

Syllabus

Course Description

Course Title	Studio B2 - INTERACT
Course Code	97120
Course Title Additional	Sound, Noise and Listening
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Art
Other Degree Courses (Loaned)	
Lecturers	Dott. Federico Ettore Maria Tarquini, FedericoEttoreMaria.Tarquini@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/42709 Mag. phil Hannes Egger, Hannes.Egger@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45975
Teaching Assistant	
Semester	Second semester
Course Year/s	1st - 2nd - 3rd
CP	19
Teaching Hours	180
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	57
Contents Summary	The course conveys the fundamentals, specificities, working methods, theories and practices of interaction and performance art by shifting the focus from the artist's authorship to actions that place at the centre of the practice everyday life in all its aspects.
Course Topics	Studio Interact focuses on performance, particularly through solo and small-group performance art. Performance art may incorporate

	elements of theatre, dance, circus, music, or burlesque—or consciously belong to none of these established forms. At its core lies a fundamental question: If I have the audience’s attention, what do I want to say or do? What can and do I want to do with the time available to me? This question forms the core of the “Interact” in the title of the studio. Performance is understood as a practice that emerges for and with others, in which interaction plays a central role. Experience is therefore at the heart of the studio, as learning is understood as an experiential process. The class explores a broad range of exercises based on social, psychological, performative, cultural, contextual, and community-based experiences. These experiences are used in class activities and assignments to develop an understanding of where and how performance and interaction can become effective, and what artistic possibilities they can open up. In performance art, the human being and their attention are fundamental tools of artistic creation. Artistic actions therefore emerge from personal feelings, desires, interests, and experiences. The course also aims to develop an understanding of how communication works and how social and cultural relationships can be established, shaped, and reflected upon through performative means. The focus of research this semester is on sound, noise, and listening as independent artistic media within performance. Central to the research are the perception and shaping of sound in space, the relationship between body, voice, movement, and the acoustic environment, as well as the question of how listening influences performative situations and social relationships. Practical exercises and experiments with voice, sounds, silence, rhythm, and spatial sound are used to explore auditory perception as a performative practice and to develop new forms of interaction between body, space, and audience.
Keywords	Performance and interaction as artistic media. Creating performative sequences, experiencing and planning experimental situations. Reading and understanding performative actions.

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.
Propaedeutic Courses	
Teaching Format	Lectures (both theoretical and practical); performative exercises; group discussions; individual consultations.
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.)	Students will be encouraged to use their own bodies consciously and confidently as an artistic medium and to reflect on their expressive and perceptual potential.
Assessment	Students are required to develop their own performance based on the themes explored in the studio. They must also be able to explain and critically defend their work, as well as apply conscious strategies for its documentation. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHERS AT THE BEGINNING OF THE SEMESTER.
Evaluation Criteria	The final assessment is based on the content and outcomes of all exercises and takes into account the following aspects:

	- attendance and active participation in classes; participation in exercises and discussions; - the ability to work in visual, spatial, and temporal terms; - the process of developing, completing, and presenting a performance; the ability to self-assess and contextualize the projects produced.
Required Readings	Claire Bishop, <i>Artificial Hells, Participatory art and the politics of spectatorship</i>, Verso, London, New York, 2012 Claire Bishop, <i>Disoriented Attention</i>, Verso London 2025 Hannes Egger, Denis Isaia, <i>PERFORM!</i>, 2018 Peter Weibl, <i>Sound as a Medium of Art</i>, MIT Press, London, 2007
Supplementary Readings	Erika Fischer-Lichte, <i>Performativität, Eine Einführung</i>, Transcript Verlag, Bielefeld, 2012 RoseLee Goldberg, <i>Performance Art, From Futurism to the Present</i>, Thames & Hudson world of art, London, New York, 2001 Peggy Phelan, <i>The Politics of Performance</i>, Routledge, 1996 Nicolas Bourriaud, <i>Relational Aesthetics</i>, Presses du Réel, 1998 Sigrid Gareis, Georg Schöllhammer, Peter Weibl, <i>Moments – Eine Geschichte der Performance in 10 Akten</i>, Verlag der Buchhandlung Walther König, 2013
Further Information	
Sustainable Development Goals (SDGs)	Good health and well-being, Gender equality, Quality education

