# Systems for the Management of Contemporary Art

## Prof. Federica Boragina; Prof. Massimo Navona

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

The course, held jointly by the two lecturers, aims to guide students towards the acquisition of the main elements, in terms of knowledge and evaluation, of the complex system of contemporary art, including the current trends, with particular reference to its interrelationships and functioning. The course aims to provide an exhaustive portrait of the main players involved and the places where the contemporary art system is organised, analysing their roles, specificities, competences, and management models, and tracing historical profiles, also through *case studies* and *in-class presentations*.

***COURSE CONTENT***

**The contemporary art system.** Course presentation.Historical survey of the origins and the evolution of the art system. The main actors and locations.

**The Museum**. Roles and professionalism. The *management* of a museum. Collection management and temporary events. The container-content relationship: the architecture of the contemporary era. The relationship with the public. The use of *digital museum resources*: The role of *education* in museums. Museum associations. Case study: the MUDEC.

**The artists: ‘Sognatori + iva’ (‘Dreamers + VAT’).** Training and creative identity. The dialogue with galleries, collectors, and curators. The definition of the economic value of a work of art and its gradual growth in the market. The role of communication and social media in the success of an artist. Artist-run spaces. Case studies based on specific figures (e.g. Cattelan, Bansky etc.).

**Collecting**. Historical analysis through some case studies of collecting in the second half of the 20th century. The criteria for the selection of works. The role of the art-advisor. The work of art as an economic investment. Collecting as a cultural mission. The *management* of a collection. Contemporary art foundations. Opening a collection to the public.

**The galleries**. A short historical journey to outline the crucial role played by certain galleries. The structure and organisation chart of an art gallery. Forms of administration and *management*. The participation to trade fairs. The dialogue with collectors and institutions. The relationship with artists. Mapping the main contemporary art galleries in Italy. Focus on some case studies (Massimo De Carlo, Galleria Continua).

**The art market and auction houses.** The major auction houses controlling the world market, the purchasing procedures, and the price structure. Investment in art as a delicate and complex operation: understanding the market and its economic mechanisms. The work of art as social and economic status. The Italian Sales phenomenon, an appointment with Italian art worldwide.

**Exhibitions**. International exhibitions (Biennale di Venezia, Documenta, Manifesta). Temporary exhibitions. The design, planning, and realisation of an exhibition. Professionalism and expertise. The *location* and the dialogue with institutions. The business plan and sustainability of an exhibition. Communication, events, and sponsors. Targets and teaching.

**Art publishing.** The publishing house: structure, roles, professionalism. Publishing formats (essay, artists’ books, exhibition catalogues, catalogues raisonnés, ephemera). Library galleries. Collector's editions and artist's multiples. Focus on the exhibition catalogue. The business plan for a book. Distribution and circulation. Museum Bookshops. Merchandising. Case study: Franco Maria Ricci.

**The digital in the contemporary art system.** Computer Art. Digital Renaissance. NFTs. The creation of a work of art and artificial intelligence. Authorship and originality in the digital field. The communication of art through social networks. Art influencers.

***READING LIST***

Compulsory readings

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

F. POLI, *Il sistema dell’arte contemporanea*, Laterza, Bari, 2011

In addition to the two compulsory readings, students will have to choose an in-depth essay from the following list:

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

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

F. Bonami, *Lo potevo fare anche io. Perché l’arte contemporanea è davvero contemporanea,* Mondadori, Milano 2017

N. borrelli, P. davis, R. dal Santo, *Ecomuseums and Climate Change*, Ledizione Press, Milano, 2022.

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

B. Buscaroli, B. Bandini, *Le 100 mostre che sconvolsero il mondo*, 24 ORE Cultura, Milano 2018

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.

R. Colantonio, *Art sponsorship: the sponsorship of contemporary art,* Lemme edizioni, Napoli, 2016.

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

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

G. Di Genova, *Interventions and erratic explorations on art: the dialectic of a critic's craft,* Gangemi, Roma, 2018.

r. gavarro, *L’arte senza l’arte. Mutamente della realtà analogicodigitale.* Maretti, Imola 2020

N.Heinich, *Il paradigma dell’arte contemporanea*. *Strutture di una rivoluzione artistica*, Johan & Levi, Milano 2022

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

c. paolino, *Le corporate collection in Italia,* Il Mulino, Bologna 2019

F. POLI, *Il sistema dell’arte contemporanea*, Laterza, Bari, 2011

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

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

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

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

***TEACHING METHOD***

Frontal lectures with the involvement of subject-matter experts. Non-attending students will have to get the teaching material (including the slides) and submit two essays of their choice from the list of optional readings.

***ASSESSMENT METHOD AND CRITERIA***

The assessment will consist of an oral exam, to be taken with either of the two lecturers.

***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.