

Syllabus Course description

Course title	Studio IMAGE "Violent Images"
Course code	97121
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 2024/25
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>The course belongs to the class "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the major in Art.</p> <p>Description Module 1 – Photography-Video/ Fotografie-Video:</p> <p>EN "... delete ... ignore ... delete ... delete ... ignore ... delete ... ignore ...ignore ... ignore ... delete ..."</p> <p>The Cleaners (Hans Block, Moritz Riesewieck, 2018)</p> <p>Images both reflect and exert violence: AI pictures are generated in the journalistic style of a war photographer in Gaza; snapshots from the Abu Ghraib prisoner camp create a meme shared round the world; surveillance expands with automated image production, analysis and evaluation; sexist images permeate advertising and the entertainment sector. Violent images are part of our lives</p>
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and shape how we perceive the world. They may directly represent violence, or their violent potential may be revealed in connection with their production, dissemination or use.

Social platforms like Facebook and Google possess sweeping influence over what we view (on the internet). So-called content moderators remove child pornography and images of atrocities from the global stream – along with art (and trivia) that transgresses their guidelines. Collecting, ordering and curating the visual become a decisive process for producers and consumers of images, and a constitutive aspect of social activity.

Many questions arise: Where does the violence in and of the image begin? What makes an image violent? Or is the image itself innocent? Who decides this, and in what context? How do new production technologies and distribution channels influence the relationship between image and (exercise of) violence? And above all: How do we – as artists – deal with the issue of violence and the violent potential of new image technologies?

Works by Vincent Beekman, Broomberg & Chanarin, Sophie Calle, Patty Chang, Valie Export, Lynn Hershman, Jacob Holdt, Alfredo Jaar, Renzo Martens, Eva and Franco Mattes, Boris Mikhailov, Haley Morris-Cafiero, Aida Muluneh, Hannah Wilke and many others will be critically discussed. We will analyse artistic methods and strategies related to the course's topics together with invited working artists.

Through the lens of diverse topics, we will investigate how representations of violence can set in motion, subvert and transform social, political and media discourses. Historical and contemporary image strategies, theoretical explorations, a film programme and discussions with invited artists and curators supply inputs as participants develop their own artistic concepts and works. In the course of the semester students will realise these in an image-based project. The semester culminates in realisation of participants' projects in the exhibition space and in the contribution to a collective publication (module 2).

This course offers a deep exploration of photography and video in contemporary social, political and art contexts. Practical experimentation with still and moving images will form the heart of our course, along with constructive

critical thinking and discussion. The project is understood as a hands-on laboratory and open, partially self-organized studio. Students will be introduced to different forms of visual narratives and will be encouraged to experiment with images in different contexts such as print, online and spatial situations. Each student will develop individual working processes from initial idea to final presentation within a personal longer-term project.

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The Cleaners (Hans Block, Moritz Riesewieck, 2018)

Bilder spiegeln sowohl Gewalt wider als auch üben sie sie aus: KI-Bilder werden im journalistischen Stil einer/s Kriegsphotograf:in in Gaza generiert; Schnappschüsse aus dem Gefangenenlager Abu Ghraib werden zu einem Meme, das weltweit geteilt wird; Überwachung optimiert sich mit automatisierter Bildproduktion, -analyse und -bewertung; sexistische Bilder durchdringen Werbung und Unterhaltungssektor. Gewalttätige Bilder sind Teil unseres Lebens und prägen unsere Wahrnehmung der Welt. Sie können direkt Gewalt darstellen oder ihr gewalttätiges Potenzial kann im Zusammenhang mit ihrer Produktion, Verbreitung oder Nutzung sichtbar werden.

Soziale Plattformen wie Facebook und Google besitzen weitreichenden Einfluss darauf, was wir (im Internet) sehen. So genannte Inhaltsmoderatoren entfernen Kinderpornografie und Bilder von Gräueltaten aus dem globalen Strom – zusammen mit Kunst (und Trivialem), das ihre Richtlinien überschreitet. Das Sammeln, Ordnen und Kuratieren des Visuellen werden zu einem entscheidenden Prozess für Produzenten und Konsumenten von Bildern und einem konstitutiven Aspekt sozialer Aktivität.

