Syllabus

Descrizione corso

Titolo insegnamento	Studio 3
Codice insegnamento	47202
Titolo aggiuntivo	
Settore Scientifico-Disciplinare	
Lingua	Inglese
Corso di Studio	Corso di laurea magistrale in Pratiche creative e Critiche contemporanee
Altri Corsi di Studio (mutuati)	
Docenti	prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127 dott. Simone Trabucchi, Simone.Trabucchi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/48426
Assistente	
Semestre	Primo semestre
Anno/i di corso	second year
CFU	12
Ore didattica frontale	90
Ore di laboratorio	0
Ore di studio individuale	210
Ore di ricevimento previste	78
Sintesi contenuti	Structured in the form of a studio, module 1 is based on specific knowledge of the cultural, social, and ethical implications of the use of technologies in artistic and design practices, aimed at understanding the processes of integrating technologies into creative contexts, analysing them by considering their connections

	with other fields of knowledge, such as the philosophy of technology, computer science, and cognitive sciences.Through hands-on workshops, research, and experimentation, students will be given the opportunity to apply the theories studied in module 2 (Art Theories) in order to produce interdisciplinary projects that integrate art, design and technology. These works will expand the boundaries of artistic and design practices, implying the use of advanced software and digital techniques to create innovative works of art and design, such as experiments with augmented reality, 3D printing, artificial intelligence, and other technological tools.
Argomenti dell'insegnamento	Interdisciplinary perspectives on contemporary artistic and cultural production.
Parole chiave	The concept of mix, cut-up and remix, Thinking with sound, Ambient(s), Ecosystems and living spaces, Open Artworks and Networks.
Prerequisiti	
Insegnamenti propedeutici	none
Modalità di insegnamento	Modul A: Conceived as an open workshop, this module will function as a fluid space for the exchange of ideas, references, and experimentation. Through the exploration of cross-media formats as both method and subject, we will build an ever-evolving timeline informed by intersections between history, technology, politics, and social practices, encouraging students to position their work within broader contemporary cultural contexts. Modul B: Frontal lectures, general discussion and guided debate, students presentations with collective discussions.
Obbligo di frequenza	Not compulsory but recommended
Obiettivi formativi specifici e risultati di apprendimento attesi	Knowledge and understanding Know digital and analogue technologies and their applications in visual arts and design; Possess specific knowledge on the cultural, social and ethical implications of the use of technologies in artistic practices;

	Understand the processes of integrating technologies into creative contexts, analyzing them considering the connections with other fields of knowledge, such as the philosophy of technology, computer science and cognitive sciences. Applying knowledge and understanding Use advanced software and digital techniques to create innovative works of art and design; Experiment with augmented reality, 3D printing, artificial intelligence and other technological tools to expand the boundaries of artistic practices; Collaborate with engineers, programmers and other professionals to develop interdisciplinary projects that integrate art and technology. Making judgements Apply the knowledge acquired in the professional context; Collect and interpret cultural and material data from the fields of art, design, technology and spatial and curatorial practices, demonstrating the ability to place events, works and production operations in the historical context and current trends; Grasp the authority and evaluate the reliability of the various available sources; Reflect and express an independent judgement, including on social, ethical and political-cultural issues; Devise original projects that take into account the transformations induced by globalization and internationalization processes; Interpret specific facts and events, within subject of their field of study. Communication skills Writing scientific and technical articles and reports with clarity and effectiveness; Presenting projects and ideas verbally in a professional and convincing manner; Using visual and multimedia tools to create engaging and informative presentations;

