Syllabus

Course Description

Course Title	Studio B2 - INTERACT
Course Code	97120
Course Title Additional	Lasting bodies, ephemeral sculptures and performative memories
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Art
Other Degree Courses (Loaned)	
Lecturers	Dr. Marc Allen Herbst, MarcAllen.Herbst@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/49045 Mag. phil Hannes Egger, Hannes.Egger@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45975 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
Course Year/s	1st - 2nd - 3rd
CP	19
Teaching Hours	180
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	93
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- primarily through individual and small group performance art. Performance art might be theatre, dance, circus, music, burlesque and none of these– rather then sticking to established forms, a primary question for a performance artist is: if I have your attention, what do I want to say or do. What can I and what do I want to do with the time I have. in This question is the "interact" within the title of our studio. The "interact" of performance acknowledges that we are performing for and with others. Experiences matters here, because we learn though experience-based learning. The class explores a wide array of exercises, building on social, psychological, performative, cultural, contextual and community based experiences. We draw these out through class activities and assignments to help you understand where and how performance and interaction matters, and what you want to do. In performance and Studio Interact, you and the moments of attention you have as a creative person are your first tool- and so learning from the feelings, desires, interests that we have and have had come to matter. Learning to communicate- to relate socially and culturally through some performative mode also matters. This semester's focus looks at "Lasting Bodies" and investigates the forms that remain over time: be they rituals, routines, habits, and structured ways of performing that matter in and across time. By looking at ourselves and our interests and communities rituals, and also possibilities inherent to being and wanting things to stay the same or change, we investigate what performances or performative structures can we articulate and build. And we do so. These questions of the performer, the performance, the audience, and its performance's continuation in act, memory or on tape all relate to psychology, social history, gender performance, media and questions of social production. Theoretically, this studio focuses on the interactions structured by our experience with media- firstly via the mundane media that we have phenomenologically touched, tasted, heard and seen that thus inform our common and individual world. We also look at how

	media- contemporary digital media as well as film and other modern forms shapes our world. This, as performers interested in interaction, so that we can learn how to structure our interactions as creative and meaningful people, and performers.
Keywords	Performance and interaction as artistic media. Sculpture as non-material idea. Sculpture as performative practice and memory. Creating performative sequences, experiencing and planning experimental experiences. Reading performative actions. Ritual
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	Frontal lectures (both theory- and practice-based); assignments (instruction, live improvisation, performing, writing); group discussions; individual talks; projects reviewing.
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	Students must develop and present their own solo performance, relating to the themes and ideas explored in the studio. They must be able to explain and defend their work as well as to develop 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.
Evaluation Criteria	The final assessment is based on the content of all the exercises according to the following criteria: - attendance of and contribution to the classes; - activation of/taking part in collaborative excercises and discussions; - ability to work visually, spatially and temporally. - the process followed to finalize and present a solo performance - ability to self-assess and contextualise the realised project/s.
Required Readings	See the individual modules.
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	Good health and well-being, Gender equality, Decent work and economic growth, Peace, justice and strong institutions, Sustainable cities and communities, Life on land, Reduced inequalities

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	60
Contents Summary	The course aims to convey the fundamentals, specificities, methods, working methods, theories, and practices of interactive and performative art.
Course Topics	The focus of the teaching activities is to empower students to devise and realize interactive and performative action sequences themselves. Methodologically, this is based on self-learning through experience. Over the course of the semester, students are encouraged to make experiences through a variety of exercises and thus learn the ABC of performance art. Teaching and learning are not strictly separated, all participants in the studio are both teachers and learners, group discussions, criticism and exchange are an integral part of the curriculum. Different approaches and points of view enrich Studio Interact, respectful dialogue and exchange are a prerequisite for cooperative learning The course is enriched by excursions and outings. Focal points are: 1. the performative everyday life 2. immersion in the history of performance art through re-enactments 3. designing performative interventions yourself 4. the performance diary Semester topic: Lasting Bodies explores ephemeral, non-visual forms of sculpture at the intersection of performance, imagination, and participatory practice. At the heart of the project is a performative art form in which sculptures do not arise from

