

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Studio EXHIBIT Living Rooms (Elvis has Just Left the Building)</b>
<b>Course code</b>	97124
<b>Scientific sector</b>	Module 1: ARTE-01/C (ex L-ART/03) Module 2: CEAR-09/C (ex ICAR/16) Module 3: PHIL-04/B (ex M-FIL/05)
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2024/25
<b>Year</b>	2 <sup>nd</sup> and 3 <sup>rd</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes

<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and/ or other individual educational activities</b>	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	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.
<b>Maximum number of students per class</b>	20

<b>Course description</b>	<p>The course belongs to the class “di base” (module 1), “caratterizzante” (module 2), and “affine integrativa” (module 3) in the major in Art.</p> <p><b>Description Module 1 – Curatorial studies: theories and practices</b></p> <p>EN</p> <p>The possible subjects and possibilities of doing a show are fundamentally unlimited. The idea of exhibiting includes seeking, locating, organizing, commissioning, producing, cataloging, 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</p>
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design both its content, location, and display. Theoretical lessons and invited guests will give insights and examples of curated exhibitions (historical or extremely contemporary). Practical exercises, collective discussions, individual and group reviews will complete the class hours.

IT

I possibili temi e le modalità di realizzazione di una mostra sono fondamentalmente illimitati. L'idea di esporre include il cercare, localizzare, organizzare, commissionare, produrre, catalogare, esporre, conservare e mantenere oggetti di interesse per sostenere una tesi. Curare significa prendersi cura di qualcosa. L'argomento è libero e le alternative sono infinite.

Possiamo definire l'atto dell'esporre come una serie di scelte deliberate per comunicare un'idea. Esporre, quindi, può essere considerato una pratica artistica.

Durante il semestre, agli studenti sarà richiesto di concentrarsi su una mostra specifica, secondo i propri interessi, e di progettare i contenuti, decidere il luogo e l'allestimento. Lezioni teoriche e ospiti offriranno approfondimenti ed esempi di mostre curate (storiche o contemporanee). Esercitazioni pratiche, discussioni collettive, revisioni individuali e di gruppo completeranno le ore di lezione.

### **Description Module 2 – Exhibit Design**

During the semester we will discuss how a private artistic practice can be made public, through the analysis of a series of tools, formats and platforms – both physical and digital – that enable people to exhibit their work nowadays. Most notably, a medium-specific and hands-on approach will be adopted during the whole semester, aimed at practically exploring the intersection of different display formats. During the first half of the semester, analysis of relevant case studies and visits to ongoing exhibitions will be a structural part of the module. During the second half of the semester, students will mostly receive support for the realization of their final works.

### **Description Module 3 – Artistic research**

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The lecture imparts the basics, theories and methods of planning and designing exhibitions as an artistic practice. Selected examples of exhibitions, exhibition publications, exhibition reports, critiques and art-theoretical discourses will be used to demonstrate the forms that exhibitions can take, and the means of expression used in different

	<p>contexts. The lecture aims to provide students with the knowledge, methods and judgement needed to critically assess their own artistic practice.</p> <p>DE Die Vorlesung vermittelt Grundlagen, Theorien und Methoden des Planens und Konzipieren von Ausstellungen als künstlerische Praxis. An ausgewählten Beispielen von Ausstellungen, Ausstellungspublikationen, Ausstellungsberichten, Kritiken und kunsttheoretischen Diskursen soll demonstriert werden, welche Formen Ausstellungen haben können und welche Ausdrucksmittel in unterschiedlichen Kontexten verwendet werden. Die Vorlesung hat das Ziel, den Studierenden Wissen, Methoden und Urteilsfähigkeit an die Hand zu geben, um die eigene künstlerische Praxis kritisch einschätzen zu können.</p>
<b>Specific educational objectives</b>	<p><b>Knowledge and understanding</b></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>

<b>Lecturer</b>	<p><b>Module 1 – Curatorial studies: theories and practices</b> Prof. Matilde Cassani <a href="mailto:matilde.cassani@unibz.it">matilde.cassani@unibz.it</a> webpage: <a href="#">Matilde Cassani / Free University of Bozen-Bolzano</a></p> <p><b>Module 2 – Exhibit Design</b> Davide Ferrando <a href="mailto:Davide.Ferrando@unibz.it">Davide.Ferrando@unibz.it</a> webpage: <a href="#">Davide Tommaso Ferrando / Free University of Bozen-Bolzano</a></p> <p><b>Module 3 – Artistic research</b> Prof. Gerhard Glüher <a href="mailto:Gerhard.Glueher@unibz.it">Gerhard.Glueher@unibz.it</a> webpage: <a href="#">Gerhard Glüher / Free University of Bozen-Bolzano</a></p>
<b>Scientific sector of the lecturer</b>	<p>Module 1: Matilde Cassani: ARTE-01/C (ex L-ART/03) Module 2: Davide Ferrando: CEAR-09/C (ex ICAR/16)</p>

