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| SCHOOL | Painting, Scenography, Art Education for Museums, Decoration, Sculpture |
| ACADEMIC YEAR | THREE-YEAR PROGRAM II - 2025/2026 |
| SUBJECT | 1732 Storia dell'arte contemporanea I |
| TYPE OF SUBJECT | Theoretical |
| NUMBER OF HOURS PER LESSON | 3 |
| NUMBER OF ECTS CREDITS | 6 |
| DISTRIBUTION OVER THE ACADEMIC YEAR | I SEMESTER |

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

For the academic year 2025-26, the course it shares the program with "History of Contemporary Art A", the program of which is therefore provided below. The course aims to provide students with a solid foundation in contemporary art history and the essential critical, methodological, and interpretative tools required to understand the linguistic horizon of a work and to consciously contextualize it within the vast and diverse contemporary landscape, through a comparative analysis of the principal historical and artistic movements of the past century and a half.

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| Knowledge and understanding | Upon completion of the course, students are expected to acquire, through their participation in the course and individual study of the proposed bibliography, a solid foundational understanding of contemporary art history, encompassing historical, theoretical, and technical aspects, as well as aesthetic, cultural, and communicative dimensions. They will also comprehend the underlying motivations of the primary issues at stake and the interconnections between the key figures and artistic phenomena of the chronological period under consideration. |
| Applying knowledge and understanding | Upon completion of the course, students are expected to apply their acquired knowledge of historical contexts and the 'operating mechanisms' of contemporary art history. This will enable them to contextualize artists, works, and movements, even those not specifically addressed in class or the bibliography, and to apply their skills in their chosen profession. |
| Making judgements | Students are expected to acquire the ability to evaluate and select, in a conscious and autonomous manner, the most useful artistic models and references within the historical-artistic context under consideration, for the purpose of developing their own personality as a creative individual and/or a professional in cultural mediation. |
| Communication skills | Students are required to demonstrate the ability to articulate their knowledge in a clear, logical, and structured manner, taking into account the characteristics of the audience. |
| Learning skills | Upon completion of the course, through the acquisition of essential critical, methodological, and interpretative tools for the comparative analysis of historical and artistic phenomena (with particular emphasis on the contemporary era), students are expected to develop the capability to study and learn independently. |

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| CONTENTS | <p>Following a methodological introduction to the discipline, the course will examine the principal episodes of contemporary art history from the latter half of the 19th century to the 1970s. For clarity, these episodes will be presented in a chronological sequence, while also being consistently interrelated both synchronously and diachronically. - Introduction to the course: the challenging pursuit of autonomy within the discipline; elements of methodological continuity and discontinuity in the study of past art; the periodization of contemporary art; and the question of whether 'contemporary' should be considered a genre. - Realism: challenges in defining the term, Realism in Europe, Gustave Courbet - Impressionism: the sources of Impressionism (Romanticism, the Barbizon School, Courbet, Edouard Manet, 'painter of modern life', Boudin, Japanese prints, the issue of photography, optics, and industrial colors); Impressionism; Claude Monet - Post-Impressionism: origins and limitations of the definition; Georges Seurat and Pointillism: 'post-impressionism' from a scientific perspective; Paul Cézanne: 'post-impressionism' from an intellectual and 'consciousness' perspective; Paul Gauguin: 'post-impressionism' from an internalizing, primitivist, and synthetic perspective; Vincent Van Gogh: 'post-impressionism' from an existential and expressionist perspective; Henri Rousseau 'the Customs Officer': 'post-impressionism' from a naïve perspective. - Expressionism: What is Expressionism?; Continuity and Contrast between Impressionism and Expressionism; The Foundations of Expressionism: Gauguin, Van Gogh, Ensor, Munch; Die Brücke and Ernst Ludwig Kirchner; The Fauves and Henri Matisse, Brücke vs. Fauves - Cubism: the foundations of Cubism (the intellectualism of Cézanne and Seurat, primitivism and 'African sculpture', the Customs Officer Rousseau); Pablo Picasso: the blue and rose periods; the evolution towards Cubism: Picasso 1906-1907 and their influence on Braque; Picasso, Braque, and 'Analytical Cubism'; the 'Salon Cubists'; 'Synthetic Cubism'; a new horizon between technique and reality: papier collé and collage; 'Orphic Cubism'; Pablo Picasso subsequent to Cubism - Futurism: An Introduction to Futurism; 1910-1916: Futurist Painters and Sculptors; Umberto Boccioni; Giacomo Balla; A Futurist World: The 'Futurist Reconstruction of the Universe' - Abstractionism: Introduction: When can we refer to 'abstraction?'; the foundations of abstract art; 1910-1915: the development and 'birth' of abstract art; Wassily Kandinsky; 'De Stijl' and Piet Mondrian - Metaphysics and Dadaism: Metaphysics and Giorgio de Chirico; Dadaism across Zurich, New York, Berlin, Paris, Cologne, and Hanover; Kurt Schwitters; Marcel Duchamp - 'Informalism': the universe of 'Informalism'; Abstract Expressionism: Action Painting and Jackson Pollock, Color Field Painting and Mark Rothko; European Informalism: 'material', 'sign-gestural', and 'tachiste' Informalism; Alberto Burri; Lucio Fontana - Neo-Dadaism: John Cage, Allan Kaprow, and the emergence of the happening; New Dada and Robert Rauschenberg; Nouveau Réalisme and Yves Klein - Pop Art: the universe of Pop Art; Pop Art in England, Pop Art in the United States: the premises; Pop Art in the United States; Andy Warhol - Conceptual Art, Land Art, and Performance Art: Conceptual Art and Joseph Kosuth; Land Art and Christo and Jeanne-Claude; Performance Art and Joseph Beuys</p> |
| ADOPTED METHODOLOGY | <p>[X] In Person The course, which is structured around lectures utilizing specially produced digital materials and includes seminar sessions designed to facilitate active and critical engagement between the instructor and students, will be conducted in person.</p> |
| ASSESSMENT METHODS | <p>The examination will be conducted orally and will aim to assess the student's knowledge, understanding, and ability to apply this knowledge, as well as their independent judgment, communication skills, and learning capacity, in accordance with the guidelines proposed by the 'Dublin Descriptors'. During the interview, the following will be addressed: open-ended questions of general interest (pertaining to movements, trends, issues, etc.), open-ended questions regarding a single artist of particular significance, and the recognition of works (with dating and commentary) related to the themes and images examined in class and/or in the volumes listed in the bibliography, thereby comprehensively covering the entire chronology under consideration. Furthermore, the ability to discern diachronic and synchronic connections between movements, protagonists, and episodes in contemporary art history will be assessed; this capability is particularly essential for attaining an excellent evaluation.</p> |