Syllabus

Course Description

Course Title	Studio C2 - IMAGE
Course Code	97122
Course Title Additional	Me, Myself & I: What About the Others?
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Art
Other Degree Courses (Loaned)	
Lecturers	dr. Giulia Cordin, Giulia.Cordin@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248 Prof. Eva Leitolf, Eva.Leitolf@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37228 Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Teaching Assistant	
Semester	Second semester
Course Year/s	1st-2nd-3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	93
Contents Summary	The course conveys the fundamentals, methods and theories of visual media such as photography and video (including related applications in the field of artificial intelligence). Particular attention

	is paid to a critical-analytical contextualization of these media as well as their current cultural, social and political implications.
Course Topics	Currently, under the influence of the prevailing neoliberal logic, individuals are led to perceive their actions and decisions as expressions of personal freedom. At the same time, increasingly detached and alienated from any sense of community and collectivity, we have internalized the imperative to constantly present, improve, and optimize ourselves—while simultaneously feeling burdened with a personal responsibility to respond to the events of the world. This concept of individual responsibility obscures numerous social and political accountabilities and reduces complex realities to mere personal choices. As a result, the individual is held solely responsible for their own success, failure, or precarious situation, making it increasingly difficult to imagine and practice forms of communal life, sharing, solidarity, and collective resistance. The sense of a 'we' is neither given nor stable; rather, it is continuously constructed and transformed, assuming diverse meanings and potentially conflict-laden forms. In the coming semester, students are invited to develop artistic projects that question, provoke, and destabilize their own being-in-the-world as a political act: Where does the boundary between autonomy and interdependence lie? How can images construct or destabilize an idea of community? Where do I end and where does the other begin? To move beyond purely individual concerns and to open up perspectives on the diverse questions of communal life, students are encouraged to engage with otherness—starting from the thematic context, from political tensions, and from openness toward different horizons (such as anthropological, cosmic, technological, existential, narrative, or poetic).
Keywords	- Alterity as an ethical and philosophical problem - The critique of the autonomous subject - Otherness, difference, and hospitality - De-subjectivation and the collapse of the unified "I" - The body as a site of rupture, excess, and non-identity - Alterity and the gaze - Visual culture and the politics of representation - Human / non-human alterities - Community, relationality

	- Contemporary artistic practices engaging alterity as an ethical and political question
Recommended Prerequisites	
Propaedeutic Courses	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.
Teaching Format	Assignments, lectures, critique sessions, student presentations, and group discussions
Mandatory Attendance	Not compulsory but recommended
Specific Educational Objectives and Learning Outcomes	Knowledge and understanding have acquired their own project methodology in the field of visual arts, from the phase of planning to the phase of realisation of the project. 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. be able to finalize the creation of an accomplished project in the field of visual arts, thanks to the basic knowledge acquired in the practical, scientific 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 a design 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 visual arts and to develop them further. Making judgements be able to make independent judgements for the purpose of developing their own design 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 design contexts in which they will work and/or continue their studies, also considering ethical and social aspects. Communication skills present an independently realised project in the field of visual arts 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. communicate and present your own project at a professional level in another language and correctly in a third language in addition to their own language 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 the practical and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree program. 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 program.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	By exam's date, each student must upload on the showcase of the Faculty a detailed documentation of the work done during the course. http://portfolio.dsgn.unibz.it/wp-admin Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.