	Collaborating in teams and communicate effectively with colleagues and professionals from different disciplines. Learning skills The strengthening of the critical and operational autonomy of students; The development of their ability to choose, compare and adapt to new knowledge and technologies.
Obiettivi formativi specifici e risultati di apprendimento attesi (ulteriori info.)	
Modalità di esame	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.
Criteri di valutazione	Module A: Research skills, Capacity of presenting clearly and synthetically, Capacity of creating a strong storytelling of the project. Module B: - 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.
Bibliografia obbligatoria	Modul A: Bogna Konior "The Dark Forest Theory of the Internet" – Theory Redux Series, 2025 Edited by Benjamin H. Bratton, Anna Greenspan, Amy Ireland and Bogna Konior "Machine Decision Is Not Final" – Urbanomic, 2025 David Toop "Ocean of Sound: Ambient Sound and Radical Listening" – Profile Books Ltd, 2018 Nicolas Bourriaud "Postproduction" – Sternberg Press, 2006 James Bridle "New Dark Age" – Verso Books, 2018 Marek Poliks & Roberto Alonso Trillo "Exocapitalism" – Becoming Press, 2025 Ursula K. Le Guin "The Carrier Bag Theory of Fiction" – Ignota, 2020 Ian Cheng "Emissaries' Guide to Worlding" – 2023 T.J. Demos "Radical Futurisms" – Sternberg Press, 2023 Édouard Glissant "Poetics of Relation" – University of Michigan Press, 1997. Modul B: Giorgio Agamben, *The Man Without Content*. Stanford University Press, 1999. Giorgio Agamben, *Creation and Anarchy: The Work of Art and the Religion of Capitalism*. Stanford University Press, 2019. Guy Debord, *The Society of the Spectacle*. Zone Books, 1994. Alessandro Dal Lago, Serena Giordano, *Fuori cornice. L'arte oltre l'arte*. Einaudi, 2008. Boris Groys, *Going Public*. Sternberg Press, 2010. Claire Bishop, *Installation Art: A Critical History*. Tate Publishing,

	2005. Nicolas Bourriaud, *Relational Aesthetics*. Les Presses du Réel, 2002. Thierry de Duve, *Kant after Duchamp*. MIT Press, 1996.
Bibliografia facoltativa	Modul A: Hito Steyerl “The Wretched of the Screen” – Sternberg Press, 2012 Kodwo Eshun “More Brilliant Than the Sun” – Quartet Books Limited, 1998 Donna Haraway “The Haraway Reader” – Routledge, 2004 Kathryn Yusoff “A Billion Black Anthropocene or None” – University of Minnesota Press, 2018.
Altre informazioni	
Obiettivi di Sviluppo Sostenibile (SDGs)	Istruzione di qualità

Modulo del corso

Titolo della parte costituente del corso	Techno-Human-Expressions
Codice insegnamento	47202A
Settore Scientifico-Disciplinare	CEAR-08/D
Lingua	Inglese
Docenti	dott. Simone Trabucchi, Simone.Trabucchi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/48426
Assistente	
Semestre	Primo semestre
CFU	6
Docente responsabile	
Ore didattica frontale	60
Ore di laboratorio	0

Ore di studio individuale	120
Ore di ricevimento previste	60
Sintesi contenuti	Techno-Human-Expressions, integrated with the theoretical module Art Theories, is a practice-based course exploring the theme of Digital Bodies and Worldmaking. It investigates how human identity is mediated, extended, and transformed through immersive technologies, virtual worlds, internet cultures, and social platforms. Developed in dialogue with the theoretical module, the course emphasizes artistic research, using XR—including VR, MR, and AR—to investigate digital cultures, networked identities, and emerging forms of worldmaking. The course functions as a project-based design studio combining lectures, technical workshops, and collaborative development. Students will create interdisciplinary XR projects, utilizing tools such as game engines, motion tracking, VR, AR, 3D scanning, and 3D printing to translate cultural references into digital and real-time interactive spatial conditions. The course focuses on the relationship between artistic research and technological mediation, culminating in a public exhibition of multi-user mixed-reality works that critically address the implications of emerging technologies.
Argomenti dell'insegnamento	The concept of mix, cut-up and remix Thinking with sound Ambient(s), Ecosystems and living spaces Open Artworks and Networks.
Modalità di insegnamento	Conceived as an open workshop, this module will function as a fluid space for the exchange of ideas, references, and experimentation. Through the exploration of cross-media formats as both method and subject, we will build an ever-evolving timeline informed by intersections between history, technology, politics, and social practices, encouraging students to position their work within broader contemporary cultural contexts.
Bibliografia obbligatoria	Bogna Konior “The Dark Forest Theory of the Internet” – Theory Redux Series, 2025 Edited by Benjamin H. Bratton, Anna Greenspan, Amy Ireland and Bogna Konior “Machine Decision Is Not Final” – Urbanomic, 2025 David Toop “Ocean of Sound: Ambient Sound and Radical

