

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Studio IMAGE</b> <b>"Image Intelligence: AI Image Making in Context"</b>
<b>Course code</b>	97122
<b>Scientific sector</b>	Module 1: CEAR-08/D (ex ICAR/13) Module 2: CEAR-08/D (ex ICAR/13) Module 3: PHIL-04/A (ex M-FIL/04)
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2024/2025
<b>Year</b>	1 <sup>st</sup> and 2 <sup>nd</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 3 <sup>rd</sup> 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 "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the curriculum in Art.</p> <p><b>Module 1: Fotografie-Video</b> <b>EN</b> <b>"Hey, write an academic syllabus for a BA art major with the title "Image Intelligence: AI Image Making In Context"."</b></p> <p>"This course explores the intersection of artificial intelligence (AI) and contemporary image-making practices within artistic and cultural contexts. Students will engage with AI-generated imagery as a creative tool, critically examining its historical precedents, ethical considerations, and artistic applications. Through a combination of theory, hands-on experimentation, and critical discourse, students will develop their own (AI-</p>

assisted) visual projects while assessing the broader implications of AI in art, design, and media.”

**“OK, not bad for a start. But come on, we can do better. Make it less general and more specific. Focus on the politics of image making, representation and distribution. It should be about the cultural, social and political implications of AI image making. Avoid generic words like “creative”.”**

“This course examines the political, social, and cultural dimensions of AI-generated imagery. AI systems are not neutral tools; they are shaped by historical biases, corporate interests, and ideological frameworks that influence how images are produced, circulated, and interpreted. Students will critically engage with AI-generated images as sites of power, exploring how automated image-making technologies reinforce or challenge dominant narratives about identity, representation, and visibility.

Through theoretical readings, media analysis, and hands-on experimentation, students will interrogate issues such as algorithmic bias, surveillance aesthetics, deepfakes, data colonialism, and the labor conditions underlying AI-generated content. This course emphasizes critical discourse over technological novelty, positioning AI image-making within broader struggles over cultural representation, authorship, and media control.”

**“That's better. Give me a few more sentences about artists who work with AI. Focus on non-white, non-male artists. What contribution can artistic practice make to a critical AI discourse?”**

“Several non-white, non-male artists are actively challenging dominant narratives in AI image-making by exposing biases, reclaiming agency, and envisioning alternative technological futures. For example, Stephanie Dinkins works with machine learning to explore race, gender, and algorithmic bias, particularly in projects like *Conversations with Bina48*, where she engages with an AI-powered humanoid robot to examine how Black women are represented—or erased—within AI systems. Mimi Onuoha interrogates missing datasets and the politics of data collection, highlighting how marginalized

communities are often excluded from or misrepresented in algorithmic decision-making. Lauren Lee McCarthy critiques surveillance, automation, and the aesthetics of control by creating interactive installations that expose the hidden mechanisms of AI-driven social interactions. Artistic practice can contribute to a critical AI discourse by making the invisible workings of AI systems perceptible, tangible, and open to intervention. Unlike conventional critiques that remain within academic or policy frameworks, artists can use speculative design, visual storytelling, and performative interventions to engage broader publics and disrupt passive acceptance of AI-generated images. Through counter-narratives, subversive media tactics, and alternative models of machine learning, artists help reveal the ideological structures embedded in AI while imagining more just and inclusive technological futures.”

**“Care to challenge my title? What would you call a cutting-edge, hard-hitting, critical academic semester on AI and image making?”**

“Your title, “Image Intelligence: AI Image Making in Context,” suggests a broad, analytical approach, but if you want something more cutting-edge and hard-hitting, consider titles that foreground power, politics, and the contested nature of AI-generated images. Here are a few suggestions:

1. *Seeing Like a Machine: AI, Power, and the Politics of Image-Making*

- A reference to James C. Scott’s *Seeing Like a State*, this title highlights how AI “sees” the world—through biased datasets, surveillance optics, and algorithmic logics shaped by power structures.

2. *Synthetic Visions: AI, Bias, and the Struggle Over Representation*

- Emphasizes how AI-generated images are not neutral but sites of conflict over race, gender, class, and truth.