	Module 1: Production of artistic work (e.g. photographic prints, video, digital formats etc.) Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher Presentation of researched topics to class End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results Module 2: Students will be asked to develop individual contributions in different media and formats. Module 3: Oral examination with a discussion of students' projects and individual researches. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Evaluation Criteria	Module 1 and 2: - Strength and clarity of artistic concepts - Coherence of concept, choice of means and resulting art work - 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 crits 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 - Clarity in presenting and structuring ideas Module 3: - Critical engagement with course materials: Students are expected to demonstrate a solid understanding of the theoretical

	frameworks and key concepts presented in the assigned readings and during lectures (including slides and visual materials). The ability to reconstruct arguments and apply them critically to relevant case studies will be essential. - Active participation and in-class discussion: A central part of the course is based on inclusive dialogue and collective reflection. Regular, thoughtful participation in class discussions will be assessed positively, particularly when students contribute with relevant insights, questions, or connections to course themes. - Student presentations and assignments: Each student will be asked to present a topic, artist, or visual case study related to the course themes. Presentations will be evaluated based on clarity, critical depth, originality, and relevance to the overall course framework. Additional assignments (written or visual) may be required to further explore key issues. - Clarity and precision of expression: Throughout all forms of assessment, particular attention will be paid to the student's ability to express themselves clearly and coherently, using appropriate terminology and rhetorical structure consistent with academic standards.
Required Readings	See modules
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	Good health and well-being, Quality education, Partnerships fot the goals, Reduced inequalities, Gender equality

Course Module

Course Constituent Title	Photography-Video
Course Code	97122A
Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	Prof. Eva Leitolf, Eva.Leitolf@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37228
Teaching Assistant	

Semester	Second semester
CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	110
Planned Office Hours	60
Contents Summary	The course teaches the basics, working methods, methods and theories of the imaging media photography and video (including corresponding AI applications).
Course Topics	The module provides foundational and advanced conceptual skills in photography and video, and approaches image-making as a relational and situated practice. At its core is the development of individual visual projects that engage with questions of community, encounter, and the relationship between self and others. Through practical exercises, collective viewings, and critique sessions, photographic and videographic strategies are refined and critically reflected upon—from conception and production to editing and presentation. The module encourages experimental approaches, collaborative work, and a conscious, responsible engagement with images within contemporary social and political contexts.
Teaching Format	Plenary discussions, mini group sessions, single meetings, presentations
Required Readings	None
Supplementary Readings	

Course Module

Course Constituent Title	Visual Communication
Course Code	97122B
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	dr. Giulia Cordin, Giulia.Cordin@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248

Teaching Assistant	
Semester	Second semester
CP	6
Responsible Lecturer	
Teaching Hours	60
Lab Hours	0
Individual Study Hours	90
Planned Office Hours	18
Contents Summary	The course aims to convey an extended understanding of visual communication, ranging between the development and mediation of original content.
Course Topics	Throughout this semester, visual communication will be approached as a political and relational practice to forge bonds, activate conversations, and cultivate networks of resistance. The course will examine historical and contemporary socio-political practices in which publishing, graphic design, and visual communication have functioned as instruments of militancy, collective organization, and counter-narration. These include f.e. the publishing practices of 1960s and 1970s political movements (such as feminist, anti-racist, and autonomous struggles), as well as more recent work by groups and collectives operating at the intersection of design, politics, and activism, including Futuress, Archive Books, Terminal Beach, and Forensic Architecture, among many others. During the first month of the semester, students will be asked to respond to a series of short assignments aimed at exploring publishing as collective practice; while in the second part of the course, students will individually develop a publication, conceived both as a response to and an extension of the main project.
Teaching Format	Assignments, group discussions single meetings, presentations and frontal lectures
Required Readings	Butler, Judith. *Notes Toward a Performative Theory of Assembly*. Cambridge, MA: Harvard University Press, 2015. Han, Byung-Chul. *The Burnout Society*. Translated by Erik Butler. Stanford, CA: Stanford University Press, 2015.

Supplementary Readings	Additional readings will be communicated during the course.

