

Syllabus Course description

Course title	WUP ART
Course code	97116
Scientific sector	Module 1: ICAR/13 Module 2: L-ART/03
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2024/25
Year	1 st
Credits	12 (Module 1 "Praxis": 6 CP, Module 2 "Theory": 6 CP)
Modular	Yes

Total lecturing hours	150 hours (90 for Module 1 + 30 for Module 2)
Total hours of self-study and/ or other individual educational activities	about 210 hours
Attendance	not compulsory but recommended
Prerequisites	none
Maximum number of students per class	30

Course description	<p>The course belongs to the class "di base" in the curriculum in Art.</p> <p>Description Module 1 – Praxis: The course introduces contemporary art practice and provides students with the skills and knowledge to realise individual and collaborative projects. The curriculum focuses on artistic methods and strategies that emerged in the 20th and 21st centuries. It offers an interdisciplinary introduction to the use of the medium and the intellectual development and understanding of art, from initial concept to completion. In addition, relevant contemporary terminology and art historical references are explored, giving students insight into the wide range of art and culture production used in the creation and dissemination of artistic works.</p> <p>The course examines methods and strategies by examining assigned projects and illustrating the realisation of conceptual concerns into the potential of an artwork. Students will learn to engage with the material of their chosen artistic production and to establish relationships between form and meaning that will enable them to identify a canon of contemporary artistic quality.</p>
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The course will provide students with opportunities for active engagement, exchange and discussion with academic staff, arts professionals and students to develop an understanding of how to conceive, produce and present their own artistic work.

The aim is to provide students with a comprehensive understanding of the complexity of artistic practice as an active, experimental language that consciously engages with the surrounding world.

In the video module, students gain a basic understanding of the essential technical and visual parameters that will be available to them in the future for documenting and/or producing work. In the visual communication module, students are encouraged to acquire skills that will enable them to use design programmes for their creative purposes.

Description Module 2 – Theory:

The course is an introduction to the different art theories of the 20th century and the present. On the basis of selected texts by well-known art theorists and artists, main current and individual points of view will be discussed in order to gain an overview of how the visual arts have been perceived, interpreted and understood since modernism up to the present. The genres of image, object, performance and exhibition are given special consideration. The reading seminars are extended by museum visits to learn perceptual skills and to be able to transfer observations into written discourses. The overall aim of the course is to be able to evaluate one's own artistic position critically.

<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired their own project methodology in the field of visual arts. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and 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 a project that is successful on a formal, technical, scientific and cultural level. - have acquired the ability to grasp and analyse contemporary cultural and social phenomena that characterise art.
<p>Lecturer</p>	<p>Module 1 – Praxis: Julia Frank e-mail: jufrank@unibz.it webpage: https://juliafrank.art</p> <p>Markus Schlaffke e-mail: Markus.Schlaffke@unibz.it webpage: Markus Schlaffke / Free University of Bozen-Bolzano (unibz.it)</p> <p>Module 2 – Theory: Gerhard Glüher office F1.05, Gerhard.Glueher@unibz.it, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/889-gerhard-glueher</p>
<p>Scientific sector of the lecturer</p>	<p>Module 1 – Julia Frank: ICAR/13 Markus Schlaffke: ICAR/13 Module 2 – Gerhard Glüher: M-FIL/05</p>
<p>Teaching language</p>	<p>Module 1 – English Module 2 – English</p>
<p>Office hours</p>	<p>Module 1: Monday 09-11am, by appointment Please note: Video praxis does not have office hours. Module 2: Thursday 10:00 - 13:00 and after the lectures (please send a mail that I can coordinate the schedule)</p>
<p>Teaching assistants</p>	<p>Vitalii Fedotov, Beatrice Cera, Chiara Cesaretti (Visual Communication)</p>

<p>List of topics covered</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - Awareness of the characteristics and developments of postmodern and contemporary art and understanding of its contemporary relevance - Identification of problems related to the appropriation and integration of pre-existing cultural materials (found objects, documents, images and other media) into art projects - Access to and approach to interdisciplinary art methodology, developing analytical evaluation and strengthening artistic agency - Introduction and basics of art terminology, building knowledge about international art and cultural knowledge centres - Acquiring useful skills and techniques that support the realisation of individual and collective projects - Skills in working with design programmes - Skills in visual communication and video production - Storytelling with Moving Images, Narrative Perspectives - Montage Theory - Fundamental knowledge of production processes in the field of video production. (Handling of digital cameras, video formats, lighting, sound, and video editing software.) - Practical application of video in spatial and digital media environments. - Generation and research of moving image, sound, and text sources. <p>Module 2:</p> <p>the art system: topics, concepts and currents in visual arts from modernism until today</p> <ul style="list-style-type: none"> - art theories 20th century and contemporary - understanding complex art theoretical texts - methods to analyse pieces of visual arts and artistic performances - introduction to descriptive writing about art pieces and artistic processes
<p>Teaching format</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - Project assignments - lectures, workshops - Discussions and interpretations of original art pieces (museum visits) - Hands-on practice - Discussion of materials screened - Group critiques