	Module 3: Gerhard Glüher: PHIL-04/B (ex M-FIL/05)
<b>Teaching language</b>	Module 1 – Italian Module 2 – English Module 3 – German
<b>Office hours</b>	<b>Module 1</b> Wednesday 9:00-11:00, after reservation via e-mail  <b>Module 2</b> Tuesday 14:00-16:00, after reservation via e-mail.  <b>Module 3</b> Monday after the lecture (pre-reservation via mail, on demand); Thursday 12:30 - 13:30
<b>List of topics covered</b>	<b>Module 1</b> Exhibition design; Museology; Museography; Curatorial practices; Communication design  <b>Module 2</b> Exhibition design; Museology; Museography; Curatorial practices; Spatial design; Digital exhibitions.  <b>Module 3</b> Theory and history of exhibitions (19th, 20th century and contemporary), curatorial theories and perception theories.
<b>Teaching format</b>	<b>Module 1</b> 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.  <b>Module 2</b> Frontal lectures; Visits; Workshop; Studio critique.  <b>Module 3</b> Frontal lectures, readings, seminar discussions, presentations, visits and teaching modules together with module 1.
<b>Expected learning outcomes</b>	<b>Disciplinary competence</b>  <i>Knowledge and understanding</i> - 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"> <li>- to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li> <li>- 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.</li> </ul>
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<p><b>Assessment</b></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>  <a href="http://designart.unibz.it">designart.unibz.it</a>  <i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p><b>Module 1</b>  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. 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><b>Module 2</b>  Achievements will be assessed with regards to the active, personal and group, class participation, discussion of the topics of the studio and the acquisition of transmitted case studies. Besides, attendance, engagement, contribution to the classes and to the preparation and realization of the final show will be also evaluated.</p> <p><b>Module 3</b>  (Part 1) Students must write an essay which demonstrates</p>
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	<p>that the development of their exhibition project, idea, concept and realisation follows a coherent strategy and has a logic which is based on art theoretical and / or curatorial methods of principles.</p> <p>(Part 2) Students must choose an exhibition - time span is past 1945 until today - and analyse the concept, meaning, communication, targeted audience, reception and the used means. This analysis must be presented in class. This task can be executed alone or with two students.</p>
<b>Assessment language</b>	The same as the teaching language.
<b>Evaluation criteria and criteria for awarding marks</b>	<p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p><b>Module 1</b> The final assessment is based on the content of all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> <li>- The depth in the analysis conducted on the proposed case studies.</li> <li>- The capacity of relating the issues addressed during the studio to the own artistic practice.</li> <li>- The coherence in the decisions taken to produce the outcome.</li> </ul> <p><b>Module 2</b> The final evaluation will be based on punctuality and quality of the realization of the tasks assigned to the students along the semester.</p> <p><b>Module 3</b> Part 1 - essay - must be written in a style, that fulfils academic linguistic writing and is structured in a logical way. Length: between 6000 and 8000 characters /without spacing). Part 2 - presentation - should be performed with appropriate illustrations and in a well-structured, understandable manner (ca 30 - 45 minutes). Language: German or English.</p>
<b>Required readings</b>	<p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>- Marie Anne Staniszewski, The Power of Display: A History of Exhibition Installations at the Museum of Modern Art, MIT press, 1988.</li> <li>- Paola Antonelli, As Seen: Exhibitions That Made Architecture and Design History, Art Inst of Chicago, 2017.</li> <li>- Rory Hide, Future practice. Conversations from the edge of Architecture, Routledge.</li> </ul> <p><b>Module 2</b></p>

	<p>- Modena, Elisabetta: Display. Luoghi Dispositivi Gesti, Einaudi, Torino 2024.</p> <p>- Ferrando, Davide: City of Legends. Stanze, webcam e social network, Krisis Publishing, Brescia 2024.</p> <p><b>Module 3</b></p> <p>- Lehnert, Gertrud (Hg.): Raum und Gefühl. Der Spacial Turn und die neue Emotionsforschung, Bielefeld 2011 (transcript Verlag)</p> <p>- Obrist, Hans Ulrich: Ways of Curating, Penguin Random House Books 2014</p> <p>- Hoffmann, Jens (Ed): Ten fundamental Questions of Curating, Milano 2013, Fiorucci Art Trust and Contrapunto S.R.L</p> <p>Zuliani, S.: Esposizioni. Emergenze della critica d'arte contemporanea, Milano 2009, Mondadori.</p>
<b>Supplementary readings</b>	<p><b>Module 1</b> No supplementary readings.</p> <p><b>Module 2</b> No supplementary readings.</p> <p><b>Module 3</b> Supplementary readings will be available on demand during the semester.</p>