3. *The Algorithmic Gaze: Who Controls AI-Generated Images?*

- Evokes the concept of the *male gaze* and

*oppositional gaze*, but applied to machine vision—who trains these models, who benefits, and who is made hyper-visible or erased?

4. *Deepfake Realities: AI, Misinformation, and the Crisis of Representation*

- Focuses on the destabilization of truth and trust in AI-generated media, from deepfakes to propaganda.

5. *Invisible Images: AI, Colonialism, and the Politics of Machine Vision*

- Inspired by Trevor Paglen’s *Invisible Images*, this title foregrounds how AI is implicated in surveillance, data colonialism, and erasure.

Would you like any refinements or combinations of these ideas?”

**“Ok, make it one title.”**

*“The Algorithmic Gaze: AI, Power, and the Politics of Image-Making*

This title captures the critical, hard-hitting focus of the course by emphasizing how AI-generated imagery is not just a technological phenomenon but a deeply political one. It draws on theories of the gaze to question who controls machine vision, whose perspectives are centered or erased, and how AI systems reinforce or challenge existing power structures. Let me know if you’d like further refinements!”

**DE**

**„Hey, schreibe einen akademischen Lehrplan für einen BA-Kunstzweig mit dem Titel *Image Intelligence: AI Image Making in Context.*“**

„Dieser Kurs untersucht die Schnittstelle zwischen künstlicher Intelligenz (KI) und zeitgenössischen Bildpraktiken im künstlerischen und kulturellen Kontext. Die Studierenden setzen sich mit KI-generierten Bildern als Werkzeug auseinander und analysieren dabei kritisch ihre historischen Vorläufer, ethischen Fragestellungen und künstlerischen Anwendungen. Durch eine Kombination aus theoretischer Auseinandersetzung, praktischen Experimenten und kritischem Diskurs entwickeln die Studierenden eigene (KI-gestützte) visuelle Projekte und reflektieren über die weitreichenden Auswirkungen von KI in Kunst, Design und Medien.“

**„Okay, kein schlechter Anfang. Aber komm schon, das geht besser. Mach es weniger allgemein und spezifischer. Konzentriere dich auf die Politik der Bilderstellung, Repräsentation und Distribution. Es sollte um die kulturellen, sozialen und politischen Implikationen der KI-Bilderzeugung gehen. Vermeide generische Begriffe wie ‚kreativ‘.“**

„Dieser Kurs untersucht die politischen, sozialen und kulturellen Dimensionen KI-generierter Bilder. KI-Systeme sind keine neutralen Werkzeuge; sie sind durch historische Vorurteile, wirtschaftliche Interessen und ideologische Strukturen geprägt, die beeinflussen, wie Bilder produziert, verbreitet und interpretiert werden. Die Studierenden setzen sich kritisch mit KI-generierten Bildern als Machtinstrumente auseinander und erforschen, wie automatisierte Bildtechnologien dominante Narrative über Identität, Repräsentation und Sichtbarkeit verstärken oder herausfordern.

Durch theoretische Lektüre, Medienanalysen und praktische Experimente hinterfragen die Studierenden Themen wie algorithmische Voreingenommenheit, Überwachungsästhetik, Deepfakes, Datenkolonialismus und die Arbeitsbedingungen hinter KI-generierten Inhalten. Der Kurs legt den Schwerpunkt auf kritische Reflexion anstelle technologischer Neuheiten und positioniert KI-Bilderzeugung innerhalb breiterer Auseinandersetzungen um kulturelle Repräsentation, Autorschaft und Medienkontrolle.“

**„Schon besser. Gib mir ein paar Sätze zu Künstler:innen, die mit KI arbeiten. Konzentriere dich auf nicht-weiße, nicht-männliche Künstler:innen. Welchen Beitrag kann die künstlerische Praxis zu einem kritischen KI-Diskurs leisten?“**

„Mehrere nicht-weiße, nicht-männliche Künstler:innen hinterfragen dominante Narrative der KI-Bilderzeugung, indem sie Vorurteile aufdecken, Handlungsfähigkeit zurückgewinnen und alternative technologische Zukünfte entwerfen. Stephanie Dinkins arbeitet beispielsweise mit maschinellem Lernen, um Themen wie Rasse, Geschlecht und algorithmische Voreingenommenheit zu untersuchen – insbesondere in ihrem Projekt *Conversations with Bina48*, in dem sie mit einem KI-gesteuerten humanoiden

