Syllabus

Kursbeschreibung

Titel der Lehrveranstaltung	Geschichte der zeitgenössischen Kunst 2
Code der Lehrveranstaltung	97071
Zusätzlicher Titel der Lehrveranstaltung	
Wissenschaftlich-disziplinärer Bereich	ARTE-01/C
Sprache	Italienisch
Studiengang	Bachelor in Design und Künste - Studienzweig Kunst
Andere Studiengänge (gem. Lehrveranstaltung)	
Dozenten/Dozentinnen	Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Wissensch. Mitarbeiter/Mitarbeiterin	
Semester	Zweites Semester
Studienjahr/e	1st - 2nd
KP	5
Vorlesungsstunden	30
Laboratoriumsstunden	0
Stunden für individuelles Studium	95
Vorgesehene Sprechzeiten	15
Inhaltsangabe	The course addresses theoretical, aesthetic and socio-political positions with reference to the main trends, artists, topics, exhibitions and actions in visual art of the 20th century and contemporary times.
Themen der Lehrveranstaltung	The course Contemporary Art History II focuses on some of the most significant moments in the development of art from the post-

	World War II period onward. After an Introduction devoted to clarifying the fundamental characteristics of the work of art—so as to clearly define the object of our inquiry—the course will proceed by concentrating on three thematic cores, each associated with specific authors and references. 1. Modern Prehistory. Afro, Marini, and Kiefer. Starting from Warburg's and Gombrich's diagnosis of the persistence of the archaic in modern art—and later in the avant-gardes—we will seek to understand what this means when applied to three major moments in contemporary art. In what way does the gesture of Mediterranean lyrical Informal art, as well as Marino Marini's 'Etruscan' sculpture and Kiefer's mystical and tormented relationship with the history of the twentieth century and its tragedies, reactivate—fully contemporaneously—the primordial tension that characterizes the relationship between the archaic sphere of the sacred and the formal measure of its most current ritual reenactments? 2. The Music of Space. From the synesthetic intuitions of Scriabin and Ciurlionis, and later through the troubled partnership between Schönberg and Kandinsky, twentieth-century art has essentially foregrounded the necessity of the original poietic relationship between music and painting. This development found a further point of condensation in attempts to conceive music no longer in temporal but in spatial terms. Pierre Boulez's reflections on smooth and striated space, and even more so Feldman's comparisons of musical compositions to true temporal canvases, are indispensable in this regard. By focusing on Feldman's relationship with Mark Rothko—once again, between music and painting in the conception of the so-called Rothko Chapel in Houston—and on the case of the Philips Pavilion built for the 1958 Brussels World's Fair, which brought together the composer-architect Iannis Xenakis and Le Corbusier, this cluster of issues will be explored in depth. 3. The Exploded Object. Dispositif, Archive, and Paranoia. What characterizes so-called contemporary art, beginning with the genetic moment defined by the extreme epistemic gesture of the objet trouvé, is the shift from the classical pictorial and sculptural dimensions to the novum of installation. Increasingly monumental, immersive, site-specific, and interactive works of art occupy exhibition spaces. An eminent example is the project Monte di

	Pietà presented by Christoph Büchel at the Venetian venue of the Fondazione Prada—an artwork-world in which the accumulation of objects from every era and type—works of art as well as technological instruments and simple everyday things—reaches such a degree of differentiation and quantity, blending storage and archive, museum and cadaster, that it becomes urgent to ask what kind of entity the visitor is confronting. Retracing, from Duchamp's embryonic and dazzling intuitions onward, the crisis of the traditional concept of the work of art, and passing through the pop turn initiated by Warhol, we will attempt to determine what the exploded object is and how it should be understood—an object that seems to bring to completion—and in some respects even exhaust—the destiny of contemporary installation.
Stichwörter	Art Theory, Music, Space, Object, Installation.
Empfohlene Voraussetzungen	To have passed the exam "History of contemporary art 1"
Propädeutische Lehrveranstaltungen	To have passed the exam "History of contemporary art 1" .
Unterrichtsform	Frontal lectures, teaching in presence, collective class discussions.
Anwesenheitspflicht	Attendance not compulsory but recommended.
Spezifische Bildungsziele und erwartete Lernergebnisse	Knowledge and understanding - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in scientific and theoretical subjects. Applying knowledge and understanding - recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of design and to develop them further. Transversal competence and soft skills