Course Module

Course Constituent Title	Interaction/Performance
Course Code	97120A
Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	Mag. phil Hannes Egger, Hannes.Egger@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45975

Teaching Assistant	
Semester	Second semester
CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	110
Planned Office Hours	24
Contents Summary	The course aims to convey the fundamentals, specificities, methods, working methods, theories, and practices of interactive and performative art.
Course Topics	The main focus of the teaching is to empower students to conceive and develop their own interactive and performative actions and to put them into practice. Methodologically, the course is based on experiential self-directed learning. Throughout the semester, students are encouraged through a wide range of exercises to engage in interactive experiences, thereby learning the ABCs of performance art. Teaching and learning are not strictly separated: everyone involved in the studio is both a teacher and a learner. Group discussions, critique, and exchange are integral components of the curriculum. Different approaches and perspectives enrich Studio Interact, while respectful dialogue and exchange are essential prerequisites for collaborative learning. The course is complemented by excursions and visits to relevant sites and events. Key areas of focus: 1. Immersion in the history of performance art through reenactments 2. Paying attention to the acoustic dimension of the performative 3. Designing performative interventions independently 4. The performance diary and other forms of documentation Theme: The focus of research this semester is on sound, noise, and listening as independent artistic media within performance. Central to the research are the perception and shaping of sound in space, the relationship between body, voice, movement, and the acoustic environment, as well as the question of how listening influences performative situations and social relationships. Practical

	exercises and experiments with voice, sounds, silence, rhythm, and spatial sound are used to explore auditory perception as a performative practice and to develop new forms of interaction between body, space, and audience.
Teaching Format	Lectures (both theoretical and practical); performative exercises; group discussions; individual consultations.
Required Readings	Claire Bishop, <i>Artificial Hells, Participatory art and the politics of spectatorship</i>, Verso, London, New York, 2012 Claire Bishop, <i>Disoriented Attention</i>, Verso London 2025 Hannes Egger, Denis Isaia, <i>PERFORM!</i>, 2018 Peter Weibl, <i>Sound as a Medium of Art</i>, MIT Press, London, 2007
Supplementary Readings	Erika Fischer-Lichte, <i>Performativität, Eine Einführung</i>, Transcript Verlag, Bielefeld, 2012 RoseLee Goldberg, <i>Performance Art, From Futurism to the Present</i>, Thames & Hudson world of art, London, New York, 2001 Peggy Phelan, <i>The Politics of Performance</i>, Routledge, 1996 Nicolas Bourriaud, <i>Relational Aesthetics</i>, Presses du Réel, 1998 Sigrid Gareis, Georg Schöllhammer, Peter Weibl, <i>Moments – Eine Geschichte der Performance in 10 Akten</i>, Verlag der Buchhandlung Walther König, 2013

Course Module

Course Constituent Title	Experience Design
Course Code	97120B
Scientific-Disciplinary Sector	CEAR-08/D
Language	English
Lecturers	
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 explore issues related to intervention and performance with the aim of expanding artistic and design practices related to these areas.
Course Topics	The course explores the participatory dimension of performance, starting from everyday social experience and the ways situations take shape through repetition, gestures, conventions, roles and interactions. Participation is approached as a way of engaging with others: listening and responding, inviting, sharing decisions, dealing with differences and making room for conflict, disagreement or refusal. Through voice, sound, noise, silence, movement and action, students explore how relations emerge and change within performance.
Teaching Format	The module combines practice-based experiments with lectures, readings and collective discussions. Work shifts across individual and group settings, roles and shared situations. Different forms and degrees of participation are encouraged, allowing for different positions within a shared artistic process.
Required Readings	Erving Goffman, <i>The Presentation of Self in Everyday Life</i>. Anchor Books, 1959. Allan Kaprow, <i>Essays on the Blurring of Art and Life</i>. Edited by Jeff Kelley, University of California Press, 1993. Grant H. Kester, <i>Conversation Pieces: Community and Communication in Modern Art</i>. University of California Press, 2004. Markus Miessen, <i>The Nightmare of Participation: Crossbench Praxis as a Mode of Criticality</i>. Sternberg Press, 2010.
Supplementary Readings	

