



| General information                                     |   |
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| Academic subject  | History of Contemporary Art   |
| Degree course   | LM89, Art History   |
| Academic Year   | II  |
| European Credit Transfer and Accumulation System (ECTS) | 9   |
| Language  | Italian   |
| Academic calendar (starting and ending date)            | Second Semester (27.02.2023 – 19.05.2023)   |
| Attendance  | Attendance is governed by the Course Didactic Regulations (art. 4) which can be consulted at the following link:<br><a href="https://w3.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/R.D.STORIADELLARTE20222023.pdf">w3.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/R.D.STORIADELLARTE20222023.pdf</a> |

| Professor/ Lecturer     |  |
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| Virtual headquarters    |  |
| Tutoring (time and day) |  |

| Syllabus             |   |
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| 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.  |
| Contents             | 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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|                               | <p>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.</p>  |
| <b>Books and bibliography</b> | <p><i>Paesaggio con figura. Arte, sfera pubblica e trasformazione sociale</i>, a cura di Gabi Scardi, Umberto Allemandi, Torino 2011.</p> <p>Maria Giovanna Mancini, <i>L'arte nello spazio pubblico. Una prospettiva critica</i>, Plectica, Salerno 2010, pp. 17-71.</p> <p>Emanuele Rinaldo Meschini, <i>Comunità, Spazio, Movimento</i>, Mimesis, Torino 2021, pp. 1-100.</p> <p>Supplementary materials will be provided after each class.</p> <p><b><u>Non-attending students are required to contact Dr. Mancini.</u></b></p> |
| <b>Additional materials</b>   |   |

| <b>Work schedule</b>                   |   |  |   |
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| Total                                  | Lectures  | Hands on (Laboratory, working groups, seminars, field trips) | Out-of-class study hours/<br>Self-study hours |
| <b>Hours</b>                           |   |  |   |
| 225                                    | 63  |  | 162   |
| <b>ECTS</b>                            |   |  |   |
|  | 9   |  |   |
| <b>Teaching strategy</b>               | <p>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.</p>  |  |   |
| <b>Expected learning outcomes</b>      |   |  |   |
| <b>Knowledge and understanding on:</b> | <p>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.</p> |  |   |

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| <b>Applying knowledge and understanding on:</b> | 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.   |
| <b>Soft skills</b>                              | <ul style="list-style-type: none"> <li>• <i>Making informed judgments and choices</i><br/>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.</li> <li>• <i>Communicating knowledge and understanding</i><br/>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.</li> <li>• <i>Capacities to continue learning</i><br/>During the course, methods will be suggested to develop individual learning skills to further independent investigation of the topics covered.</li> </ul> |

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| <b>Assessment and feedback</b>                            |  |
| Methods of assessment                                     | Students are required to sit a final oral examination. The <b>Exam Calendar</b> is published on the Degree Course website and on Esse3. Students must register for the exam using the Esse3 system.  |
| Evaluation criteria                                       | 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. |
| Criteria for assessment and attribution of the final mark | 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 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  |

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|                               | <p>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> |
| <b>Additional information</b> |   |
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