Roboter interagiert, um zu analysieren, wie Schwarze Frauen innerhalb von KI-Systemen dargestellt oder ausgelöscht werden. Mimi Onuoha thematisiert fehlende Datensätze und die Politik der Datenerfassung, indem sie aufzeigt, wie marginalisierte Gemeinschaften in algorithmischen Entscheidungsprozessen oft ausgeschlossen oder verzerrt dargestellt werden. Lauren Lee McCarthy kritisiert Überwachung, Automatisierung und die Ästhetik der Kontrolle, indem sie interaktive Installationen schafft, die die verborgenen Mechanismen KI-gesteuerter sozialer Interaktionen offenlegen. Die künstlerische Praxis kann zu einem kritischen KI-Diskurs beitragen, indem sie die unsichtbaren Prozesse von KI-Systemen sichtbar, greifbar und angreifbar macht. Im Gegensatz zu konventionellen Kritiken, die sich oft auf akademische oder politische Kontexte beschränken, können Künstler:innen spekulatives Design, visuelles Storytelling und performative Interventionen nutzen, um ein breiteres Publikum zu erreichen und die passive Akzeptanz von KI-generierten Bildern zu durchbrechen. Durch Gegen-Narrative, subversive Medientaktiken und alternative Modelle des maschinellen Lernens helfen Künstler:innen, die ideologischen Strukturen hinter KI-Technologien zu enthüllen und gerechtere, inklusivere technologische Zukunftsentwürfe zu schaffen.“

**„Möchtest du meinen Titel herausfordern? Wie würdest du ein innovatives, kritisches akademisches Semester zu KI und Bildproduktion nennen?“**

„Dein Titel *Image Intelligence: AI Image Making in Context* suggeriert einen breiten, analytischen Ansatz. Wenn du etwas Schärferes, Kritischeres willst, solltest du Begriffe in den Vordergrund rücken, die Macht, Politik und die umkämpfte Natur KI-generierter Bilder thematisieren. Hier sind einige Vorschläge:

1. *Sehen wie eine Maschine: KI, Macht und die Politik der Bilderzeugung*
  - Angelehnt an James C. Scotts *Seeing Like a State* zeigt dieser Titel, wie KI die Welt „sieht“ – durch voreingenommene Datensätze, Überwachungsoptiken und algorithmische Logiken, die von Machtstrukturen geprägt sind.

2. *Synthetische Visionen: KI, Bias und der Kampf um Repräsentation*

- Betont, dass KI-generierte Bilder keine neutralen Abbilder sind, sondern Orte des Konflikts über Rasse, Geschlecht, Klasse und Wahrheit.

3. *Der algorithmische Blick: Wer kontrolliert KI-generierte Bilder?*

- Greift das Konzept des „male gaze“ und des „oppositional gaze“ auf, angewandt auf maschinelles Sehen – wer trainiert diese Modelle, wer profitiert davon, und wer wird übermäßig sichtbar oder ausgelöscht?

4. *Deepfake-Realitäten: KI, Desinformation und die Krise der Repräsentation*

- Thematisiert die Destabilisierung von Wahrheit und Vertrauen durch KI-generierte Medien, von Deepfakes bis Propaganda.

5. *Unsichtbare Bilder: KI, Kolonialismus und die Politik des maschinellen Sehens*

- Inspiriert von Trevor Paglens *Invisible Images* lenkt dieser Titel den Fokus auf Überwachung, Datenkolonialismus und digitale Auslöschung. Möchtest du eine Verfeinerung oder eine Kombination dieser Ideen?“

**„Okay, mach es zu einem einzigen Titel.“**

*„Der algorithmische Blick: KI, Macht und die Politik der Bilderzeugung*

„Dieser Titel fängt den kritischen, scharfsinnigen Fokus des Kurses ein, indem er betont, dass KI-generierte Bilder nicht nur ein technologisches Phänomen sind, sondern ein tief politisches. Er greift Theorien des Blicks auf, um zu hinterfragen, wer maschinelles Sehen kontrolliert, wessen Perspektiven im Mittelpunkt stehen oder ausgelöscht werden und wie KI-Systeme bestehende Machtstrukturen verstärken oder herausfordern. Lass mich wissen, falls du noch Anpassungen möchtest!“

**Module 2 – Comunicazione visiva  
 EN**

This semester’s project delves into the potential and limitations of artificial intelligence, fostering a multilayered



understanding of its functions and ethical implications while examining how AI technologies intersect with broader social, cultural, and ethical issues.