	<p>Module 2: frontal lectures, seminars and discussions, interpretations of original art pieces (museum visits) revisions together with module 1</p>
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<p>Expected learning outcomes</p>	<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 product visual arts, from the phase of planning to the phase of realisation of the project. - 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 <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - plan, develop and realise a project in the field of visual arts. - Be able to finalize the creation of an accomplished 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. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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. - 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 in which they will work professionally in the art field and/or continue their studies, also considering ethical and social aspects. <p><i>Communication skills</i></p>
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	<ul style="list-style-type: none"> - 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. - to professionally communicate and substantiate their own decisions and justify them from a formal, technical and scientific point of view. <p>Learning skills</p> <ul style="list-style-type: none"> - have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design 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.
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Assessment	<p>Module 1: The students should conceive, critique and develop their projects as an answer to a specific assignment set by a lecturer. The projects should be presented as a proposal or as a finalized artwork. The final exam will be an interview with the students. We will discuss the works created during the semester, the overall participation and the artwork made for the final show. Exercises throughout the semester help prepare students for the projects and should be completed to receive full credit.</p> <p>Module 2: All texts presented and to be discussed in the course must be read and students should have understood the theses and theories. The texts are prepared as group presentations - 2 students each - presented and discussed in the group. A descriptive and self-critical essay must be written on one own work that has been produced in Module 1.</p>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	The final assessment is based on the content of all the exercises according to the following criteria:

	<p>Module 1:</p> <ul style="list-style-type: none"> - student's project proposals should be accompanied with visualizations, drafts and descriptions; delivered in time and fulfil criteria of clarity, relevance, and structured in a consistent and cohesive fashion as an integrated whole - The student's continued effort, and the quality of projects throughout the semester - Energetic and insightful participation in class activities and discussions through comments, questions, and active listening - A conversation between concept, form, and technique, i.e. the aesthetic decisions, is evident - The project's concept and execution demonstrates an innovative approach to the assignment - The timely presentation of one's own work <p>Module 2:</p> <ul style="list-style-type: none"> - the required texts must have been read and prepared for discussion - presentations must have been done in a professional scientific way - texts as authors must have been delivered in time and language / terminology must fulfil minimum average level of scientific writing
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Required readings	<p>Module 1:</p> <p>Judith Butler, Gender Trouble: feminism and the subversion of identity, Routledge 2006 Robert Smithson: Collected Writings, University of California Press, Edited by Jack Flam, London 1996 E.H. Gombrich – The Story of Art, Phaidon 2023 Art Power, Boris Groys, The MIT Press 2008 Angela Y. Davis, Women, Race & Class, Penguin Books Ltd 2019</p> <p>Module 2:</p> <p>All required texts will be provided as full-text pdf's one week before the beginning of the semester. Reserve collection or digital folder / teaching material online. I suggest (not mandatory): Hal Foster (Ed.): The Anti-Aesthetic. Essays on postmodern culture; New York (The New Press) 1998</p>
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	<p>Arthur C. Danto: <i>After the End of Art: Contemporary Art and the Pale of History: Updated Edition</i>, 2014 Princeton Univ. Press</p> <p>Kemp, Wolfgang: <i>Der Explizite Betrachter</i>, Konstanz 2015 (Konstanz Univ. Press)</p>
<p>Supplementary readings</p>	<p>Module 1:</p> <p>1900-2000 <i>An Anthology of Changing Ideas</i>, Edited by Charles Harrison & Paul Wood, Wiley-Blackwell 2002</p> <p>Bruce Wands, <i>Art of the Digital Age</i>, Thames & Hudson 2007</p> <p>Melissa Gronlund, <i>Contemporary Art and Digital Culture</i>, Routledge 2017</p> <p>Rick Rubin, <i>The Creative Act</i>, Penguin LLC US 2023</p> <p>Peter & Linda Murray, <i>Dictionary of Art & Artists</i>, Penguin 1997</p> <p>James Hall, <i>Dictionary of Subjects and Symbols in Art</i>, John Murray, 1974</p> <p>Module 2:</p> <p>Brandon Taylor: <i>Make it Modern: A History of Art in the 20th Century</i>, Yale Univ. Press 2022</p> <p>Avanessian, Armen & Skrebowski, Luke (Eds.): <i>Aesthetics and contemporary Art</i>, Berlin 2011 (Sternberg Press)</p> <p>Osborne, Peter: <i>Anywhere or not at all</i>, London, New York (Verso Press) 2013</p> <p>Owens, Craig: <i>Beyond Recognition</i>, Berkeley (Univ. of California Press) 1992</p> <p>Lippard, Lucy R.: <i>Six Years</i>, Berkeley (Univ. of California Press) 1973 re-edited 2001</p> <p>Altshuler, Bruce: <i>The Avant-Garde in Exhibition - New Art in the 20th Century</i>, Berkeley Univ. of California Press 1998</p>