	material presence but are instead shaped through bodily action, imagination, and memory. The exploration begins with fundamental questions concerning visibility, materiality, and permanence in art: What remains when nothing is visibly present? Can a sculpture exist if it only takes shape in the mind or in the moment of movement? What role do the body, memory, ritual and witnessing play in the reception and preservation of artistic works? Can non-material art in a post-industrial age exist outside the digital realm? How can digitality, liveness, and corporeality be understood and shaped artistically?
Teaching Format	Frontal lectures (both theory- and practice-based); assignments (instruction, live improvisation, performing, writing); group discussions; individual talks; projects reviewing.
Required Readings	Nicolas Bourriaud, *Relational Aesthetics,* Presses du Réel, 1998 Peggy Phelan, T*he Politics of Performance,* Routledge, 1996 Karen van den Berg, Cara M. Jordan, Philipp Kleinmichel, *The Art of Direct Action: Social Sculpture and Beyond,* Sternberg Press, 2019 Hannes Egger, Denis Isaia, *PERFORM!,* 2018
Supplementary Readings	RoseLee Goldberg, *Performance Art, From Futurism to the Present*, Thames & Hudson world of art, London, New York, 2001 Erika Fischer-Lichte, *Performativität, Eine Einführung,* Transcript Verlag, Bielefeld, 2012 Hannes Egger, Antonella Tricoli, *Web Performance Today*, Silvana Editoriale, Milano, 2014 Claire Bishop, Artificial Hells, *Participatory art and the politics of spectatorship,* Verso, London, New York, 2012 Claire Bishop, *Disoriented Attention*, Verson London 2025 Sigrid Gareis, Georg Schöllhammer, Peter Weibl, Moments – *Eine Geschichte der Performance in 10 Akten,* 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	Dr. Marc Allen Herbst, MarcAllen.Herbst@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/49045
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	To be in the world, as we are, is to relate to others, socially. We are raised through social care, shaped by social expectation and socially perform to establish an identity that helps meet our needs. Intimately, how do we experience the feelings, desires, and interests contingent to this shaping? What do we formalize within our social way of being individually and collectively to sustain our past, present and futures? This all relates to performance. How do we study these things within ourself and society? What do others want from us in performative and actual relationship? By looking at ourselves and the possibilities inherent to being and wanting the same or different ways, what performance and performative structures can we articulate and build?

	This all relates to psychology, social history, gender performance, questions of social production, and desire. In general, this course module will investigate these questions through embodied research, movement exercises, group discussions and reading.
Teaching Format	Within the convivial space of a learning enviornment, the teaching/learning approach is through practice-based exercises and experiments, frontal lectures and large and small group in-class readings leading to discussion.
Required Readings	Excerpts from: Rae Johnson, *Embodied Activism*, Pauline Oliveros *Quantum Listening,* Marcel Mauss, *Techniques of the Body* Douglas Crimp, *Militancy and Mourning* Vanessa Machado de Oliveira, *Hospicing Modernity* Michael Tausig, *The Devil and Commodity Fetishism in South America* Valeria Graziano, Marcell Mars and Tomislav Medak, *Pirate Care*
Supplementary Readings	Eve Kosofsky Sedgwick, *Touching Feeling* Dorothy Wiener Noldan, *Agency and Emboidment*. Sylvia Wynter, On Being Human as Praxis Anna Tsing, *Friction* Langston Kahn, *Deep Liberation, Shamanic Teachings for Reclaiming Wholeness* Resmaa Menakem, *My Grandmother's Hands*

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 strongly characterized the history and evolution of the humanistic, philosophical, aesthetic, and social disciplines. Within such a stimulating and complex framework, the course intends to illustrate how much the media have fostered profound transformations in the cultural sphere and, at the same time, how much the media themselves have been the product of certain cultures. In particular, the complex relationship that media have historically had with the human senses will be examined. Sight, hearing, taste and touch literally give 'body' to specific forms of perception that constantly shape and inform our experience of the world. Media, at the same time, give 'meaning' to our specific visual, auditory and tactile experiences, shaping, amplifying or reducing our perceptual capacities. To carry out this kind of analysis the course will be based on mediology, a discipline that, starting from the analysis of authors such as Georg Simmel, Walter Benjamin, Marshall McLuhan, Edgar

	Morin, and others, analyses the media not as "communication tools", but as real cultural forms that structuring the individual, and orienting his behavior and emotions. In particular, the course will address the following themes: - Media as environment. - Social aesthetics and sociology of the senses. - The scopic 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.
Teaching Format	Frontal lectures; group discussions; screening films; individual talks; projects reviewing.
Required Readings	Benjamin W., The Work of Art in the Age of Mechanical Reproduction, Penguin, London, 2008 De Certeau, L'invenzione del quotidiano, Edizioni Lavoro, 9/9 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., Nericcio 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