Course Module

Course Constituent Title	Media Culture
Course Code	97120C
Scientific-Disciplinary Sector	PHIL-04/A
Language	Italian

Lecturers	Dott. Federico Ettore Maria Tarquini, FedericoEttoreMaria.Tarquini@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/42709
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 'Media Culture' module conveys specific perspectives on the discipline covered by the call for applications, taking into account the particular processes involved in the realisation of artistic projects. It offers an introduction to the theories, research areas, positions and methods in the discipline covered by the call for applications that have been developed and applied between the second half of the 20th century and the present day.
Course Topics	The analysis of culture has played a central role in the history and evolution of humanistic, philosophical, aesthetic, and social disciplines. Within this stimulating and complex framework, the course examines the extent to which media have fostered profound transformations in the cultural sphere and, at the same time, the degree to which media themselves have been shaped by specific cultural contexts. In particular, the course explores the complex historical relationship between media and the human senses. Sight, hearing, taste, and touch literally give "body" to specific forms of perception that constantly shape and structure our experience of the world. Media, in turn, give "meaning" to our specific visual, auditory, and tactile experiences, amplifying, modulating, or even reducing our perceptual capacities.
Teaching Format	To carry out this analysis, the course draws on mediology, a field that—building on the work of authors such as Georg Simmel, Walter Benjamin, Marshall McLuhan, Edgar Morin, and others—approaches media not merely as "tools of communication,"

	but as genuine cultural forms that structure the individual and orient their behaviours and emotions. In particular, the course will address the following themes: - Media as environment. - Social aesthetics and sociology of the senses. - The scopic and acoustic regimes of modernity. - The metropolitan experience. - The work of art in the age of its technological reproducibility. - The photographic experience. - Mass culture. - The television experience. - The aestheticisation of everyday life. - Digital spaces, screens and devices. - The digital experience.
Required Readings	Benjamin W., The Work of Art in the Age of Mechanical Reproduction, Penguin, London, 2008 Connor s., La voce come medium. Storia culturale del ventriloquio, Luca Sossella Editore, 2007, Roma De Certeau, L'invenzione del quotidiano, Edizioni Lavoro, Roma, 2010 Kittler F., Preparare la venuta degli dei. Wagner e i media senza dimenticare i Pink Floyd, L'Orma editore, Milano, 2013. McLuhan M., Understanding Media. The Extensions of Man, Cambridge Massachusetts: MIT Press Simmel G., The Metropolis and Mental Life, New York: Free Press, 1976. Tarquini F., L'esperienza dei media. Autori, teorie e metodi, Maggioli Editore, 2017
Supplementary Readings	Adalma F., Neruccio W., Rafele A., Cultural studies in the digital Age, San Diego University Press, 2020 Clifford J., The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art , Harvard University Press, 1988 Engell L., Thinking Through Television, Amsterdam University Press, Amsterdam, 2019. Morin E., Lo spirito del tempo, Meltemi, Milano, 2007

	Simmel G., The sociology of secrecy and of secret societies Speroni F., Sotto il nostro sguardo. Per una lettura mediale dell'opera d'arte, Genova, Costa & Nolan, 2005 Tarquini, F. (2017). Immagini senza segreto. Media, simulazione e rappresentazione in Baudrillard e Simmel. Mediascapes Journal, (9), 14–29
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