Syllabus

Kursbeschreibung

Titel der Lehrveranstaltung	Geschichte und Kritik der audiovisuellen Medien
Code der Lehrveranstaltung	97101
Zusätzlicher Titel der Lehrveranstaltung	
Wissenschaftlich-disziplinärer Bereich	PEMM-01/B
Sprache	Italienisch
Studiengang	Bachelor in Design und Künste - Studienzweig Kunst
Andere Studiengänge (gem. Lehrveranstaltung)	
Dozenten/Dozentinnen	Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Wissensch. Mitarbeiter/Mitarbeiterin	
Semester	Zweites Semester
Studienjahr/e	2nd, 3rd
KP	6
Vorlesungsstunden	30
Laboratoriumsstunden	0
Stunden für individuelles Studium	120
Vorgesehene Sprechzeiten	18
Inhaltsangabe	The course analyses the historical and cultural evolution of the main visual and sound media, from cinema to television to contemporary digital platforms, exploring the aesthetic, technological and social changes that have influenced their production and consumption.
Themen der	CINEMATIC NIHILISM

Lehrveranstaltung	The course offers an itinerary in visual theory centered on cinema, structured into three conceptually progressive thematic modules that interweave films with literary, philosophical, and theoretical texts. It opens with 1. Eros and Civilization, which examines the psychoanalytic conflict between erotic desire and the reality principle, understood as both institutionally and politically constituted. The course then moves to 2. Technology, Metaphysics, and Nihilism, exploring landmark works of science fiction that exemplify the encounter between cinema and philosophy—such as "2001: A Space Odyssey," "Solaris," and "The Matrix"—while addressing the question of technology as the metaphysical destiny of Homo sapiens. The final module, 3. Apocalypse, returns to cinema to reflect on the announcement of the 'end of history,' understood both as an eschatological catastrophe and in cosmological and environmental terms. Bringing images into dialogue with philosophical thought, this section explores the possibility of a transformation of the human horizon in the aftermath of a hypothetical yet visionary planetary catastrophe. The course adopts a comparative and interdisciplinary approach, presenting cinema as a critical apparatus through which to interrogate the myths, structures of power, and conceptual horizons of the contemporary world, together with the untimely premises from which it has emerged.
Stichwörter	Cinema, Visual Theory, Philosophy, Technology, Apocalypse.
Empfohlene Voraussetzungen	None.
Propädeutische Lehrveranstaltungen	
Unterrichtsform	The course will be delivered through lectures, complemented by the screening and analysis of film sequences, as well as critical classroom discussions designed to foster interpretive debate and active student participation.
Anwesenheitspflicht	not compulsory but recommended
Spezifische Bildungsziele und erwartete Lernergebnisse	Knowledge and understanding - 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 scientific and theoretical subjects. Applying knowledge and understanding - 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 design and to develop them further. Transversal competence and soft skills Making judgements - 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 design and/or continue their studies, also considering ethical and social aspects. Communication skills - to professionally communicate and substantiate their own decisions and justify them from a theoretical point of view. Learning skills - have acquired basic knowledge in theoretical subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
Spezifisches Bildungsziel und erwartete Lernergebnisse (zusätzliche Informationen)	xx
Art der Prüfung	Oral exam. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS "OPT" OR AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.

Bewertungskriterien	The final evaluation is based on the following criteria: - Critical knowledge of the film works analyzed in class and listed in the Filmography (see below): Analysis of the works, knowledge of the plot, historical details related to the individual work and its context of production. - Knowledge of the material introduced and presented in class by the lecturer (thus the slides presented during class, which will be made available to students on the course's Teams channel). - Thorough knowledge of the texts indicated as mandatory in the Bibliography (see below). The student, in the exam, will have to demonstrate analytical knowledge of the content of the texts and the ability to discuss them in a conceptually autonomous and appropriate manner (reconstruction of the arguments presented in the book and their critical reworking). - It is essential, in order to pass the exam successfully, to express oneself correctly and appropriately, thus demonstrating an expository ability that is conceptually and rhetorically up to the standards of a university course.
Pflichtliteratur	**1)** Eros e Thanatos [Eros and Thanatos] - F. Truffaut, *Jules et Jim* (1962) - F. Truffaut, *La Femme d'à côté* (1981) - L. Buñuel, *Belle de jour* (1967) - J. Eustache, *La maman et la putain* (1973) - I. Bergman, *Scener ur ett äktenskap* [*Scene da un matrimonio*] (1973) - W. Allen, *Crimes and Misdemeanors* (1989) - E. Kusturica, *Underground* (1995) Reference texts: - J. W. von Goethe, *Die Wahlverwandtschaften* (1809), tr. it. di M. Mila, *Le affinità elettive. Con un saggio di Thomas Mann*, Einaudi, Torino 2014. - W. Benjamin, *Wahlverwandtschaften* (1922), tr. it. *Le affinità*

