Syllabus

Course Description

Course Title	Studio C1 - IMAGE
Course Code	97121
Course Title Additional	THAT'S AMORE! LOVE! SEX AND POLITICS.
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 dr. Giulia Cordin, Giulia.Cordin@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248 Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
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	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	This studio explores the political dimensions of love and sexuality in visual culture—from historical representations to contemporary media. Based on the premise that intimacy and desire are not only personal experiences but also socially and politically shaped, we analyze how images make power relations visible, reproduce them, or challenge them. Through artworks, photography, film, digital platforms, and activist practices, the course examines how love and sexuality function both as instruments of social control and as forms of resistance. Topics include gender roles, body politics, representation, queerness, pornography, self-staging, and the commodification of desire. Combining theoretical inquiry with practical analysis of visual materials, the course encourages critical reflection on the aesthetic, social, and political significance of intimacy. Students will develop an understanding of how visual media shape our ideas of love, sexuality, and identity—and how these ideas are embedded in broader structures of power.
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 modules
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	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	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	This studio course invites students to explore visual expressions of love, sexuality, and power. At its core is the question of how intimate relationships and bodily experiences are represented, interpreted, and politicized in photographic and video-based media. Through practical exercises, theoretical input, and group discussions, participants develop their own photo and video projects that critically engage with topics such as gender roles, body politics, representation, queerness, and self-staging. Both classical and contemporary artistic positions are considered. The course encourages experimental and reflective work with visual media, emphasizing the connection between personal perspective and social analysis. The goal is to develop a deeper understanding of the aesthetic, social, and political dimensions of intimacy and desire—and to translate these into individual artistic practice.
Teaching Format	Group discussions, participatory lectures, workshops, student presentations, mini-group and single meetings
Required Readings	Laura Mulvey – Visual Pleasure and Narrative Cinema

	Introduction to feminist film theory and the concept of the "male gaze". PDF will be provided.
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, we will explore publishing as a way to reflect on oneself, to give shape to personal experience, and to find one's voice — a practice capable of generating meaning and relationships. We will ask how editorial making can become a critical and political act: one that challenges dominant narratives, constructs counter-knowledges, and opens spaces for connection, dialogue, and community-building. Publishing will be also considered as a tool to forge bonds, activate conversations, and

	cultivate networks of resistance. The body and its relationships will be explored as sites of social, political, and emotional negotiation; desire as a space of both freedom and vulnerability; narrative as a mode of emotional survival. We will reflect on what it means today to explore intimacy, to inhabit and narrate one's inner life, and to appropriate public space through print in order to intervene critically in the world — creating platforms that foster dialogue, relationships, and communities of solidarity. Alongside practical production, we will research and analyze the practices of artists and designers who have reflected on these themes, developing and adopting diverse strategies: from illegibility as a design choice (Paul Soulellis), to publishing as a scene of relations (Eva Weinmayr), publishing as performative act (Johanna Drucker), publishing as intervention in public space (Alessandro Ludovico), among others.
Teaching Format	Assignments, group discussions single meetings, presentations and frontal lectures
Required Readings	Carrión, U. (1975). *The New Art of Making Books*. Published in Kontexts, (6–7), Center for Book Arts.
Supplementary Readings	Bauman Z. Living on Borrowed Time. Polity Press, Cambridge 2009 Biasetton N. Superstorm. Politics and Design in the Age of Information. Eindhoven, Onomatopee 2024 Bourdieu P. Il dominio maschile. Minuit, Paris 1979 Butler J. Undoing Gender. Routledge, NY 2005 Frankfurt H.The Reasons of Love. Princeton University Press, Princeton 2004

	hooks b. All About Love. William Morrow, NY 1999 Illouz E. Consuming the Romantic Utopia: Love and the Cultural Contradictions of Capitalism. University of California Press, Berkeley 1997 Marella M. and Marini G. Di cosa parliamo quando parliamo di famiglia. Laterza, Roma-Bari 2014 Mareis, C., Greiner-Petter, M., Renner, M. eds. *Critical by Design? Genealogies, Practices, Positions.* Bielefeld: transcript 2022 Mareis, C., Paim, N. eds. *Design Struggles. Intersecting Histories, Pedagogies, and Perspectives.* PLURAL, 3. Amsterdam: Valiz 2021 Pater R. The Politics of Design. Bis Publishers, Amsterdam, 2016 Preciado P. Countersexual manifesto. Columbia University Press, NY 2018 Tenenbaum T. La fine dell'amore. Fandango, Roma 2022 Turkle S. Alone Together. Basic Books, NY 2012 Witt E. Future Sex. Seuil, Paris 2017

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 module explores the complex relationships between images, love, sex, and power in visual media, from antiquity to the digital age. Through an iconological approach, we will trace key moments in the visual history of intimacy and emotional representation, examining how images have shaped and reflected our ideas of affection, desire, gender, and political identity. The course begins with a historical and theoretical introduction to the visual construction of love and eroticism. We will explore representations of intimacy and power from Paleolithic cave art and classical vase painting to modern visual cultures of idealized and transgressive love. Special attention will be given to revolutionary and romantic iconography—such as visual representations from the French Revolution—where love, devotion, and passion were mobilized as tools of both liberation and political interaction.

	The heart of the module focuses on the visual cultures of love, sex, and desire from the 1990s to the present. Drawing on the works of artists such as Nan Goldin and Tracey Emin, we will explore how intimacy, vulnerability, and emotional trauma are represented through 'confessional' aesthetics and embodied narratives. We will also examine how contemporary media—film, advertising, television, social media, dating apps, and platforms like OnlyFans—construct and circulate norms around sexuality, identity, and affect. Throughout the course, we will engage with key concepts from gender theory, feminist critique, queer studies, and affect theory. Topics include: love as a power relation; shifting sexual norms and gender roles; toxic and abusive dynamics; the visual politics of pornography; performativity and self-representation; and the commodification of desire in digital culture. The module combines theoretical inquiry with the analysis of visual and media works, encouraging students to critically reflect on how love, sex, and politics are mediated, aestheticized, and contested in contemporary visual culture.
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	• Lev Tolstoj, *Anna Karenina,* 1877 • Stendhal (Marie-Henri Beyle), *De l'amour*, 1822 • Roland Barthes, *Fragments d'un discours amoureux*, 1977 • Julio Cortázar, *Rayuela*, 1963 • Gustave Flaubert, *L'Éducation sentimentale*, 1869 • Leonard Michaels, *Sylvia*, 1992 **Filmography**

	• Steven Soderbergh, *Sex, Lies, and Videotape*, 1989 • Wong Kar-wai, *In the Mood for Love*, 2000 • David Lynch, *Wild at Heart*, 1990 • Matteo Garrone, *Primo amore*, 2004 • Woody Allen, *Annie Hall*, 1977 • Woody Allen, *Crimes and Misdemeanors*, 1989 • Nagisa Oshima, *In the Realm of the Senses* (*Ai no corrida*), 1976 • Park Chan-wook, *Oldboy*, 2003 • Kim Ki-duk, *Spring, Summer, Fall, Winter... and Spring* (*Bom yeoreum gaeul gyeoul geurigo bom*), 2003
Supplementary Readings	Further readings and teaching materials will be provided in class from time to time.