

Syllabus

Course Description

Course Title	Studio C1 - IMAGE
Course Code	97121
Course Title Additional	We, Us, 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	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 dr. Giulia Cordin, Giulia.Cordin@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248
Teaching Assistant	
Semester	First semester
Course Year/s	1st - 2nd - 3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	57
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	If we understand identity not as an internal and fixed attribute of the individual, but as a relational process shaped through encounters and social interactions, how do we come to perceive or fail to recognize ourselves in these identities? And how does this shape the way we interpret and make sense of the present and to our way of living with others? In contemporary society, questions of identity have become increasingly central to social and political debates. This prominence reflects a broader historical shift in which political mobilisation—shaped, among other factors, by globalisation, the declining centrality of class, labour precarisation, the crisis of traditional forms of representation, and transformations in media and regimes of public visibility—has been progressively rearticulated within a neoliberal context that tends to individualise social experience and translate collective conditions into personal responsibility. Within this framework, images play a central role in shaping how identities are made visible or left invisible, stabilised, contested, or fragmented, contributing to the production of dominant narratives or to their questioning and disruption.
Keywords	Module 1: Photography, video, spacial installation, printed matter, artists, visual (counter-)narratives Module 2: Visual communication, typography, editorial design, text-image relationship, politics of design, choice and use of media Module 3: Media theory introduction, critical media theories, critical theory.
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	Module 1: group discussions, participatory lectures, workshops, student presentations, critique sessions, single meetings Module 2: assignments, group discussions, single meetings, presentations Module 3: Frontal lectures, 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 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 - 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 - 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

	Module 2 - Assignments over the semester - Contribution to the production of a collective publication in relation to the semester 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 - Photography and Video - 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 - Visual Communication - 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 - 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 individual modules
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	Quality education, Reduced inequalities, Gender equality

Course Module

Course Constituent Title	Photography-Video
Course Code	97121A
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	First semester
CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	110
Planned Office Hours	24
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	Through practical exercises, theoretical input, and group discussions, participants develop their own photo and video projects that critically engage with the topics of the studio. The course encourages experimental and reflective work with visual media, emphasizing the connection between personal perspective and social analysis.
Teaching Format	Group discussions, participatory lectures, workshops, student presentations, mini-group and single meetings
Required Readings	Susan Sontag, <i>Über Fotografie</i> (Frankfurt am Main: S. Fischer, 1978).
Supplementary Readings	

Course Module

Course Constituent Title	Visual Communication
Course Code	97121B
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	First 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, for example, the publishing practices of political movements starting in the 1960s and 1970s as well as contemporary projects 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 a collective practice. In the second part of the course, students will individually develop a publication conceived both as a response to and an extension of the themes and questions explored through the main project.
Teaching Format	Assignments, group discussions, single meetings, presentations and frontal lectures
Required Readings	Fisher, Mark. Capitalist Realism: Is There No Alternative? Winchester: Zero Books, 2009. Butler, Judith. Notes Toward a Performative Theory of Assembly.

	Cambridge, MA: Harvard University Press, 2015.
Supplementary Readings	Carrión, Ulises. "The New Art of Making Books." Amsterdam: Kontexts 6–7, 1975. Additional readings will be communicated during the course.

Course Module

Course Constituent Title	Media Theory
Course Code	97121C
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	First 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 investigates the tension between individual subjectivity and the construction of collective forms of life, asking how a "we" can emerge in societies increasingly shaped by

individualization, self-optimization, and competitive models of social existence. Rather than understanding community as a stable or homogeneous entity, the course approaches it as a fragile and conflictual process, continuously negotiated through encounters with others, shared practices, symbolic forms, and regimes of representation.

The course begins by revisiting philosophical critiques of the autonomous subject, drawing on authors such as Emmanuel Lévinas, Jacques Derrida, and Gilles Deleuze, whose reflections on alterity, relationality, and desubjectivation challenge the self-sufficient model of the individual inherited from modernity. These perspectives provide a framework for examining how subjectivity is always constituted through relations, dependencies, and forms of exposure to others.

A central component of the module engages anthropology as a privileged field for questioning the boundaries between self and collective life. Particular attention will be given to Claude Lévi-Strauss's *Tristes Tropiques*, understood not only as an ethnographic text but also as a profound reflection on cultural difference, modernity, and the crisis of Western subjectivity. The course will also explore Victor Turner's theories of ritual, liminality, *communitas*, and social performance, focusing on how collective identities emerge through shared symbolic actions, transitional states, and performative processes.