	Making judgements - Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those contexts in which they will work professionally in design and/or continue their studies, also considering ethical and social aspects. Communication skills - to professionally communicate and substantiate their own decisions and justify them from a theoretical point of view. Learning skills - have acquired basic knowledge in theoretical subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
Spezifisches Bildungsziel und erwartete Lernergebnisse (zusätzliche Informationen)	
Art der Prüfung	Oral exam.
Bewertungskriterien	The final evaluation is based on the following criteria: - Critical knowledge of the works of art and theoretical work analyzed and discussed in class and listed in the Bibliography (see below): Analysis of the works, knowledge of the theoretical conception, historical details related to the individual work and its context of production. - Knowledge of the material introduced and presented in class by the lecturer (thus the slides presented during class, which will be made available to students on the course's Teams channel); - Thorough knowledge of the texts indicated as mandatory in the Bibliography (see below). The student, in the exam, will have to demonstrate analytical knowledge of the content of the texts and the ability to discuss them in a conceptually autonomous and appropriate manner (reconstruction of the arguments presented in the book and their critical reworking). - It is essential, in order to pass the exam successfully, to express oneself correctly and appropriately, thus demonstrating an

	expository ability that is conceptually and rhetorically up to the standards of a university course. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS "OPT" OR AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Pflichtliteratur	**Bibliography** Below are the references that constitute the **core Bibliography of the course**. In order to take the exam, **students are required to have read** in full **four books of their choice selected from this list**; part of the final oral examination will focus on discussing these texts. It is necessary to choose one text from each of the four thematic groups indicated below. **It is** therefore **not possible** to select two texts from the same theme; if, out of personal interest, one wishes to do so, that is perfectly fine (!), but three additional texts from three other sections must **still** be read. A portion of the final interview will be expressly devoted to discussion of the four selected texts, **whose reading is mandatory in order to successfully pass the exam**. Although reading in the original language is preferable where possible, any unabridged edition, including translations, is acceptable. 1. *Introduction: What Is a Work of Art?* · Adorno, T. W., *Teoria estetica*, a cura di F. Desideri e G. Matteucci, Einaudi, Torino 2009. · Agamben, G., *L'uomo senza contenuto*, Quodlibet, Macerata 2013. · Agamben, G., *Creazione e anarchia. L'opera nell'età della religione capitalistica*, Neri Pozza, Vicenza 2017. · Agamben, G., *Gusto*, Quodlibet, Macerata 2015. · Deleuze, G., *Che cos'è l'atto di creazione?*, a cura di A. Moscati, Cronopio, Napoli 2009.

· Hegel, G. W. F., *Introduzione* a *Estetica* (2 voll.), a cura di N. Merker, Einaudi, Torino 1997.

· Heidegger, M., *L'origine dell'opera d'arte*, in *Sentieri interrotti*, a cura di P. Chiodi, La Nuova Italia, Firenze 1984.

2. *Modern Prehistory. Afro, Marini, and Kiefer*

· Brandi, C., *Afro*, Editalia, Roma 1977.

· Calasso, R., *L'innominabile attuale*, Adelphi, Milano 2017.

· Celan, P., *La verità della poesia. «Il meridiano» e altre prose*, a cura di G. Bevilacqua, Einaudi, Torino 2008.

· Elkins, J., *La pittura cos'è. Un linguaggio alchemico*, a cura di T. Migliore, Mimesis, Milano-Udine 2012.

· Gombrich, E., *La preferenza per il primitivo. Episodi dalla storia del gusto e dell'arte occidentale*, a cura di L. Biasiori, Einaudi, Torino 2023.

· Marini, M., *Sono etrusco. Confessioni e pensieri sull'arte*, a cura di S. Nihlén, I quaderni di via del Vento, Pistoia 2002.

