



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Fisica e Chimica - Emilio Segrè		
<b>ACADEMIC YEAR</b>	2018/2019		
<b>MASTER'S DEGREE (MSC)</b>	CULTURAL HERITAGE CONSERVATION AND RESTORATION		
<b>SUBJECT</b>	HISTORY OF CONTEMPORARY ART		
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	B		
<b>AMBIT</b>	50685-Beni culturali		
<b>CODE</b>	06813		
<b>SCIENTIFIC SECTOR(S)</b>	L-ART/03		
<b>HEAD PROFESSOR(S)</b>	COSTANZO CRISTINA	Ricercatore a tempo determinato	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>			
<b>CREDITS</b>	6		
<b>INDIVIDUAL STUDY (Hrs)</b>	102		
<b>COURSE ACTIVITY (Hrs)</b>	48		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>	HISTORY OF CONTEMPORARY ART - ADVANCED COURSE - Corso: HISTORY OF ART HISTORY OF CONTEMPORARY ART - ADVANCED COURSE - Corso: STORIA DELL'ARTE		
<b>YEAR</b>	4		
<b>TERM (SEMESTER)</b>	1° semester		
<b>ATTENDANCE</b>	Not mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<b>COSTANZO CRISTINA</b> Friday 10:00 13:00 Dipartimento Culture e Società, Ed. 15, III piano, studio 301 oppure in modalità telematica - piattaforma teams. Si prega di prenotare tramite portale. E' possibile concordare ulteriori incontri scrivendo all'indirizzo email: cristina.costanzo@unipa.it		

DOCENTE: Prof.ssa CRISTINA COSTANZO

<b>PREREQUISITES</b>	To distinguish the works of art. Recognize techniques. Knowledge of the history of the cultural phenomena of contemporary art.
<b>LEARNING OUTCOMES</b>	<p><b>KNOWLEDGE AND UNDERSTANDING</b> The course is structured so that the student, after completing their studies, demonstrate competency of both historical, methodological, for the purpose of research and interpretation of artistic production in contemporary age.</p> <p><b>APPLYING KNOWLEDGE AND UNDERSTANDING</b> Students, at the end of the course, they should possess the ability to apply their knowledge to understanding and skills in solving problems related to the reading and interpretation of works of art produced in Italy from the ninth to the eighteenth century. These skills are developed through seminars, personal study, lectures.</p> <p><b>MAKING JUDGMENTS</b> It is hoped the ability of the student, at the end of the course of study, to integrate knowledge in order to inform judgments that, in addition to reflection on the proposed artistic themes, can also arise in the context of geographical and chronological iconographic themes relevant to the matter.</p> <p><b>COMMUNICATION SKILLS</b> The student, at the end of the course, will have to prove to communicate clearly and unambiguously conclusions reached, with the correct verbal description of a work of art, the cultural milieu and the reasons underpinning these such as the client or the iconological interpretation, to specialists in art-historical context and not specialists, thus being able to move from one communicative register, verbal or written, to another.</p> <p><b>LEARNING ABILITY</b> Training during the course will not be considered the point of arrival, but only the set of tools and information that will enable further studies in the field in a personal and independent. Therefore, the student at the end of the course must be able to independently conduct an original scientific research, identifying the primary and secondary sources, knowing how to use the correct cognition and after the proper weight of each</p>
<b>ASSESSMENT METHODS</b>	<p>The short text consisting in the application of aspects of the discipline, such as the iconographic recognition and reading of the stylistic code. The methodology of short text processing will be discussed in the lectures will be held at the end of the same lessons and will be subject to final evaluation.</p> <p>The final exam will be oral and will consist of an interview in which the candidate must answer at least three questions, in order to check that you have skills and disciplinary knowledge provided by the course; the assessment will be expressed in thirtieths. The overall final assessment at the oral examination will be obtained from the analysis of the following indicators:</p> <ul style="list-style-type: none"><li>- Fairness and properties in the use of technical language related to discipline (up to 10/30)</li><li>- The required knowledge correct and complete exposure (up to 10/30)</li><li>- Contextualization and reading iconographic work of art (up to 10/30)</li></ul> <p>The evaluation will be formulated as follows:</p> <ol style="list-style-type: none"><li>1) Basic knowledge of the topics covered and limited ability to elaborate acquired knowledge, correlation with specific aspects of Contemporary Art history. Sufficient ability to analyze the topics presented. Limited autonomy for judging and showing the procedures followed (rating 18-21)</li><li>2) Good knowledge of the topics covered and good skills in compiling the acquired knowledge, correlating with specific application aspects Contemporary Art history. Good ability to analyze the topics presented. Good autonomy for judging and showing the procedures followed (rating 22-24)</li><li>3) Extensive knowledge of the topics covered and more than good skills in the processing of acquired knowledge, correlation with specific aspects of Contemporary Art history. Good analysis of the arguments presented. Autonomy of judgment and exposure of the procedures followed more than good (rating 25-27).</li><li>4) Excellent knowledge of the topics covered, excellent skills in compiling the acquired knowledge, correlation with specific aspects of Contemporary Art history, other than those of teaching. Excellent ability to analyze the phenomena presented. Excellent autonomy for judging and showing the procedures followed (rating 28-30)</li><li>5) Excellent knowledge of the topics covered, excellent ability to compile acquired knowledge, correlation with specific aspects Contemporary Art history, other than those of teaching. Excellent ability to analyze the phenomena presented. Excellent autonomy for judging and showing the procedures followed (vote 30 and praise).</li></ol>
<b>EDUCATIONAL OBJECTIVES</b>	Connect the artwork's interpretation with other fields such as art, literature and philosophy;