Cinema and visual culture constitute another key area of investigation. Through selected films such as Oliver Stone's *Born on the Fourth of July* and Steven Soderbergh's *Che*, the course will examine the relationship between individual experience and collective history, exploring how political communities, social movements, and national imaginaries are constructed, contested, and represented through visual narratives. More broadly, the module considers images as active agents in the production of contemporary subjectivities, capable both of reinforcing processes of individualization and of opening spaces for collective recognition, solidarity, and resistance.

The course concludes by examining contemporary artistic and visual practices that address questions of community, participation, shared vulnerability, and political belonging. Students will be encouraged to critically reflect on their own position within contemporary social realities and to explore how artistic practices

	can contribute to imagining alternative forms of living together and constructing new configurations of the “we.” - The critique of the autonomous subject and the limits of modern individualism - Alterity, relationality, and the ethical constitution of the self (Emmanuel Lévinas) - Difference, hospitality, and the unstable boundaries of identity (Jacques Derrida) - Desubjectivation, becoming, and impersonal forms of life (Gilles Deleuze) - The construction of the “we”: community beyond identity and consensus - Individualization, self-optimization, and the crisis of collective belonging in contemporary societies - Anthropology as a critique of Western subjectivity and modernity - Claude Lévi-Strauss’s <i>Tristes Tropiques</i>: cultural difference, ethnographic encounter, and the displacement of the observer - Victor Turner: ritual, liminality, <i>communitas</i>, and social performance - Collective identities as performative processes: symbols, rites, and social dramas - Images, visibility, and the production of contemporary subjectivities - Cinema and collective imaginaries: individual trajectories within historical processes - Oliver Stone’s <i>Born on the Fourth of July</i>: nationalism, trauma, and political belonging - Steven Soderbergh’s <i>Che</i>: revolution, collective struggle, and the construction of political communities - Visual culture between individualization and collective recognition
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	Bibliography - Emmanuel Lévinas, <i>Totality and Infinity</i> - Emmanuel Lévinas, <i>Otherwise Than Being, or Beyond Essence</i> - Jacques Derrida, <i>The Politics of Friendship</i> - Jacques Derrida, <i>Adieu to Emmanuel Lévinas</i> - Gilles Deleuze and Félix Guattari, <i>A Thousand Plateaus</i> - Jean-Luc Nancy, <i>The Inoperative Community</i> - Roberto Esposito, <i>Communitas: The Origin and Destiny of Community</i> - Claude Lévi-Strauss, <i>Tristes Tropiques</i> - Victor Turner, <i>The Ritual Process: Structure and Anti-Structure</i> - Victor Turner, <i>From Ritual to Theatre: The Human Seriousness of Play</i> - Benedict Anderson, <i>Imagined Communities</i> - Georges Didi-Huberman, <i>Confronting Images</i> - Nicholas Mirzoeff, <i>An Introduction to Visual Culture</i> - Jacques Rancière, <i>The Emancipated Spectator</i> - Claire Bishop, <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> Filmography - Oliver Stone, <i>Born on the Fourth of July</i> (1989) - Steven Soderbergh, <i>Che</i> (2008) - Werner Herzog, <i>Fitzcarraldo</i> (1982)

	- Jean Rouch and Edgar Morin, <i>Chronique d'un été</i> (1961) - Pierre Perrault and Michel Brault, <i>Pour la suite du monde</i> (1963) - Patricio Guzmán, <i>The Battle of Chile</i> (1975–1979) - Harun Farocki, <i>Images of the World and the Inscription of War</i> (1989) - Chris Marker, <i>Le fond de l'air est rouge (A Grin Without a Cat)</i>, 1977) - Joshua Oppenheimer, <i>The Act of Killing</i> (2012) - Wang Bing, <i>Tie Xi Qu: West of the Tracks</i> (2003) - Agnès Varda, <i>The Gleaners and I</i> (2000) - Hito Steyerl, <i>How Not to Be Seen: A Fucking Didactic Educational .MOV File</i> (2013)
Supplementary Readings	Further readings and teaching materials will be provided in class from time to time.