Through a combination of lectures and collective discussions, students will critically assess AI systems in both textual and visual creation—questioning biases, transparency, and social impact. Discussions will be informed by the work of artists and scholars engaged with the topic (such as James Bridle, Trevor Paglen, Jon Rafman, Roland Meyer, and Kate Crawford), as well as materials drawn from news sources, social media, and other everyday contexts.

In parallel, hands-on experimentation through weekly assignments will provide students with the opportunity to explore the artistic potential and limitations of AI tools, actively working with platforms such as Midjourney, Pika Labs, Kling.ai, Replika, ChatGPT, DALL·E, Luma AI. The results of these explorations will be part of a collectively designed publication, which will not simply serve as a container for the produced content but will also be part of the broader reflections on the use of AI tools.

## **IT**

Il progetto di semestre esplora il potenziale e i limiti dell'intelligenza artificiale, favorendo una comprensione articolata delle sue funzioni e implicazioni etiche, esaminando il modo in cui le tecnologie AI si intrecciano con questioni sociali, culturali ed etiche più ampie.

Attraverso una combinazione di lezioni e discussioni collettive, gli studenti valuteranno in modo critico i sistemi di intelligenza artificiale nella creazione sia testuale che visiva, interrogandosi su pregiudizi, trasparenza e impatto sociale. Le discussioni muoveranno sia dal lavoro di artisti e studiosi impegnati sul tema (come James Bridle, Trevor Paglen, Jon Rafman, Roland Meyer e Kate Crawford), che da materiali tratti da fonti giornalistiche, social media e altri contesti quotidiani.

Parallelamente, sperimentazioni pratiche attraverso esercitazioni settimanali offriranno agli studenti l'opportunità di esplorare il potenziale artistico e i limiti degli strumenti di AI, lavorando attivamente con piattaforme come Midjourney, Pika Labs, Kling.ai, Replika, ChatGPT, DALL·E, Luma AI. I risultati di queste esplorazioni confluiranno in una pubblicazione progettata collettivamente, che non sarà soltanto un contenitore dei



contenuti prodotti, ma anche parte integrante della riflessione più ampia sull'uso degli strumenti di intelligenza artificiale.

### **Module 3 – Media Theory**

The course explores the relationship between artificial intelligence, aesthetics, and artistic creation through a theoretical and philosophical lens. It investigates how AI challenges traditional notions of art, the role of the artist, the nature of the artwork, and the meaning of creativity. Drawing on both classical philosophical traditions and contemporary debates, the course addresses questions of authorship, originality, ethical implications of machine-generated art, and the cultural significance of images in the digital age.

The course begins with a discussion of the historical evolution of the relationship between art and technology, from early tools and mechanical reproduction to digital media, situating AI within this trajectory.

In the second part of the course, we will explore the relationship between artificial intelligence, capitalism, and technology. Artificial intelligence, when viewed through the lens of these two forces, can be seen as a tool that reflects the priorities of capital. Technology, in this context, serves to enhance efficiency and innovation, but it also raises important questions about its role in shaping labor and production. Drawing on Debord's concept of the society of the spectacle, we will consider how AI contributes to the transformation of culture, turning it into a digital landscape shaped by commodified images. Rather than being a neutral tool, AI emerges as an extension of prevailing economic and social systems, influencing how art and culture are produced, distributed, and perceived.

