

<b>General Information</b>	
Academic subject	History of Contemporary Art
Academic Year	2021-22
Degree course	LM 89 History of Art
ECTS credits	9
Compulsory attendance	See article of the "Course Guidelines" available on the Course webpage: <a href="https://www.uniba.it/corsi/storia-arte/isciversi/presentazione-del-corso/regolamento-del-corso">https://www.uniba.it/corsi/storia-arte/isciversi/presentazione-del-corso/regolamento-del-corso</a>
Language	Italian

<b>Subject teacher</b>	Name Surname	Mail address	SSD
	Maria Giovanna Mancini	maria.mancini@uniba.it	L-ART/03

<b>ECTS credits details</b>			
Basic teaching activities	Historic-Artistic Studies		

<b>Class schedule</b>	
Period	II semester
Year	II
Type of class	Lectures - Workshops

<b>Time management</b>	
Hours measured	225
In-class study hours	63
Out-of-class study hours	162

<b>Academic calendar</b>	
Class begins	February 21, 2022
Class ends	May 20, 2022
Classrooms and timetables	<a href="https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni">https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni</a>

<b>Syllabus</b>	
Requirements	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.

Expected learning outcomes (according to Dublin Descriptors) (it is recommended that they are congruent with the learning outcomes contained in A4a, A4b, A4c tables of the SUA-CdS)

*Knowledge and understanding*

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*

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.

*Making informed judgements and choices*

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.

*Communicating knowledge and understanding*

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.

*Continuing learning*

During the course, methods will be suggested to develop individual learning skills to further independent investigation of the topics covered.

<p>Contents</p>	<p><i>Faraway, So Close!</i> From the mondialization to the globalization of contemporary art</p> <p>Over the last few decades, the emergence of the need to rethink the Humanities in the light of post-colonial theories and of an overall paradigm shift — indicated with the vague and problematic phrase “Global Turn” — has brought about a radical transformation in the narratives of contemporary art history. This discipline has been progressively addressing the discourse of cultural Otherness, displacing the traditional Western centrality in the debate on art. By means of disciplinary tools grounded on a broader reflection on cultural history, art history has progressively challenged the traditional canon and deconstructed some of the pillars of the to Western patriarchal hegemonic establishment. Artists, for their part, have always turned towards other cultures and marginalized cultural phenomena, often interpreting political demands as a source of formal innovation and poetic renewal. The course aims to offer the methodological tools, the key historical-critical references, and an updated overview of contemporary art history in the light of Global Studies.</p>
<p>Course program</p>	
<p>Bibliography</p>	<p>Reference texts:</p> <p>Maria Grazia Messina, <i>Le muse d’oltremare. Esotismo e primitivismo nell’arte contemporanea</i>, Einaudi, Torino 1993 (Capitoli V -VI)</p> <p>Roberto Pinto, <i>Nuove geografie artistiche. Le mostre al tempo della globalizzazione</i>, Postmedia books, Milano 2012, pp. 7-215</p> <p><i>Arte-mondo, storia dell’arte, Storie dell’arte</i>, a cura di Emanuela De Cecco, Postmedia Books, Milano 2010 pp. 7-81</p> <p>H. Belting, <i>From World Art to Global Art: View on a New Panorama</i>, in H. Belting, A. Buddensieg e P. Weibel (a cura di), <i>The Global Contemporary and the Rise of New Art Worlds</i>, The MIT Press, Cambridge-London 2013, pp. 178-185</p> <p>R. Venturi, <i>Altre state cadranno (perdonate il disordine)</i>, <a href="https://www.doppiozero.com/materiali/altre-stature-cadranno-perdonate-il-disordine">https://www.doppiozero.com/materiali/altre-stature-cadranno-perdonate-il-disordine</a></p> <p>R. Venturi, <i>Goodbye Roosevelt. Vita e morte di una statua</i>, <a href="https://www.doppiozero.com/materiali/goodbye-roosevelt-vita-e-morte-di-una-statua">https://www.doppiozero.com/materiali/goodbye-roosevelt-vita-e-morte-di-una-statua</a></p> <p><b><u>Non-attending students are required to contact Dr. Mancini.</u></b></p>
<p>Notes</p>	
<p>Teaching methods</p>	<p>Teaching includes in-class frontal lectures along with the</p>

	<p>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>
<p>Assessment methods (indicate at least the type written, oral, other)</p>	<p>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.</p>
<p>Evaluation criteria (for each learning outcome expected said, describe what you expect the student knows or is able to do and at what level, in order to demonstrate that a learning outcome has been achieved and at what level)</p>	<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>
<p>Further information</p>	<p>Office hours will be published on Dr. Mancini's university webpage.</p> <p>Office hours may be subject to change. Students are kindly requested to check Dr. Mancini's university webpage for notices and changes to the timetable and to contact her via email for further information or to schedule an appointment.</p>