

General Information	
Academic subject	History of Contemporary Art
Academic year	2020-2021
Degree course	History and Social Sciences (L42)
ECTS credits	9
Compulsory attendance	Attendance is regulated by the Regolamento Didattico
Language	Italian

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

Class schedule	
Period	II Semester
Year	III
Type of class	Frontal lectures - Visits to museums

Time management	
Hours	225
In-class study hours	63
Out-of-class study hours	162

Academic calendar	
Class begins	February 22, 2021
Class ends	May 21, 2021

Syllabus	
Prerequisites/requirements	Familiarity with the historical contexts and of the basic concepts of art history
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)	<p><i>Knowledge and understanding</i></p> <p>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.</p> <p><i>Applying knowledge and understanding</i></p> <p>The course aims at furnishing the students with the necessary tools to develop interpretive and analytic skills for the study of contemporary artistic practices</p> <p><i>Making informed judgements and choices</i></p> <p>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.</p>

	<p><i>Communicating knowledge and understanding</i></p> <p>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> <p><i>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>Contents</p>	<p>Through the study of art history from the mid-XIX century to the more recent years, the course aims at providing the students with historical-critical tools that could help them orient themselves in the modes of transformation of the language of art. Special emphasis will be put to the study of the Historical Avant-gardes and the XIX Neo-avant-gardes. In particular, attention will be paid to the development of the contemporary art system, with reference to the nascent museum institutions and international exhibitions, and to the "world" and then "global" dimension of some phenomena starting from the study of the Historical Avant-gardes.</p>
<p>Course program</p>	
<p>Bibliography</p>	<p>Carlo Bertelli, <i>La storia dell'Arte</i>, vos. I 3a and 3b, (green edition) Bruno Mondadori, Pearson Italia, Milan-Turin 2012 (Dall'Impressionismo alle ricerche artistiche del 2000);</p> <p>H. Foster, R. Krauss, Y-A. Bois, B. Buchloh, D. Joselit, <i>Arte dal 1900</i>, II ed., Zanichelli, Bologna 2013, pp. 624-665, 785-793</p> <p>Students are also expected to study:</p> <p>one of the following:</p> <p>André Breton, <i>Manifesti del Surrealismo</i>, trad. it., Einaudi, Turin 2003, pp. IX-XXIII, 11 -49;</p> <p>Mario de Micheli, <i>Le avanguardie artistiche del Novecento</i>, Feltrinelli, Milan 1988, pp. 200-264 (<i>La lezione cubista, Contraddizioni del futurismo</i>)</p>

Kasimir Malevic, *Suprematismo*, De Donato, Bari 1969, pp. 7-45.

Wassily Kandinsky, *Tutti gli scritti (Vol. I)*, Mimesis, Milan 2015, pp. 137-150 e 211-228.

Nicoletta Misler, *Avanguardie russe*, Giunti, Florence 1998.

Renato Barilli, *L'arte contemporanea, da Cézanne alle ultime tendenze*, Feltrinelli, Milan 2005, pp. 208- 243;

Renato Barilli, *Informale oggetto comportamento*, vol.I, Feltrinelli, Milan 1979, pp. 5-54;

Maria Passaro, *L'arte espressionista. Teoria e Storia*, Einaudi, Turin 2009, pp. 3-32; pp. 125-164.

Adachiara Zevi, *Arte USA del Novecento*, Carocci editore, Rome 2000, pp. 87-140;

Alberto Boatto, *Pop Art*, Laterza, Bari 2015, pp. 1-73.

Gillo Dorfles, *Ultime tendenze nell'arte oggi, dall'Informale al Neo-oggettivale*, Feltrinelli, Milan 1999, pp. 23-77;

L'arte del XX secolo. 1969-1999. Neoavanguardie, postmoderno e arte globale, Skira, Milan 2009, pp. 91-150;

Francesco Poli, *Minimalismo, Arte povera, Arte concettuale*, Laterza, Bari 1995, pp. 3-61.

Germano Celant, *Arte povera*, Giunti, Florence 2012.

Teresa Macrì, *Politics/Poetics*, Postmedia Books, Milan 2014, pp. 11-111.

Achille Bonito Oliva, *La Transavanguardia*, Giunti ,Florence 2002.

Denys Riout, *L'arte del ventesimo secolo. Protagonisti, temi correnti*, PBE, Turin 2000, pp. 164-190.

Lea Vergine, *Body art e storie simili*, Skira, Milan 2000,pp. 7-27; 269-290.

Maria Giovanna Mancini, *L'arte nello spazio pubblico. Una prospettiva critica*, Plectica, Salerno 2010, pp. 17-71

Non-attending students are required to contact Dr. Mancini.

Teaching methods	Teaching includes in-class frontal lectures along with the projection of images and videos and the reading of literary and critical texts.
Assessment methods (indicate at least the type written, oral, other)	Students are required to sit a final oral examination. The Exam Calendar is published on the Degree Course website and on Esse3. Students must register for the exam using the Esse3 system.
Evaluation criteria (Explain for each expected learning outcome what a student has to know, or is able to do, and how many levels of achievement there are.	The students must show knowledge of the topics covered in the contemporary art history course (from Impressionism to the present day) and know how to historically and critically contextualize the artistic movements and their main exponents; be able to analyze the works of art, detecting 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.
Further information	Office hours will be published on Dr. Mancini's university webpage. 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.