Viele Fragen stellen sich: Wo beginnt die Gewalt im und durch das Bild? Was macht ein Bild gewalttätig? Oder ist das Bild selbst unschuldig? Wer entscheidet das, und in welchem Kontext? Wie beeinflussen neue Produktionstechnologien und Vertriebskanäle das Verhältnis zwischen Bild und (Ausübung von) Gewalt? Und vor allem: Wie gehen wir – als Künstler:innen – mit dem Thema Gewalt und dem gewalttätigen Potenzial neuer Bildtechnologien um?

Arbeiten von Vincent Beekman, Broomberg & Chanarin, Sophie Calle, Patty Chang, Valie Export, Lynn Hershman, Jacob Holdt, Alfredo Jaar, Renzo Martens, Eva und Franco Mattes, Boris Mikhailov, Haley Morris-Cafiero, Aïda Muluneh, Hannah Wilke und vielen anderen werden während des Semesters kritisch diskutiert. Wir werden künstlerische Methoden und Strategien im Zusammenhang mit den Kursthemen gemeinsam mit eingeladenen Künstlern analysieren.

Durch die Linse verschiedener Themen werden wir untersuchen, wie Darstellungen von Gewalt soziale, politische und mediale Diskurse in Bewegung setzen, untergraben und transformieren können. Historische und zeitgenössische Bildstrategien, theoretische Erkundungen, ein Filmprogramm und Diskussionen mit eingeladenen Künstler:innen und Kurator:innen liefern Inputs, während die Teilnehmer:innen ihre eigenen künstlerischen Konzepte und Arbeiten entwickeln. Im Laufe des Semesters werden die Studierenden diese in einem bildbasierten Projekt realisieren. Das Semester kulminiert in der Realisierung der Projekte im Ausstellungsraum und in der Beteiligung an einer gemeinsamen Publikation (Modul 2).

Dieser Kurs bietet eine tiefgehende Erkundung von Fotografie und Video im zeitgenössischen sozialen, politischen und künstlerischen Kontext. Praktische Experimente mit stehenden und bewegten Bildern bilden das Herzstück unseres Kurses, zusammen mit konstruktivem kritischem Denken und Diskussion. Das Projekt wird als praktisches Labor und offenes, teilweise selbstorganisiertes Studio verstanden. Den Studierenden werden verschiedene Formen visueller Erzählungen vorgestellt und sie werden ermutigt, mit Bildern in verschiedenen Kontexten wie Druck, Online und räumlichen Situationen zu experimentieren. Studierende werden individuelle Arbeitsprozesse von der ersten Idee bis zur endgültigen Präsentation im Rahmen eines persönlichen langfristigen Projekts entwickeln.

Description Module 2 – Visual Communication/
 Comunicazione visiva:

IT

La comunicazione visiva svolge un ruolo centrale nel plasmare la cultura, le opinioni e le relazioni sociali. Le immagini – siano esse fotografie, video, grafica digitale o

altre forme visive – sono predominanti nel trasmettere informazioni e nel modellare la percezione della realtà. Queste migrano attraverso molteplici supporti, modellando e influenzando le persone, i paesaggi, la politica e i sistemi sociali. L'obiettivo del corso è riflettere sul conflitto intrinseco che la fruizione, lettura e creazione di immagini comporta. Durante il corso del semestre, verranno esplorati diversi strumenti tecnologici, media e approcci all'uso delle immagini in relazione allo sviluppo di un progetto visivo, per analizzarne criticamente le strategie per costruire narrazioni e contro-narrazioni. Inoltre, all'interno del modulo di comunicazione visiva, gli studenti verranno invitati a sviluppare un contributo individuale ad una pubblicazione di gruppo.

EN

Visual communication plays a central role in shaping culture, opinions, and social relationships. Images – whether photographs, videos, digital graphics, or other visual forms – are predominant in conveying information and shaping the perception of reality. These images migrate across multiple platforms, shaping and influencing people, landscapes, politics, and social systems. The aim of the course is to reflect on the inherent conflict that the consumption, reading, and creation of images entails. During the course, different technological tools, media, and discursive and narrative approaches to the use of images will be explored in relation to the development of a visual project, critically analyzing the strategies for constructing narratives and counter-narratives through images.

Additionally, within the visual communication module, students will develop an individual contribution to a collective publication.