	Listening" – Profile Books Ltd, 2018 Nicolas Bourriaud "Postproduction" – Sternberg Press, 2006 James Bridle "New Dark Age" – Verso Books, 2018 Marek Poliks & Roberto Alonso Trillo "Exocapitalism" – Becoming Press, 2025 Ursula K. Le Guin "The Carrier Bag Theory of Fiction" – Ignota, 2020 Ian Cheng "Emissaries' Guide to Worlding" – 2023 T.J. Demos "Radical Futurisms" – Sternberg Press, 2023 Édouard Glissant "Poetics of Relation" – University of Michigan Press, 1997.
Bibliografia facoltativa	Hito Steyerl "The Wretched of the Screen" – Sternberg Press, 2012 Kodwo Eshun "More Brilliant Than the Sun" – Quartet Books Limited, 1998 Donna Haraway "The Haraway Reader" – Routledge, 2004 Kathryn Yusoff "A Billion Black Anthropocene or None" – University of Minnesota Press, 2018.

Modulo del corso

Titolo della parte costituente del corso	Art Theories
Codice insegnamento	47202B
Settore Scientifico-Disciplinare	PHIL-04/A
Lingua	Inglese
Docenti	prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Assistente	
Semestre	Primo semestre
CFU	6
Docente responsabile	

Ore didattica frontale	30
Ore di laboratorio	0
Ore di studio individuale	90
Ore di ricevimento previste	18
Sintesi contenuti	Art Theories • Cultural and Ethical Dimensions of Technology in Art • Philosophical Perspectives on Technology and Creativity • Technological Transformations in Artistic Methodologies • Intersections of Digital Humanities and Artistic Production • Cognition, Perception, and Technology in Art.
Argomenti dell'insegnamento	This module explores the historical and theoretical transformation of the artwork from the avant-gardes to contemporary installation art. Beginning with Marcel Duchamp's ready-made as the decisive rupture in the ontology of the artwork, the course follows the emergence of installation as a medium that dissolves the autonomy of the art object in favour of environments, dispositifs, participation, and experience. Particular attention is devoted to large-scale immersive installations by artists such as Christoph Büchel, whose work raises fundamental questions about spectatorship, politics, institutional critique, and the commodification of experience. Drawing on Giorgio Agamben's reflections on the aesthetic paradigm (The Man Without Content; Creation and Anarchy), the course examines how artistic creation has become increasingly entangled with exhibition, production, and cultural industries in the context of late capitalism. These developments are discussed alongside theories of the spectacle, mediation, and the institutional framework of contemporary art, asking whether installation art still preserves a critical potential or has become the privileged artistic form of spectacular capitalism. The module offers students a conceptual framework for understanding contemporary artistic practice through philosophy, aesthetics, and critical theory.
Modalità di insegnamento	Frontal lectures, general discussion and guided debate, students presentations with collective discussions.
Bibliografia obbligatoria	Giorgio Agamben, *The Man Without Content*. Stanford University Press, 1999. Giorgio Agamben, *Creation and Anarchy: The Work of Art and the Religion of Capitalism*. Stanford University Press, 2019.

	Guy Debord, *The Society of the Spectacle*. Zone Books, 1994. Alessandro Dal Lago, Serena Giordano, *Fuori cornice. L'arte oltre l'arte*. Einaudi, 2008. Boris Groys, *Going Public*. Sternberg Press, 2010. Claire Bishop, *Installation Art: A Critical History*. Tate Publishing, 2005. Nicolas Bourriaud, *Relational Aesthetics*. Les Presses du Réel, 2002. Thierry de Duve, *Kant after Duchamp*. MIT Press, 1996.
Bibliografia facoltativa	