The central part of the course delves into the nature of AI-generated art. It critically examines whether machine-generated works can be considered art, addressing questions about the intentionality and autonomy of machines. This discussion engages with contemporary examples of AI-generated artworks, philosophical perspectives on non-human creativity, and debates about the role of human intervention in the creative process. It also explores the shifting notion of authorship in an age when artworks may be the result of collaborative

	<p>processes between humans and intelligent systems. The course further investigates the aesthetic and cultural implications of AI in art. It examines how AI alters our perception of beauty, representation, and originality, and reflects on whether AI art contributes to or disrupts established aesthetic paradigms. This section also considers ethical concerns, such as the potential for bias in algorithms, issues of intellectual property, and the broader societal implications of machine creativity.</p> <p>The course will finally explore the concept of posthumanism in light of the rise of artificial intelligence. As AI continues to evolve, it challenges traditional notions of humanity, blurring the boundaries between human and machine. This shift invites a reconsideration of identity, agency, and consciousness, as well as the ethical implications of enhancing or even surpassing human capabilities. The exploration of posthumanism will provide insights into how technology is reshaping our understanding of what it means to be human.</p>
<p><b>Specific educational objectives</b></p>	<p><b>Knowledge and understanding</b>  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><b>Lecturer</b></p>	<p><b>Module 1 – Photography-Video:</b>  Prof. Eva Leitolf  <a href="mailto:Eva.Leitolf@unibz.it">Eva.Leitolf@unibz.it</a>,  Tel. +39 0471 015327  Webpage: <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf">https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf</a></p> <p><b>Module 2 – Visual Communication:</b>  Giulia Cordin  <a href="mailto:Giulia.Cordin@unibz.it">Giulia.Cordin@unibz.it</a>,  tel. +39 0471 015333,  webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin">https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</a></p>
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	<p><b>Module 3 – Media Theory:</b>  Marcello Barison  <a href="mailto:marcello.barison@unibz.it">marcello.barison@unibz.it</a>  webpage <a href="#">Marcello Barison / Free University of Bozen-Bolzano (unibz.it)</a></p>
<b>Scientific sector of the lecturer</b>	<p>Module 1 – Eva Leitolf: CEAR-08/D (ex ICAR/13)  Module 2 – Giulia Cordin: CEAR-08/D (ex ICAR/13)  Module 3 – Marcello Barison: PHIL-04/A (ex M-FIL/04)</p>
<b>Teaching language</b>	<p>Module 1 – German  Module 2 – Italian  Module 3 – English</p>
<b>Office hours</b>	<p>Module 1  Monday 14-16</p> <p>Module 2  Monday 09.30-11.30</p> <p>Module 3  Wednesday 11-12.30</p>
<b>List of topics covered</b>	<p>Module 1: Photography, video, special installation, printed matter, artists, visual narratives of excess</p> <p>Module 2: Visual Communication, Typography, Editorial Design, Text-Image relationship</p> <p>Module 3: Media Theory Introduction, Critical Media Theories, Production of Value in the digital Age, Critical Theory.</p>
<b>Teaching format</b>	<p>Module 1: group discussions, participatory lectures, workshops, student presentations</p> <p>Module 2: assignments, group discussions, single meetings, presentations</p> <p>Module 3: Frontal lectures</p>
<b>Expected learning outcomes</b>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in</li> </ul>

	<p>the field of visual arts.</p> <ul style="list-style-type: none"> <li>- 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</li> </ul> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- 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.</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, technical and scientific 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>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</p>
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	<p>abstract of the project.</p> <p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>- Production of artistic work (e.g. photographic prints, video, digital formats etc.)</li> <li>- Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher</li> <li>- Contextualisation of own artistic practice within current and/or past discourses</li> <li>- Presentation of researched topics to class</li> <li>- End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results</li> </ul> <p><b>Module 2</b></p> <ul style="list-style-type: none"> <li>- Assignments over the semester</li> <li>- Contribution to the production of a collective publication in relation to the semester</li> </ul> <p><b>Module 3</b></p> <ul style="list-style-type: none"> <li>- Short essay (max. 5 pages)</li> <li>- Oral examination at the end of the semester.</li> </ul>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<p><b>Module 1 – Photography/Video</b></p> <ul style="list-style-type: none"> <li>- Strength and clarity of artistic concepts</li> <li>- Coherence of concept, choice of means and resulting artwork</li> <li>- Innovativeness/inventiveness concerning subject, approach and materials</li> <li>- Virtuosity of technical skills</li> <li>- Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice</li> <li>- Ability to work in a team</li> <li>- Capability of integrating reviews and critics in the work process</li> <li>- Skills in critical thinking and adequate communication to peers</li> <li>- Comprehensive artistic processes and presentation of results</li> <li>- Proactive attitude/behavior</li> <li>- Taking on responsibilities</li> <li>- Development of long-term interests</li> </ul>