Description Module 3 – Media Theory:

EN

The relationship between images and violence is perhaps among the most representative not only of art of all time, but also of the production of images in general, both political and with regard to the modern means of mass

	<p>communication, the journalistic press and television back then, the telematic world today.</p> <p>Module 3 intends to deal with this topic by focusing on the representation of war. Starting with a first part of an essentially introductory nature, where the topic of the relationship between violence and representation will be explored in its essential components, an iconological history of the concept will be traced, which from some ancient representations (Paleolithic art, vase painting, etc.) reaches some eminent modern examples (such as, for example, pictorial representations of the French Revolution and the Napoleonic Wars).</p> <p>Finally, we will move on to the real center of reflection of the course, which concerns the use of violent images, from both an artistic and political point of view, in the different phases of development of the so-called 'society of the spectacle' in which the West progressively has been transforming since at least the early 1960s. An age which not by chance coincides with the predominant media presence of images of the Vietnam War, an event which undoubtedly acts as the first watershed, as also did the subsequent Gulf War, the first to be broadcast live on television anywhere, the conflict that spread across the Balkans from 1991 to 2001, and the set of war events that, in various scenarios (Afghanistan, Iraq, Syria, Libya, etc.) followed one another until the recent invasion of Ukraine. These phenomena will be addressed from the point of view of image theory, integrating the historical-political reflection with a series of direct comparisons with cinematographic and visual works expressly dedicated to them.</p>
<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 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>

<p>Lecturer</p>	<p>Module 1 – Photography-Video: Prof. Eva Leitolf Eva.Leitolf@unibz.it, Tel. +39 0471 015327 Webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf</p> <p>Module 2 – Visual Communication: Giulia Cordin Giulia.Cordin@unibz.it, tel. +39 0471 015333, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</p> <p>Module 3 – Media Theory: Marcello Barison marcello.barison@unibz.it webpage Marcello Barison / Free University of Bozen-Bolzano (unibz.it)</p>
<p>Scientific sector of the lecturer</p>	<p>Module 1 – Eva Leitolf: ICAR/13 Module 2 – Giulia Cordin: nn Module 3 – Marcello Barison: M-FIL/04</p>
<p>Teaching language</p>	<p>Module 1 – German Module 2 – Italian Module 3 – English</p>
<p>Office hours</p>	<p>Module 1: Monday 14.00-16.00 Module 2: Monday 9.30-11.30 Module 3: Wednesday 12:00 – 13:00</p>
<p>List of topics covered</p>	<p>Module 1 – Fotografie/Video: Photography, video, spatial installation, printed matter, artists, visual narratives of violence and conflict</p> <p>Module 2 – Comunicazione visiva: Visual Communication, Typography, Editorial Design, Text-Image relationship, Politics of Design, Choice and Use of Media</p> <p>Module 3 – Media Theory: Elements of iconology; The power of images; Imaginal history of violence; The Society of the Spectacle; Technology, war and violence; War images; Visual theory of war.</p>
<p>Teaching format</p>	<p>Module 1 – Fotografie/Video:</p>

	<p>group discussions, participatory lectures, workshops, student presentations</p> <p>Module 2 – Comunicazione visiva: assignments, group critiques, single meetings, presentations</p> <p>Module 3 – Media Theory: Frontal lectures, class discussion, exercises and collective reviews.</p>
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Expected learning outcomes	Disciplinary competence
	<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. <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. - 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.
- to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.

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 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.
- *If you want to add more objectives, please enter the text here.*

Assessment

*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.
 Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.*

Module 1 – Photography/Video:

- Production of artistic work (e.g. photographic prints, video, digital formats etc.)

	<ul style="list-style-type: none"> - Several presentations of own artistic work in plenary critique sessions as well as one to one meeting with teacher - Contextualisation of own artistic practice within current and/or past discourses - Presentation of researched topics to class - End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results. <p>Module 2 – Comunicazione visiva:</p> <ul style="list-style-type: none"> - Preparatory Assignments over the semester - For the exam: Production of a publication in relation to the main artistic work. <p>Module 3 – Media Theory:</p> <p>Oral exam. The final exam, which will take place in oral form, will have to verify the student’s knowledge of the contents presented in class. It will therefore be a question not only of demonstrating an in-depth knowledge of the texts indicated in the bibliography, but also of their conceptual implications, with respect to which the student will be required to reach an autonomous level of critical and original elaboration. As part of their final exam, students will be asked to discuss one of the art projects discussed during the module. Moreover, during the semester, some exercises directly relevant to the topics and materials covered will be assigned. These will be short works, sometimes in written form, sometimes developed with other media, to be presented in class and/or to the instructor. The carrying out of these activities and/or papers is an integral part of the course and their carrying out within the expected times and in the expected ways should be understood as an essential requirement to pass the part of the exam relating to Module 3.</p>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p>Module 1 – Photography/Video:</p> <ul style="list-style-type: none"> - Strength and clarity of artistic concepts - Coherence of concept, choice of means and resulting artwork