	elettive, in W. Benjamin, *Angelus Novus. Saggi e frammenti*, a cura di R. Solmi, Einaudi, Torino 1962, pp. 163-243. - Th. Mann, *"Le affinità elettive" di Goethe*, in Nobiltà dello spirito, a cura di A. Landolfi, Mondadori, Milano 1997, pp. 171-208. - M. Kundera, *Il valzer degli addii*, tr. it. di S. Vitale, Milano, Adelphi, 1989. - H. Marcuse, *Eros e civiltà*, tr. it. di L. Bassi, Einaudi, Torino 2012. - S. Freud, *Il disagio nella civiltà*., a cura di S. Mistura, Einaudi, Torino 2010. - R. Girard, *Menzogna romantica e verità romanzesca. La mediazione del desiderio nella letteratura e nella vita*, tr. it. di L. Verdi-Vighetti, Bompiani, Milano 2021. - J. Lacan, *Scritti* (2 voll.), a cura di G. B. Contri, Einaudi, Torino 20022, II, VII, pp. 795-897 [dove sono compresi i saggi: *Sovversione del soggetto e dialettica del desiderio nell'inconscio freudiano*; *Posizione dell'inconscio*; *Del* Trieb *di Freud e del desiderio dello psicoanalista*; *La scienza e la verità*]. **2)** Tecnica, metafisica e nichilismo [Technology, Metaphysics, and Nihilism] - F. Lang, *Metropolis* (1927) - S. Kubrick, *2001: A Space Odyssey* [*2001: Odissea nello spazio*] (1968) - A. Tarkovskij, *Solaris* (1972) - T. Gilliam, *Brazil* (1985) - K. Otomo *Akira* (1988) - L. & L. Wachowski, *The Matrix* (1999) Reference texts: - Platone, *La Repubblica*, a cura di B. Centrone, Laterza, Roma-Bari 1999. - R. Descartes, *Meditazioni metafisiche*, a cura di L. Urbani Ulivi, Bompiani, Milano 2001.

	- M. Heidegger, *Die Frage nach der Technik*, in *Vorträge und Aufsätze*, HGA VII, hrsg. von F.-W. von Herrmann, Klostermann, Frankfurt am Main 2000, pp. 5-36, tr. it. *La questione della tecnica*, in *Saggi e discorsi*, a cura di G. Vattimo, Mursia, Milano 1991, pp. 5-27. - S. Lem, *Solaris* (1961), tr. it. di V. Verdiani, *Solaris*, Sellerio, Palermo 2013. - G. Anders, *L'uomo è antiquato.* Vol. 1. *Considerazioni sull'anima nell'epoca della seconda rivoluzione industriale*, tr. it. di L. Dallapiccola, Bollati Boringhieri, Torino 2007. - G. Anders, *L'uomo è antiquato.* Vol. 2. *Sulla distruzione della vita nell'epoca della terza rivoluzione industriale*, tr. it. di M. A. Mori, Bollati Boringhieri, Torino 2007. **3)** Apocalisse [Apokalypse] - B. Tarr, *Satantángo* (1994) - L. von Trier, *Melancholia* (2011) - A. Tarkovskij, *Offret* [*Sacrificio*] (1986) - Ch. Marker, *La jetée* (1962) - G. Miller, la prima trilogia: *Mad Max* (1979), *Mad Max 2* (noto anche come *The Road Warrior*), e *Mad Max Beyond Thunderdome* (1985) - G. Miller, *Mad Max. Fury Road* (2015) Reference texts: - *Apocalisse di Giovanni*, in *La Sacra Bibbia*, CEI, Fondazione di Religione Santi Francesco d'Assisi e Caterina da Siena, Roma, 2008. - *Le apocalissi gnostiche. Apocalissi di Adamo, Pietro, Giacomo, Paolo*, a cura di L. Moraldi, Adelphi, Milano 2005. - R. Klibansky, E. Panofsky, F. Saxl, *Saturn and Melancholy. Studies in the History of Natural Philosophy, Religion, and Art*, tr. it. di Renzo Federici, *Saturno e la melanconia. Studi di storia della filosofia naturale, religione e arte*, Einaudi, Torino 1983.

	- I. Newton, *Trattato sull'apocalisse*, a cura di M. Mamiani, Bollati Boringhieri, Torino 2022. - M. Heidegger, *Tempo ed essere*, a cura di E. Mazzarella, Guida, Napoli 1980. - G. Manganelli, *La notte*, a cura di S. Silvano Nigro, Adelphi, Milano 1992. - L. Krasznahorkai, *Sátántangó* (1985), tr. it. di D. Várnai, *Satantango*, Bompiani, Milano 2016.
Weiterführende Literatur	Additional readings, supplementary materials, and bibliographical and film recommendations will be provided throughout the course.
Weitere Informationen	The following are the references to the three thematic sections in which the films making up the core Filmography of the course are mentioned. This means that, in order to take the exam, students are required to have watched, in their entirety, all the listed films, as part of the oral exam will be devoted to their discussion. In addition, each student must delve into at least two of the following thematic areas. For each chosen topic, in addition to the film, they must read in depth (i.e., study) at least two of the listed texts (if more than two are indicated). In essence, the student must be prepared not only on all the films in the Filmography, but also on four texts from the bibliography, relating to two of the three indicated thematic areas. It is important to stress from the outset that part of the final oral examination will be expressly dedicated to discussing the four chosen texts, whose reading is mandatory in order to successfully pass the exam. Regarding the edition to be used: while it is preferable, where possible, to read the text in its original language, any complete edition, including translations, is acceptable.
Ziele für nachhaltige Entwicklung (SDGs)	Geschlechter-Gleichheit, Hochwertige Bildung