# Systems for management of contemporary art

## Prof. Ginevra Addis

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to introduce the key elements forming the complex system of contemporary art, including its current trends, with a focus on its interrelations and functioning. In particular, it will be based on *case studies* on the actors that manage the contemporary art system, *assignments*, and *class presentations*, that will help students develop their managerial skills. Finally, the course will focus on the role played by international organisations, the influence of globalisation, and the importance of sustainability for the *management*.

***COURSE CONTENT***

General features and organisation of the contemporary art system; the most relevant aspects concerning its market; systems, subsystems, and general overview.

Museum *management*: leadership, communication, dilemmas; the budget of a museum. The use of *digital museum resources*: websites and visitors. The relationship between the museum and the public: the *engaging museum*. The role of *education* within museums (focus on *digital education*, conceivedas a catalyst for the transformation of museums).

The evolution of collection and the *management* of a (public or private) collection in the institutionalisation of an artist or an artistic movement.

The international *contemporary art galleries system* (with a focus on Italy), and the *management* of a gallery.

The artist *management*: the relationship between artists and (private or public) institutions, and between artists and collectors. What do artists look for? The effect of globalisation on their institutionalisation. *Crypto Art*, *NFT,* Digital Art.

The *management* of an exhibition. The learning path and the *skills* of a curator. The difference between curators and managers. The key role of sustainability in the 21st century *contemporary art management*, and the importance of neurosciences (focus on neuroesthetics).

The creation and the *management* of a communication plan for an art exhibition: press release, brochures, flyers, leaflets, and the relationship with mass media.

The *management* of sponsors and the role of sponsorship activities in the contemporary art system.

The *management* of educational activities inside non-profit organisations, private foundations, and national and international museums.

*The role played by international organisations in the institutionalisation of artists*. The influence of international cultural policies.

***READING LIST***

Mandatory texts:

A. Zorloni, *L’economia dell’arte contemporanea. Mercati strategie e star system*, Milano, FrancoAngeli, 2017.

H.U. Obrist, *Fare una mostra,* UTET, Torino, 2018.

or:

A. Zorloni, *L’economia dell’arte contemporanea. Mercati strategie e star system*, Milano, FrancoAngeli, 2017.

S. Brunetti, A. Tolve, *Il sistema degli artisti: collezione, conservazione, cura e didattica nella pratica artistica contemporanea*, Mimesis, Udine, Milano, 2019.

In addition to the mandatory texts, an in-depth essay chosen from the following:

C. Bertola, *Curare l’arte,* Electa, Milano, 2008.

F. Bonami, *Curator. Autobiografia di un mestiere misterioso,* Marsilio, Venezia, 2014.

S. Zuliani, *Esposizioni: emergenze della critica d’arte contemporanea*, Bruno Mondadori, Milano, 2012.

A. Vettese, *L’Arte contemporanea*, Il Mulino, Bologna, 2017.

M. Passaro, *Artisti in fuga da Hitler. L’esilio americano delle avanguardie europee*, Il Mulino, Bologna, 2018.

M. Dantini, *Arte e sfera pubblica,* Donzelli Editore, Roma, 2016.

H. S. Becker, *I mondi dell’arte*, Il Mulino, Bologna, 2004.

V. Falletti, M. Maggi, *I musei*, Il Mulino, Bologna, 2012.

G. Di Genova, *Interventi ed erratiche esplorazioni sull’arte: la dialettica del mestiere di un critico,* Gangemi, Roma, 2018.

C. Cappelletto, *Neuroestetica. L’arte del cervello*, Editori Laterza, Roma-Bari, 2014.

R. Colantonio, *Art sponsor: la sponsorizzazione dell’arte contemporanea,* Lemme edizioni, Napoli, 2016.

V. Bucchetti, *Progetto e culture visive: elementi per il design della comunicazione,* Franco Angeli, Milano, 2018.

A.A.V.V., *Macro. Nuove acquisizioni. Due anni di crescita della collezione,* Charta, Milano, 2005.

L. Pilotti, *Conoscere l’arte per conoscere: marketing,* *identità e creatività delle risorse culturali verso ecologie del valore per la sostenibilità*, Cedam, Padova, 2003.

L. Casini-E. Pellegrini, *Donare allo Stato: mecenatismo privato e raccolte pubbliche dall’unità d’Italia al 21. secolo,* Il Mulino, Bologna, 2018.

L. Casini, *La globalizzazione dei beni culturali,* Il Mulino, Bologna, 2010.

F. Donato-A.M. Visser Travagli, *Il museo oltre la crisi: dialogo tra museologia e management,* Electa Mondadori, Milano, 2010.

F. Isman, *L’Italia dell’arte venduta. Collezioni disperse,* *capolavori fuggiti*, il Mulino, Bologna, 2017.

A.A.V.V., *Guida ai luoghi dell’arte contemporanea*, Mondadori Electa, Milano, 2009.

C. Zampetti Egidi, *Guida al mercato dell’arte moderna e contemporanea,* Skira, Milano, 2014.

***TEACHING METHOD***

Interactive lectures and meetings with subject matter experts; individual and group presentations. Non-attending students will have to collect all the teaching material (including slides) and develop at least two of the projects proposed in class, in order to acquire the key concepts of the management of the contemporary art system.

***ASSESSMENT METHOD AND CRITERIA***

Written exam structured as follows: part on general contents (three questions - one of which on the chosen essay) - 40% of the grade; a 3-page paper that develops a contemporary art project of your choice according to the method indicated in class - 30% of the grade; participation in the classroom will finally make up 30% of the final assessment which will take into account both the skills acquired and the skills developed through class work.

***NOTES AND PREREQUISITES***

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG, or on the Faculty notice board.