	<ul style="list-style-type: none"> <li>• Identify the historical and cultural artwork's coordinates and understand the specific aspects concerning the technical, the state of conservation, iconography, style and types;</li> <li>• Recognize how artists use and modify traditions, representation and spatial organization, artistic languages;</li> <li>• Identify the meanings and the messages of the artworks focusing on the individual contribution, the poetic and the artist's culture; the artwork's historical and social context and the possible relationship with the client; the artwork's destination and fruition in reference to the changes in the environment;</li> <li>• Understand the problems concerning the fruition of artwork over time and the evolution of the judgment on the works and artists;</li> <li>• Know the main analysis methods of the works of art and the artists developed in twentieth and twenty-first century</li> <li>• Have an adequate technical and critical lexicon in its definitions and general formulations and specifications.</li> </ul>
<b>TEACHING METHODS</b>	Lessons.
<b>SUGGESTED BIBLIOGRAPHY</b>	<ul style="list-style-type: none"> <li>- G. Dorfles, F. Laurocci, A. Vettese, Storia dell'arte. L'Ottocento, Atlas, vol. 3-4 e G. Dorfles, A. Vettese, Arti Visive. Il Novecento. Protagonisti e Movimenti, voll. 3A-3B, Atlas, Bergamo 2003</li> <li>- G.C. Argan, Storia dell'arte italiana. L'Ottocento, Sansoni, Milano 2008 e G.C. Argan, Storia dell'Arte Italiana. L'Arte Moderna. Il Novecento, Sansoni, Milano 2008</li> <li>- R. Krauss, Passaggi. Storia della scultura da Rodin alla Land Art, Bruno Mondadori, Milano 1998 (ed edizioni successive);</li> <li>- Arte Contemporanea. Le ricerche internazionali dalla fine degli anni '50 ad oggi, a cura di F. Poli, Electa 2003</li> <li>- J. Kastner, Land Art and Environmental Art, Phaidon, Londra 2004;</li> <li>- C.P. Warncke, Picasso 1881-1973, a cura di Ingo F. Walther, Taschen, Colonia 2004;</li> <li>- C. Costanzo, Ettore De Maria Bergler e la Sicilia dei Florio, Silvana Editoriale, Cinisello Balsamo 2015;</li> <li>- H. Foster, Pop Art. Pittura e soggettività' nelle prime opere di Hamilton, Lichtenstein, Warhol, Richter e Rusha, Postmediabooks, Milano 2016.</li> </ul>

## SYLLABUS

Hrs	Frontal teaching
4	From Neoclassicism to Impressionism. Pre-Raphaelites and Art Nouveau.
8	Avant-garde Movements.
4	Art between the Wars.
4	Abstract Expressionism, European Informale.
4	Collecting Contemporary Art: the Guggenheim family.
4	Op-Art, Happening, New Dada, Pop Art
4	Le Neoavanguardia.
4	Post Modern Art; Globalization in Art.
8	Main contemporary art collections of the city: Galleria d'Arte Moderna di Palermo; Palermo Modern Art Gallery; Riso Museum, Sicily Contemporary Art Museum.
4	Iconographic acknowledgments and stylistic readings of particularly significant works