	<p><b>Module 2 – Comunicazione visiva</b></p> <ul style="list-style-type: none"> <li>- Strength and clarity of concepts</li> <li>- Completeness and coherence of concept, choice of means and resulting art work.</li> <li>- Clarity in the presentation of the process that leads to the final choices.</li> <li>- Inventiveness concerning subject, approach and materials.</li> <li>- Correct use of new tools and competences.</li> <li>- Ability to summarize, evaluate, and establish relationships between topics and own practice.</li> <li>- Capability of integrating reviews and critics in the work process.</li> <li>- Skills in critical thinking.</li> <li>- Taking on responsibilities.</li> <li>- Active participation and quality of contributions.</li> </ul> <p><b>Module 3 – Media Theory</b></p> <ul style="list-style-type: none"> <li>- Ability to summarize and present concepts and theories presented in the required readings</li> <li>- Ability to establish relationships between theories and socio-technological contexts</li> <li>- Clarity in presenting and structuring ideas</li> </ul>
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<b>Required readings</b>	<p><b>Module 1</b> To be defined</p> <p><b>Module 2</b> AI &amp; Conflicts, F. D’Abbraccio and A. Facchetti (eds.), Krisis 2021</p> <p><b>Module 3</b> Only a basic bibliography is provided here below. Other texts for further study or supplementation will be provided during the course of the lectures. Texts are listed in the original edition but can be found and read in any other language, as long as the chosen translation is complete.</p> <ul style="list-style-type: none"> <li>■ K. Marx, <i>Fragment über Maschinen [Fixes Kapital und Entwicklung der Produktivkräfte der Gesellschaft]</i>, in: <i>Grundrisse der Kritik der politischen Ökonomie</i>, MEW 42, Dietz Verlag, Berlin 1983, S. 590-609.</li> <li>■ K. Marx, <i>Das Kapital. Erster Band</i>, MEW 23, Dietz Verlag, Berlin 1972.</li> <li>■ N. Wiener, <i>Cybernetics Or Control and</i></li> </ul>
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	<p><i>Communication in the Animal and the Machine</i>, MIT Press, Cambridge (Mass.) 1961.</p> <ul style="list-style-type: none"> <li>■ Th. W. Adorno, <i>Minima Moralia. Reflexionen aus dem beschädigten Leben</i>, Suhrkamp, Berlin/Frankfurt am Main 1951.</li> <li>■ G. Debord, <i>La Société du spectacle</i>, Buchet-Chastel, Paris, 1967.</li> <li>■ M. Castells, <i>The Rise of the Network Society, The Information Age: Economy, Society and Culture</i> (3 voll.), I, Blackwell, Cambridge (Mass.), Oxford (UK) 1996.</li> <li>■ Byung-Chul Han, <i>Undinge. Umbrüche der Lebenswelt</i>, Ullstein, Berlin 2021.</li> <li>■ D. Andler, <i>Intelligence artificielle, intelligence humaine: la double énigme</i>, Éditions Gallimard, Paris 2023.</li> </ul>
<p><b>Supplementary readings</b></p>	<p><b>Module 1</b>        Kate Crawford, Atlas of AI        Ruha Benjamin, Race After Technology        Hito Steyerl, Duty-Free Art        Trevor Paglen, Invisible Images: Your Pictures Are Looking at You        Wendy Chun, Discriminating Data        Eyal Weizman, "Forensic Architecture and Machine Learning"        Legacy Russell, Glitch Feminism (Selected Chapters)        Sarah T. Roberts, Behind the Screen: Content Moderation in the Shadows of Social Media        The Algorithmic Justice League, Research Reports on AI Bias</p> <p><b>Software &amp; Tools for Analysis</b>        AI image-generation tools: Stable Diffusion, Midjourney, DALL·E        Reverse image search &amp; metadata tools: Google Lens, TinEye, InVID        AI bias detection: Gender Shades, ImageNet Roulette</p> <p><b>Module 2</b>        /</p> <p><b>Module 3</b>        /</p>