History of Contemporary Art

Prof. Francesco Tedeschi; Prof. Elena Di Raddo

Module 1: *Prof. Elena Di Raddo*

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

The course aims to provide students with the tools required for studying this subject matter. By its intrinsic nature, the subject of this course enables students to explore developments and changes in contemporary art from a historical and issues-based perspective which encompasses the whole field of contemporary art, shedding light on its links with culture and society through various exemplary case studies.

At the end of the course, students will be familiar with the main artists, movements and artistic groups active between the end of the 19th century and the present. They will also be able to interpret, analyse and comment on works of art, contextualising them within their respective periods.

***COURSE CONTENT***

The course aims to introduce students to some of the issues related to the subject matter, with a particular focus on chronology, issues of methodology and the typology of works of art on the contemporary scene (from Post-impressionism to the latest trends).

The course will provide a brief historical overview through the analysis of moments and key topics that have marked the most significant stages of art from the second half of the Nineteenth century until today. The course will therefore explore through a critical approach and an in-depth methodological study only some trends and the most important artists that characterised the end of the 19th century, the 20th and the 21st century.

Special attention will be given to the definition of the concept of “modernity” through an in-depth study of the historical avant-garde movements and their development in the contemporary world.

***READING LIST***

One of the following textbooks on the history of contemporary art:

P. De Vecchi-E. Cerchiari, *Dal postimpressionismo al Postmoderno* (second book), Bompiani (latest edition).

Or

G. Dorfles-A. Vettese*,* ed., *Arte 3 Artisti, opere e temi*, Atlas editore, latest edition.

 The examination will be completed by a reading of any of the books posted on the“*Materiali*” page on the Blackboard platform.

 For further study:

H. Foster-R. Krauss-Y.A. Bois-B. Buchloc, *Arte dal Novecento.* *Modernismo, Antimodernismo, Postmodernismo*, Zanichelli, Bologna, 2006.

***TEACHING METHOD***

Lectures with visual aids. Use of the Blackboard online platform as a teaching aid.

There will also be exercises throughout the year with supervised visits to exhibitions and museums, which are particularly recommended for those students who have never previously studied the subject.

***ASSESSMENT METHOD AND CRITERIA***

 To show they have achieved the course targets, students will sit an examination based on recognising and analysing one or more works of art and setting them in their context. This test may take the form of a written examination planned to be held at the end of the first semester and completed by an oral examination during which students will read their chosen book. Alternatively both parts may also be taken as oral tests during official examination sessions, either on the same date or different dates.

***NOTES AND PREREQUISITES***

As it is introductory in nature, the course has no prerequisites in terms of content. Nevertheless, students are expected to demonstrate intellectual curiosity about and an interest in the subject. We recommend students to have basic, textbook-level knowledge of the history of contemporary art.

 Students taking the 12 ECTS History of Contemporary Art course must sit this exam before taking Module 2, the single-subject section taught by Prof. Francesco Tedeschi.

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.

Module 2: Prof. Francesco Tedeschi

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

The course aims to help students expand their knowledge on the history of contemporary art through single-subject sections, conceived as an opportunity to use methodological learning in the advanced study of the subject. It aims to provide a better understanding of the stylistic traits and the poetical reasons that motivate contemporary artistic research, starting from the works of the pre-eminent figures and the trends under analysis, and considering the events related to art, especially during the 20th century, in the cultural context in which they emerged and from an interdisciplinary perspective.

***COURSE CONTENT***

The course will focus on a single subject: ***“Making paintings”.*** ***Painting* *as an analytical practice: New forms of abstraction in the art of the 1960s and 1970s*** and will cover the contexts and artists which, between the establishment of monochrome to the theoretical elaboration of artistic practice linked to painting, led to the development of new forms of painting, alternative and complementary to positions aimed at overcoming painting in the avant-garde of the period. The artists to be examined include: the Americans Newman, Reinhardt, Stella, Louis, Noland, Martin, Kelly, Ryman, Johns, the Italians Manzoni, Schifano, Accardi, Burri, Fontana, Castellani, Dorazio, Morales, Verna, Arico, and the French groups Support-Surface and BMPT (Buren Mosset Parmentier Toroni).

Notes: For undergraduate students, the single-subject course held in semester 2 can be considered as the last part of the annual teaching History of contemporary art, in combination with the general course held by Prof. Elena Di Raddo. In order to be admitted to the final exam of the single-subject course, students will have to attend the lectures and pass the exam of the general course.

Students on the Modern Philology masters course and the Economics and Management of Cultural Heritage masters course may choose either of the two semester-long courses, in agreement with the lecturer.

For students on the LM in Art History, there will be a seminar in semester 2 dedicated to the critical debate related to the topics covered in lectures.

***READING LIST***

*Semester 2**(****“Making paintings”.******Painting as an analytical practice: New forms of abstraction in the art of the 1960s and 1970s):***

A specific reading list, taking into account the numerous historical and critical contributions to this subject, will be selected and made available during the lectures.

For a framework of critical themes and artists:

F. Menna, *La linea analitica dell’arte moderna. Le figure e le icone*, Einaudi, Torino, 1975 (e edizioni successive).

F. Menna, *La nuova pittura*, in *L’Arte Moderna*, Fratelli Fabbri Editori, Milano, 1975, vol. 14, pp. 161-192 e F. Menna, *Le correnti pittoriche non oggettive degli anni Sessanta*, in L’Arte Moderna, cit., vol. 15, pp. 97-128.

*Un’idea di pittura. Astrazione analitica in Italia 1972-1976*, a cura di F. Belloni, V. Gransinigh, Casa Cavazzini. Museo d’Arte Moderna e Contemporanea, Udine, 2015.

F. Fergonzi, *Una nuova superficie. Jasper Johns e gli artisti italiani 1958-1966*, Electa, Milano, 2019

Further information on the reading list (that will be different for graduate and undergraduate students) will be made available during the course.

***TEACHING METHOD***

The lectures will be based on the projection and analysis of the works of the artists examined in class, considered in their essential theoretical, critical, and documentary context. All the teaching material presented in class will be made available on Blackboard.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam that will take place according to the official exam calendar. During the exam, based on the images viewed in class and relative content, students will be assessed on their knowledge of the artists and works in question, as well as their capacity for critical thinking and reflecting on the underlying, context-related themes explored on the course.

***NOTES AND PREREQUISITES***

*Prerequisites*

As this is an advanced course, students require textbook-level knowledge of contemporary art history encompassing the whole of the 19th and 20th centuries, enhanced by courses attended on their undergraduate programme or by attending the general History of Contemporary Art course as this one. Any gaps in their knowledge will be verified in lectures and remedied by means of tailored interventions agreed with the lecturer.

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.