



VISUAL AND PERFORMING ARTS STUDIES
ACADEMIC YEAR 2023-2024
HISTORY OF CONTEMPORARY ART

General information	
Year of the course	II Year
Academic calendar (starting and ending date)	II Semester (26/02/2024 – 15/05/2024)
Credits (CFU/ETCS):	6
SSD	L-ART/03
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
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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-326eead86d49
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
150	42		108
CFU/ETCS			
6	6		

Learning Objectives	The course's goal is to investigate the omnipresent, close relationship between artists and the public space through an overview of art from the second half of the twentieth century.
Course prerequisites	An appropriate knowledge of the key concepts of contemporary art history and of the historical contexts where the various artistic movements have developed is required.

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. At the end of the course, students will be requested to make presentations on topics discussed in class.
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	Presentations are not mandatory but represent a first moment of self-evaluation and informal evaluation of the students' work.
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.
Knowledge and understanding on:	The goal of the course is to provide the students with a set of knowledge and critical and methodological tools instrumental to the understanding of contemporary artistic practices, as they are confronted with a dramatic increase in the languages of art and art production techniques. More specifically, students will be provided with the necessary theoretical tools to understand the multifaceted and heteronymous nature of contemporary artwork.
Applying knowledge and understanding on:	The goal of the course is to provide the students with a set of analytical tools instrumental to the development of the skills necessary to interpret contemporary artistic practices in their interrelation with other cultural productions and within a global museum and exhibition system. The students will hopefully make good use of the methodology studied in the course in order to develop interest in critical writing and curatorial practice.
Soft skills	<ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> The course will provide the necessary tools for students to orient themselves independently in the vast artistic production of the XX century and the first decade of the XXI century. • <i>Communicating knowledge and understanding</i> The students will have to develop adequate critical thinking skills and acquire an appropriate vocabulary in order to be able to navigate through the various artistic practices and historical-critical perspectives on a global scale. • <i>Capacities to continue learning</i> During the course, methods will be suggested to develop individual learning skills to further independent investigation of the topics covered.
Syllabus	
Content knowledge	<p>Space where heterogeneous material is collected and systematized, valuable repository of documents, quasi-biographical device as well as metaphor for renewed critical writing, the archive is at the heart of the system of contemporary art. Long studied in all of its forms and shapes, the archive has recently piqued the interest of artists, theorists, and even institutions, which now frequently acquire entire individual or group archives for their museum holdings.</p> <p>Recently, the renewed focus on the archive has enriched an already substantial literature that, in the early 2000s, contributed to investigating the archival turn in art and criticism marked, for Hal Foster, by an archival impulse. Whether it is an impulse, a "fever", according to Enwezor's mapping grouping all the artists who use the photographic document as a primary element of their works of art, or even an obsession, the archive is one of contemporary culture most paradigmatic item (Ernst van Alphen). In Italy, more recently, Cristina Baldacci has offered a complex treatment of inventory, taxonomic, encyclopedic, itemizing, and collecting practices. Combining seminar classes and frontal teaching, this course will cover art from the XX century art to the present day, with a focus on the artists' archival practice as well as on curatorship as operational model aimed at expanding the practice of art.</p>



Texts and readings	<p>C. Baldacci, <i>Archivi impossibili, un'ossessione dell'arte contemporanea</i>, Johan & Levi, Cremona 2016;</p> <p>M.Maiorino, M.G.Mancini, F.Zanella, <i>Archivi esposti. Teoria e pratica dell'arte contemporanea</i>, Quodlibet, Macerata 2022,</p> <p>e una dispensa prodotta dal docente con alcuni dei saggi più interessanti sull'argomento tra cui:</p> <p>H. Foster, <i>An Archival Impulse</i>, «October», vol. 110, Fall 2004, pp. 3-22; O. Enwezor (a cura di), <i>Archive Fever: Uses of the Document in Contemporary Art</i>, cat. mostra (New York, The International Center of Photography, 18 giugno-4 maggio), Steidl Publishers, Göttingen, 2008; M.Scotini, Introduzione, in <i>L'inarchiviabile, L'archivio contro la storia</i>, Meltemi, 2023.</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%40thread.tacv2/conversations?groupId=45f578f5-8fd6-4fca-943f-35fdeec79898&tenantId=c6328dc3-afdf-40ce-846d-326ead86d49</p>

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>The student must be familiar with the course topics and be able to contextualize historically and critically the leading figures of the various artistic currents studied; and be able to analyze the works of art, describing their formal, stylistic, and technical-material characteristics. The ability to discuss the program's contents not in a mnemonic manner, but by proposing cross-curricular connections between different works of art and artists, using the bibliographical insights suggested during the course will be positively assessed. The use of specific language, specialized vocabulary, clarity in exposition, and circumstantial reference to facts, experiences, works, and historical contexts will also be evaluated. Autonomy in developing a personal critical approach will be highly considered</p>
Final exam and grading criteria	<p>The final grade is out of 30. The minimum pass grade is 18/30.</p> <p>The oral exam consists of at least 2 questions for each of the 3 groups of topics concerning: the leading figures and the practice of art adopting the archive as an operative model (I), art criticism using archive to deconstruct contemporary established canons (II), and curatorship and exhibition theories that have found their operative model in the archive. Each question is designed to assess topic knowledge, critical-theoretical understanding of the contexts, command of the specialized language, critical-interpretive skills, and the ability to apply the methodology studied to new topics. An exam in which the student describes the course topics superficially, without precise references and without reconstructing their historical-critical contexts, expresses themselves without using specialized language, and confuses the chronology of the topics covered or the theoretical issues that underlie and substantiate them, will be graded as</p>



	<p>failed. An exam in which the student describes correctly albeit in a simplified manner the topics covered and the information contained in the secondary literature listed in the bibliography, and makes basic references to the contexts studied, will be graded as satisfactory (grade 18-21). An exam in which the student demonstrates the ability to navigate the topics covered, discusses them in a synthetic manner, uses a correct language, and applies the material studied in an original way, will be graded as good (grade 22-24). An exam in which the student discusses the topics in detail, uses a specialized language, and demonstrates to navigate across topics, will be graded as very good (25-27). An exam in which the student demonstrates a systematic engagement with the course materials, makes precise references, is able to apply what has learned to the research context using a clear, accurate, and specific language, and can also integrate new material, will be graded as excellent (28-30). <i>Lode</i> ("with honors") will be awarded to students who can engage with new study material by applying knowledge gained during the course and developing information acquired independently.</p>
Further information	