



COURSE OF STUDY Sciences of Cultural Heritage, L-1

ACADEMIC YEAR 2023-2024

ACADEMIC SUBJECT History of Contemporary Art

General information	
Year of the course	II
Academic calendar (starting and ending date)	II semester (26-02-2024/15-05-2024)
Credits (CFU/ETCS):	9 cfu
SSD	L-ART 03, History of Contemporary Art
Language	Italian
Mode of attendance	Attendance is governed by the Academic Regulations of the Degree Course (art. 4.2).

Professor/ Lecturer	
Name and Surname	Maria Giovanna Mancini
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Telephone	0805717461
Department and address	Palazzo di via Garruba 6, IV piano, stanza n.27
Virtual room	To join the Microsoft Teams meeting room paste the link https://teams.microsoft.com/l/team/19%3aa0c02d4c1f4b4328bb613c91d3140a71%40thread.tacv2/conversations?groupId=45f578f5-8fd6-4fca-943f-35fdeec79898&tenantId=c6328dc3-afdf-40ce-846d-326eead86d49162
Office Hours (and modalities: e.g., by appointment, on line, etc.)	(By appointment only) Wednesday 11pm - 1pm; Thursday 11pm - 1pm To schedule an appointment, please contact prof. Mancini at maria.mancini@uniba.it

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours

225	63		162
CFU/ETCS			
9	9		

Learning Objectives	The course aims at providing basic historical-critical knowledge for the understanding of art from the late XIX century to the most recent research in the Italian and international context. Special emphasis will be given to the study of Historical Avant-gardes and the Neo-avantgarde, and more recent art practices.
Course prerequisites	Familiarity with the historical contexts and of the basic concepts of art history

Teaching strategies	Teaching includes in-class frontal lectures along with the projection of images and videos and the reading of literary and critical texts. It is hoped that meaningful interaction with the students will be achieved by involving them in seminar activities.
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Expected learning outcomes in terms of	Upon completion of the course, the students should be able to navigate the various topics, effortlessly reconstruct their historical and philosophical contexts, and connect various artistic experiences and practices.
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Knowledge and understanding on:	The course aims at providing basic historical-critical knowledge for the understanding of art from the late XIX century to the most recent research in the Italian and international context. Special emphasis will be given to the study of Historical Avant-gardes and the Neo-avantgarde, and more recent art practices
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Applying knowledge and understanding on:	The course aims at furnishing the students with the necessary tools to develop interpretive and analytic skills for the study of contemporary artistic practices
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Soft skills	<ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> The course will provide the students with the necessary tools to orient themselves independently in the vast artistic production spanning from the end of the XIX century to the most recent years. • <i>Communicating knowledge and understanding</i> The students are expected to give proof of knowledge of the topics covered in the course syllabus; to have an organic vision of the readings provided; to know how to historically and critically contextualize the artistic movements and their main exponents; to be able to analyze the works of art, identifying formal, stylistic, technical and material features <p><i>Capacities to continue learning</i></p> <p>During the course, methods will be suggested to develop individual learning skills to further independent investigation of the topics covered.</p> <p>○</p>
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Syllabus	
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Content knowledge	The transformation of the urban space and of the relationship between art and the body of the city has seen the emergence of a third actor, namely the audience. From simply using art to becoming a co-author of the work of art, the audience has gradually assumed the responsibility of being more than just the spectator/interpreter of the work of art. The experience of the Avant-garde, resulting in the creation of a total work of art aiming first at occupying the tridimensional space and then the space of life (reality) until coming to identify with it, should be identified as the spark of a rampant process of appropriation of the urban space. Starting from the second half of the twentieth century, with
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	happenings and performances, from the traditional spatial limits of the work (the framework) art practices have irreversibly spilled over into a larger field. Moving from a discussion on the public space, during classes we shall also address artistic projects implemented in rural areas.
Texts and readings	<p>Jolanda Nigro Covre, <i>Arte contemporanea: le avanguardie storiche</i>, Carocci editore, Roma 2008</p> <p>Ilaria Schiaffini, <i>Arte contemporanea: Metafisica, Dada, Surrealismo</i>, Carocci editore, Roma 2011</p> <p>Claudio Zambianchi, <i>Arte contemporanea dall'Espressionismo astratto alla Pop Art</i>, Carocci editore, Roma 2011</p> <p>Pier Paolo Pancotto, <i>Arte contemporanea: dal Minimalismo alle ultime tendenze</i>, Roma 2010.</p> <p>H. Foster, R. Krauss, Y-A. Bois, B. Buchloh, D. Joselit, <i>Arte dal 1900</i>, II edizione, Zanichelli, Bologna 2013, pp. 624-665, 785-793</p>
Notes, additional materials	
Repository	<p>Course materials will be available in the Teams channel "Ricevimento student MGM" accessible at</p> <p>https://teams.microsoft.com/l/team/19%3aa0c02d4c1f4b4328bb613c91d3140a71%40thredad_tacv2/conversations?groupId=45f578f5-8fd6-4fca-943f-35fdeec79898&tenantId=c6328dc3-afdf-40ce-846d-326eead86d49162</p>

Codice campo modificato

Assessment	
Assessment methods	<p>To ensure that students have met the course learning objectives, the final examination consists of an oral exam designed to assess students' familiarity with the topics covered in the course and the literature listed in the bibliography. The exam schedule is available on the Corso di Laurea website as well as on Esse3.</p> <p>To register for the exam, it is mandatory use the Esse3 system. The exam room will be communicated to the students registered for the exam two days in advance via the same platform. Therefore, it is important to ensure that the email used for registration is active.</p>
Assessment criteria	<p>Students are expected to give proof of knowledge of the topics covered in the course syllabus and to be able to contextualize historically and critically the artistic movements studied and their main exponents. They should also be able to analyze the works of art, identifying their formal, stylistic technical and material features. The ability to discuss the syllabus content not in a mnemonic way, but by pointing out transversal links between different works and artists will be assessed. In this regard, students are expected to further their knowledge by consulting the works of secondary literature discussed during the course.</p>
Final exam and grading criteria	<p>The final grade will be based on the student's general knowledge and on the ability to understand, discuss, and contextualize of the topics addressed in the course. Students who demonstrate the greatest ability to discuss the works of art</p>

	<p>and authors discussed in the course, address the relevant theoretical and critical debates, and adopt an interdisciplinary approach to the topics covered will receive the highest grades. Students with a good but occasionally mnemonic knowledge of the topics treated, and able to carry out a coherent analysis with the use of a correct language will receive a grade between 25 and 27. An adequate knowledge coupled with a less than accurate language will be graded between 22 and 24. A basic knowledge of the topics covered in the course will be graded between 18 and 21. Students who show an evident lack of preparation on the topics treated during the course, use an inappropriate vocabulary, are unable to locate in time and space the historical contexts where artists and groups operated and ideas disseminated will fail the course.</p>
Further information	
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