Course Module

Course Constituent Title	Media Theory
Course Code	97122C
Scientific-Disciplinary Sector	PHIL-04/A
Language	English
Lecturers	Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Teaching Assistant	
Semester	Second semester
CP	5
Responsible Lecturer	
Teaching Hours	30
Lab Hours	0
Individual Study Hours	95
Planned Office Hours	15
Contents Summary	The integrated theoretical module " Media Theory " convey specific points of view of the discipline, taking into account the particular processes of realization of artistic projects. This mainly concerns the patterns of the socio-cultural appropriation and reproduction of space, the development of modern societies and how they shape the dialectics between the “global” and the “local”, as well as mediatized reconfigurations of space, time, and our perceptions of virtual and material environments.
Course Topics	This theoretical module is devoted to the question of alterity as a fundamental challenge to modern subjectivity and to the ideology of the autonomous self. The course begins with Emmanuel Lévinas’s ethics of the Other, understood as a radical displacement of ontology by responsibility, where subjectivity emerges as exposure, vulnerability, and being-for-the-Other. From there, the module engages with Jacques Derrida’s reworking of alterity through différance, hospitality, and the instability of identity. These

	philosophical trajectories are expanded through French literary and artistic practices of desubjectivation, including Antonin Artaud's rupture of the expressive "I" and Gilles Deleuze's critique of personal identity in favor of impersonal processes, forces, and becomings. A key component of the course draws on anthropological thought as a privileged site of desubjectivation, examining how encounters with other cultures unsettle Western epistemologies and the coherence of the observing subject, with particular attention to Michel Leiris's L'Afrique fantôme. The module also incorporates cinema and visual culture as spaces where alterity emerges through the gaze, the body, and non-human agencies. The course concludes by analyzing contemporary artistic practices that engage alterity as a political, ethical, and aesthetic problem, foregrounding relationality, displacement, and the limits of the self. This theoretical module is devoted to the question of alterity as a fundamental challenge to modern subjectivity and to the ideology of the autonomous self. The course begins with Emmanuel Lévinas's ethics of the Other, understood as a radical displacement of ontology by responsibility, where subjectivity emerges as exposure, vulnerability, and being-for-the-Other. From there, the module engages with Jacques Derrida's reworking of alterity through différance, hospitality, and the instability of identity. These philosophical trajectories are expanded through French literary and artistic practices of desubjectivation, including Antonin Artaud's rupture of the expressive "I" and Gilles Deleuze's critique of personal identity in favor of impersonal processes, forces, and becomings. A key component of the course draws on anthropological thought as a privileged site of desubjectivation, examining how encounters with other cultures unsettle Western epistemologies and the coherence of the observing subject, with particular attention to Michel Leiris's L'Afrique fantôme. The module also incorporates cinema and visual culture as spaces where alterity emerges through the gaze, the body, and non-human agencies. The course concludes by analyzing contemporary artistic practices that engage alterity as a political, ethical, and aesthetic problem, foregrounding relationality, displacement, and the limits of the self.
Teaching Format	The course combines frontal lectures with a participatory and inclusive teaching approach. Weekly sessions will alternate

	between theoretical introductions and collective discussions based on assigned readings and visual materials. Students are expected to actively contribute to in-class conversations, and to engage critically with the topics through individual or group assignments. The format also includes student presentations, which offer opportunities to deepen specific case studies and foster peer-to-peer learning. This dynamic structure is designed to support both critical reflection and collaborative exchange.
Required Readings	- Emmanuel Lévinas, *Totality and Infinity* - Emmanuel Lévinas, *Otherwise Than Being, or Beyond Essence* - Jacques Derrida, *Of Grammatology* - Jacques Derrida, *Adieu to Emmanuel Lévinas* - Jacques Derrida, *The Politics of Friendship* - Michel Foucault, *The Order of Things* - Gilles Deleuze, *Difference and Repetition* - Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* - Antonin Artaud, *The Theatre and Its Double* - Maurice Blanchot, *The Writing of the Disaster* - Michel Leiris, *L'Afrique fantôme*

	- Claude Lévi-Strauss, *Tristes Tropiques* - Georges Didi-Huberman, *Confronting Images*
Supplementary Readings	Further readings and teaching materials will be provided in class from time to time.