· Lawrence, D. H., *Luoghi etruschi*, tr. it. di L. Gigli, Neri Pozza, Vicenza 2023.

· Kiefer, A., *Passaggi celesti. Interviste*, tr. it. di R. Zuppet, il Saggiatore, Milano 2022.

· Kiefer, A., *L'arte sopravvivrà alle sue rovine*, tr. it. di D. Borca, Feltrinelli, Milano 2018.

· Recalcati, M., *Il seme santo. La poetica di Anselm Kiefer*, Marsilio, Venezia 2026.

· Warburg, A., *Fra antropologia e storia dell'arte. Saggi, conferenze, frammenti*, a cura di M. Ghelardi, Einaudi, Torino 2021.

· Warburg, A., *Il rituale del serpente*, a cura di S. De Laude, Adelphi, Milano 1998.

3. *The Music of Space*

· Boulez, P., *Pensare la musica oggi*, tr. it. di L. Bonino Savarino, Einaudi, Torino 1979.

· Deleuze, G, Guattari, F., il capitolo *14. 1440. Il liscio e lo striato*, in *Mille piani*, tr. it. di G. Passerone, Castelvecchi, Roma 2003, pp. 663-698.

· Feldman, M., *Pensieri verticali*, tr. it. di A. Bottini, Adelphi, Milano 2013.

· Heidegger, M., *L'arte e lo spazio*, a cura di G. Vattimo, il Nuovo Melangolo, Genova 2007.

· Rothko, M., *L'artista e la sua realtà. Filosofie dell'arte*, a cura di Ch. Rothko, Skira, Milano 2007.

· Rothko, M., *Vivere l'arte. Scritti (1934-1969)*, a cura d R. Venturi, Donzelli, Roma 2021.

· Schneider, M., *Pietre che cantano*, tr. it. di A Menduni, SE, Milano 2019.

· Schönberg, A., Kandinskij, V., *Musica e pittura*, a cura di J. Hahl Koch, Abscondita, Milano 2007.

· Varèse, E., *Il suono organizzato*, a cura di L. Hirbour, LIM, Lucca 2006.

· Xenakis, I., *Musica. Architettura*, tr. it. di L. Lionello, G. Secco, A. Varese, Spirali, Milano 2003.

· Xenakis, I., *Universi del suono. Scritti e interventi 1955-1994*, a cura di A. Di Scipio, LIM, Lucca 2003.

4. *The Exploded Object. Dispositif, Archive, and Paranoia.*

· Agamben, G., *Che cos'è un dispositivo?*, Nottetempo, Roma 2006.

· Debord, G., *La società dello spettacolo*, tr. it. di P. Salvadori e F. Vasarri, Baldini & Castoldi, Milano 2006.

· Deleuze, G., *Poscritto sulle società di controllo*, in *Pourparler*, tr. it. di Stefano Verdicchio, Quodlibet, Macerata, pp. 234-241.

· Deleuze, G., *Che cos'è un dispositivo?*, tr. it. di A. Moscati, Cronopio, Napoli 2007.

· Derrida, J., *Mal d'archivio. Un impressione freudiana*, tr. it. di S.

	G. Napoli Filema, Napoli 1996. · Duchamp, M., *Scritti*, tr. it. di M. R. D'Angelo, Abscondita, Milano 2005. · Latour, B., *Non siamo mai stati moderni*, tr. it. di G. Lagomarsino, Elèuthera, Milano 2009. · Gell, A., *Arte e agency. Una teoria antropologica*, a cura di C. Cappelletto, Raffaello Cortina, Milano 2021. · Graeber, D., *Debito. I primi 5000 anni*, tr. it. di L. Larcher e A. Prunetti, il Saggiatore, Milano 2012. · Warhol, A., *La filosofia di Andy Warhol*, tr. it. di C. Medici, Feltrinelli, Milano 2016.
Weiterführende Literatur	Further readings and material will be provided in class.
Weitere Informationen	
Ziele für nachhaltige Entwicklung (SDGs)	Hochwertige Bildung