfügbaren Welt.
 Wir leben in einer Welt der (vermeintlichen) vollkommenen Verfügbarkeit. Das World Wide Web, der

globale Warenaustausch und die Reisefreiheit für bestimmte Teile der Menschheit vernetzen Menschen, Dinge, Orte und Zeiten. Es scheint, dass immer alles verfügbar ist. Ist das wahr? Was macht das mit unseren Beziehungsgeflechten? Wie können wir uns in dieser Welt die Ich-Du-Wir-Beziehungen vorstellen?

Description Module 2 – Experience Design:

EN

Living on a heating planet and surveilled by market researchers and policing forces, the margins for a good life seem to be narrowing– despite (and perhaps possibly as partial result of) increased market choices for those who can afford it. Inspired by among other things ecosocial design, eco-feminist and de-colonial thought and practice, this course explores other possibilities for being human, alone and together.

With convivial practice, entangled relationality and also the individual performer at its core, this course explores a variety of cultural imperatives through the lense of speculative possibility, centered around anthropological and epistemic concepts.

But with the performer (or perhaps the provocateur) at its core, this is not explicitly a theory course: rather, it is a course focusing on speculative practice: speculating on knowing and improvisation, and how different concepts of time, being, dreaming in relation to others might compose the self and the other differently. The course forwards conviviality, reading, discussion and speculative and creative practice.

For performers or simply for people involved culturally in our world, this course provides some angles to think forward from, and through and beyond our difficult contemporary cultural-political juncture.

Description Module 3 – Media Culture:

EN

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 inform

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 4/9

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.

IT

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

	<p>5/9</p> <p>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.</p> <p>In particolare, il corso affronterà i seguenti temi:</p> <ul style="list-style-type: none"> - 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.
<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 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.</p>

<p>Lecturer</p>	<p>Module 1 – Interaction/Performance: Hannes Egger e-mail: Hannes.egger@unibz.it</p> <p>Module 2 – Experience Design: Marc Allen Herbst e-mail: marcallen.herbst@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/49045-marc-herbst</p> <p>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</p>
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Scientific sector of the lecturer	<p>Module 1 – Hannes Egger: ICAR/13 Module 2 – Marc Allen Herbst: ICAR/13 Module 3 – Federico Tarquini: M-FIL/04</p>
Teaching language	<p>Module 1 – German Module 2 – English Module 3 – Italian</p>
Office hours	<p>Module 1 Wednesday 10-14</p> <p>Module 2 F5.08 Wednesday 11-13</p> <p>Module 3 Tuesday 11-13</p>
List of topics covered	<p>Module 1 Performance and interaction as artistic media. Creating performative sequences, experiencing and planning experimental experiences. Reading performative actions.</p> <p>Module 2 Ways of being. The human in relationship. Entanglement and/or the space between the self and others. Listening and voice. Being and not knowing, improvisation. Temporality, epistemology, meaning, and the political and social effects of knowledge and power. Speculative research.</p> <p>Module 3 Media Theory, Media Culture, Mediology, Imaginary, Social aesthetics, Sociology of the senses, Everyday life, Experience.</p>
Teaching format	<p>Module 1 Frontal lectures (both theory- and practice-based); assignments (instruction, live improvisation, performing, writing); group discussions; individual talks; projects reviewing.</p> <p>Module 2 Within a convivial space of the classroom, practice-based exercises and experiments, frontal lectures and large and small group in-class readings will lead to discussion.</p> <p>Module 3 Frontal lectures; group discussions; screening films; individual talks; projects reviewing.</p>

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.

<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 must develop and present their own solo performance, 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.</p> <p>Module 2: Students will be asked to speculate on the cultural or social possibilities of their continued practice.</p> <p>Module 3: Students must be able to explain the theoretical aspects of their own solo performance.</p>
<p>Assessment language</p>	<p>The same as the teaching language.</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<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"> - attendance of and contribution to the classes; - activation of/taking part in collaborative exercises and discussions; - ability to work visually, spatially and temporally; - the process followed to finalize and present a solo Performance; - ability to self-assess and contextualise the realised project/s.

<p>Required readings</p>	<p>Module 1: Sigrid Gareis, Georg Schöllhammer, Peter Weibl, Moments – Eine Geschichte der Performance in 10 Akten, Verlag der Buchhandlung Walther König, 2013 Hannes Egger, Antonella Tricoli, Web Performance Today, Silvana Editoriale, Milano, 2014</p> <p>Module 2: To be announced; but likely to include excerpts from Pauline Oliveros <i>Quantum Listening</i>, Eduardo Viveiros De Castro <i>Radical Dualism</i>, Pauline Gumbs <i>Undrowned</i>, Ursula K. Leguin <i>The Word for World is Forest</i>, Julia Wilhelm <i>Autoarchnology</i>, Guy Debord <i>Society of Spectacle</i>, among</p>
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	<p>others.</p> <p>Module 3: Benjamin W., <i>The Work of Art in the Age of Mechanical Reproduction</i>, Penguin, London, 2008 De Certeau, <i>L'invenzione del quotidiano</i>, Edizioni Lavoro, 9/9 Roma, 2010 Kittler F., <i>Preparare la venuta degli dei. Wagner e i media senza dimenticare i Pink Floyd</i>, L'Orma editore, Milano, 2013. McLuhan M., <i>Understanding Media. The Extensions of Man</i>, Cambridge Massachusetts: MIT Press Simmel G., <i>The Metropolis and Mental Life</i>, New York: Free Press, 1976. Tarquini F., <i>L'esperienza dei media. Autori, teorie e metodi</i>, Maggioli Editore, 2017</p>
<p>Supplementary readings</p>	<p>Module 1: RoseLee Goldberg, <i>Performance Art, From Futurism to the Present</i>, Thames & Hudson world of art, London, New York, 2001 Erika Fischer-Lichte, <i>Performativität, Eine Einführung</i>, Transcript Verlag, Bielefeld, 2012 Clair Bishop, <i>Artificial Hells, Participatory art and the politics of spectatorship</i>, Verso, London, New York, 2012 Hannes Egger, Denis Isaia, <i>PERFORM!</i>, 2018</p> <p>Module 2: Rae Johnson, <i>Embodied Activism</i>, Eve Kosofsky Sedgwick, <i>Touching Feeling</i> Dorothy Wiener Noldan, <i>Agency and Embodiment</i>. Bayo Akomolafe, <i>These Wilds Beyond our Fences</i> Vanessa Machado de Oliveira, <i>Hospicing Modernity</i></p> <p>Module 3: Adalma F., Neruccio W., Rafele A., <i>Cultural studies in the digital Age</i>, San Diego University Press, 2020 Clifford J., <i>The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art</i>, Harvard University Press, 1988 Engell L., <i>Thinking Through Television</i>, Amsterdam University Press, Amsterdam, 2019. Morin E., <i>Lo spirito del tempo</i>, Meltemi, Milano, 2007 Simmel G., <i>The sociology of secrecy and of secret societies</i> Speroni F., <i>Sotto il nostro sguardo. Per una lettura mediale dell'opera d'arte</i>, Genova, Costa & Nolan, 2005 Tarquini, F. (2017). <i>Immagini senza segreto. Media, simulazione e rappresentazione in Baudrillard e Simmel</i>. <i>Mediascapes Journal</i>, (9), 14–29</p>