- Innovativeness/inventiveness concerning subject, approach and materials
- Virtuosity of technical skills
- Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice
- Ability to work in a team
- Capability of integrating reviews and critics in the work process
- Skills in critical thinking and adequate communication to peers
- Comprehensive artistic processes and presentation of results
- Proactive attitude/behavior
- Taking on responsibilities
- Development of long-term interests.

Module 2 – Comunicazione visiva:

- Strength and clarity of concepts
- Completeness and coherence of concept, choice of means and resulting art work.
- Clarity in the presentation of the process that leads to the final choices.
- Inventiveness concerning subject, approach and materials.
- Correct use of new tools and competences.
- Ability to summarize, evaluate, and establish relationships between topics and own practice.
- Capability of integrating reviews and critics in the work process.
- Skills in critical thinking.
- Taking on responsibilities.
- Active participation and quality of contributions.

Module 3 – Media Theory:

During the oral exam, the following skills will be verified by the students:

- Knowledge, both from a notional and conceptual point of view, of the didactic materials analyzed and of the contents (textual and cinematographic) listed in the "Bibliography".
- Ability to elaborate in a conceptually coherent and exhaustive way complex contents concerning the history of art and aesthetics and focused on the general themes dealt with during the course. Moreover, the students are supposed to demonstrate a critical and original thought, which, starting from a reflection on the didactic material and the contents of the classes, shows how to use them for

	the invention and definition of an autonomous creative path.

Required readings	<p>Module 1 – Photography/Video: To be announced.</p> <p>Module 2 – comunicazione visiva: To be announced.</p> <p>Module 3 – Media Theory: The titles provided here are organized according to the three parts into which the theoretical Visual Culture module is divided. It will be the student’s task, based on his specific interests, to identify one or two books of his choice to be read in full. The content of the selected volumes, which will help in the preparation of the critical text foreseen in the third part of the course, will be subject to discussion during the final exam. The listed books can be read in any edition, no matter in which language, as long it is a complete edition. The titles indicated here below are the original ones or their equivalent. It will be the student's responsibility to find an equivalent edition (which means complete and accredited) in his or her own reading language. Reading in the original language is though highly recommended.</p> <p><i>Bibliography:</i></p> <p>Nicholas Mirzoeff, <i>Watching Babylon. The War in Iraq and Global Visual Culture</i>, Routledge, London 2012; Antonio Scurati, <i>Guerra. Narrazioni e culture nella tradizione occidentale</i>, Donzelli, Roma 2007; Guy Debord, <i>La société du spectacle</i>, Gallimard, Paris 1996; David Friedberg, <i>The Power of Images: Studies in the History and Theory of Response</i>, University of Chicago Press, Chicago 1991; Le immagini delle guerre contemporanee, a cura di Maurizio Guerri, Meltemi, Milano 2018; Eyal Weizman, <i>Architettura forense. La manipolazione delle immagini nelle guerre contemporanee</i>, Meltemi, Milano 2022; Matthias Énard, <i>Zone</i>, Actes Sud, Arles 2008.</p>
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	<p><i>Filmography:</i></p> <p>G. Debord, <i>La Société du Spectacle</i> (1973) F. F. Coppola, <i>Apocalypse Now</i> (1979) R. Altman, <i>M*A*S*H</i> (1970) O. Stone, <i>Platoon</i> (1986) M. Cimino, <i>The Deer Hunter</i> (1978) A. Gitai, <i>Kippur</i> (2000) S. Kubrick, <i>Full Metal Jacket</i> (1987) C. Eastwood, <i>American Sniper</i> (2014) T. Malick, <i>The Thin Red Line</i> (1998) A. Folman, <i>Waltz with Bashir</i> (2008) M. Winterbottom, <i>In this World</i> (2002) M. Makhmalbaf, <i>Safar-e Qandahār</i> (2001)</p>
<p>Supplementary readings</p>	<p>Module 1 – Photography/Video: /</p> <p>Module 2 – comunicazione visiva: To be announced</p> <p>Module 3 – Media Theory: Further readings related to the topic of the project will be communicated during the course.</p>