



COURSE OF STUDY LM78
ACADEMIC YEAR 2023-2024
ACADEMIC SUBJECT History of contemporary art

General information	
Year of the course	/
Academic calendar (starting and ending date)	II semester (26 February-15 May 2024)
Credits (CFU/ETCS):	6 cfu
SSD	L-ART 03
Language	Italian
Mode of attendance	Attendance is regulated by the Regolamento Didattico

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/conversation/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, etc.)
150	42	
CFU/ETCS		
6		

Learning Objectives	The course's goal is to investigate the omnipresent, close relationship between artists and the public space of art from the second half of the twentieth century.
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Course prerequisites	An appropriate knowledge of the key concepts of contemporary art history and of the historical contexts movements have developed is required.
Teaching strategies	Teaching includes in-class frontal lectures along with the projection of images and videos and the reading texts. It is hoped that meaningful interaction with the students will be achieved by involving them in seminars. During the course, students will be requested to make presentations on topics discussed in class. Presentations are not mandatory but represent a first moment of self-evaluation and informal evaluation.
Expected learning outcomes in terms of	Upon completion of the course, the students should be able to navigate the various topics, effortlessly recognize 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 to the understanding of contemporary artistic practices, as they are confronted with a dramatic history of art and art production techniques. More specifically, students will be provided with the necessary tools to understand the multifaceted and heteronomous 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 understanding of contemporary artistic practices in their interrelation with other cultural production, museum and exhibition system. The students will hopefully make good use of the methodology 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 various artistic practices 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 to navigate through the various artistic practices and historical-critical perspectives on a global scale. • <i>Capacities to continue learning</i> <ul style="list-style-type: none"> ○ During the course, methods will be suggested to develop individual learning skills to further investigate the topics covered.
Syllabus	
Content knowledge	Space where heterogeneous material is collected and systematized, valuable repository of documents, as well as metaphor for renewed critical writing, the archive is at the heart of the system of contemporary art. In various forms and shapes, the archive has recently piqued the interest of artists, theorists, and even institutions, who have acquired entire individual or group archives for their museum holdings. Recently, the renewed focus on the archive has enriched an already substantial literature that, in the early 2000s, was investigating the archival turn in art and criticism marked, for Hal Foster, by an archival impulse. Whether according to Enwezor's mapping grouping all the artists who use the photographic document as a primary medium of art, or even an obsession, the archive is one of contemporary culture most paradigmatic item (Ernst van Alphen). Recently, Cristina Baldacci has offered a complex treatment of inventory, taxonomic, encyclopedic, itemized practices. Combining seminar classes and frontal teaching, this course will cover art from the XX century with a focus on the artists' archival practice as well as on curatorship as operational model aimed at expanding the archive.
Texts and readings	C. Baldacci, <i>Archivi impossibili, un'ossessione dell'arte contemporanea</i> , Johan & Levi, Cremona 2016; M. Maiorino, M.G. Mancini, F. Zanella, <i>Archivi esposti. Teoria e pratica dell'arte contemporanea</i> , Quodlibet 2016; e una dispensa prodotta dal docente con alcuni dei saggi più interessanti sull'argomento tra cui: H. Foster, <i>An Archival Impulse</i> , «October», vol. 110, Fall 2004, pp. 3-22; O. Enwezor (a cura di), <i>Archival Document in Contemporary Art</i> , cat. mostra (New York, The International Center of Photography, 18 giugno 2008); M. Scotini, Introduzione, in <i>L'inarchiviabile, L'archivio contro la storia</i> , Meltemi 2008.
Notes, additional materials	
Repository	Course materials will be available in the Teams channel "Ricevimento student MGM" accessible at https://teams.microsoft.com/l/team/19%3aa0c02d4c1f4b4328bb613c91d3140a71%40thread.tacv2/conversations?groupId=8fd6-4fca-943f-35fdeec79898&tenantId=c6328dc3-afdf-40ce-846d-326eead86d49

Assessment	
Assessment methods	<p>To ensure that students have met the course learning objectives, the final examination consists of an oral exam to assess students' familiarity with the topics covered in the course and the literature listed in the bibliography, which 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 via the Esse3 platform for the exam two days in advance via the same platform. Therefore, it is important to ensure that the student is always active.</p>
Assessment criteria	<p>The student must be familiar with the course topics and be able to contextualize historically and critically the various artistic currents studied; and be able to analyze the works of art, describing their formal, stylistic, and iconographic characteristics. The ability to discuss the program's contents not in a mnemonic manner, but by establishing connections between different works of art and artists, using the bibliographical insights suggested, will be positively assessed. The use of specific language, specialized vocabulary, clarity in exposition, and the ability to cite facts, experiences, works, and historical contexts will also be evaluated. Autonomy in developing a personal interpretation 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 trends of art adopting the archive as an operative model (I), art criticism using archive to deconstruct content (II), and curatorship and exhibition theories that have found their operative model in the archive. Each question will assess topic knowledge, critical-theoretical understanding of the contexts, command of the specialized language, interpretive skills, and the ability to apply the methodology studied to new topics. An exam in which the student discusses course topics superficially, without precise references and without reconstructing their historical-critical context, or who describes themselves without using specialized language, and confuses the chronology of the topics covered or who cannot underlie and substantiate them, will be graded as failed. An exam in which the student describes correctly and in a clear manner the topics covered and the information contained in the secondary literature listed in the bibliography, with precise 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 methodology studied in an original way, will be graded as good (grade 22-24). An exam in which the student discusses the topics covered, uses a specialized language, and demonstrates to navigate across topics, will be graded as very good (grade 25-27). An exam in which the student demonstrates a systematic engagement with the course materials, makes precise references to the contexts learned to the research context using a clear, accurate, and specific language, and can also integrate the information acquired applying knowledge gained during the course and developing information acquired independently, will be graded as excellent (28-30). <i>Lode</i> ("with honors") will be awarded to students who can engage with the course materials and apply knowledge gained during the course and developing information acquired independently.</p>
Further information	