

Syllabus
Course description

Course title	History of contemporary art 1
Course code	97131
Scientific sector	L-ART/03
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2022/23
Year	1 st (major in Art); 2 nd or 3 rd (major in Design)
Credits	6
Modular	No
Total lecturing hours	30
Total hours of self-study and/ or other individual educational activities	About 120
Attendance	Not compulsory but recommended
Prerequisites	None
Course description	<p><i>The course belongs to the class "di base" in both major in Design and in Art.</i></p> <p>The course aims to trace a broad overview of the avant-garde movements characterizing the revolution that took place in the arts in the early decades of the twentieth century. Specifically, it will focus on four main historical-conceptual framework: (1) Cubism, (2) Futurism, Bauhaus and machine age, (3) Surrealism and (4) Abstraction and Dada. Each teaching unit must not be understood as standing alone and focused on a single topic. Rather, it is a question of complex thematic units that must act as frameworks including a broad and articulated treatment of concepts, artists and works of art that historically interact with each other and with the general subject indicated. During the lesson historical notions of general interest will be provided, biographical notions relating to each author treated, precise conceptual tools to discuss the theories and works called in question, as well as a dense series of images and videos relating to the works taken into consideration.</p>
Specific educational objectives	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired a solid cultural heritage in which technical and media skills are combined with theoretical reflection, a necessary prerequisite for approaching the complex phenomena of today's society with awareness and being prepared to act as active participants. - have acquired the ability to grasp and analyse

	contemporary cultural and social phenomena that characterise design and art.
Lecturer	<p>Marcello Barison Office F5.08, E-mail: marcello.barison@unibz.it, Webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/45127-marcello-barison www.marcellobarison.com</p>
Scientific sector of the lecturer	M-FIL/04
Teaching language	English
Office hours	On Thursday from 14:00 to 16:00. In order to avoid overlapping the exact time of the appointment will be arranged by email: marcello.barison@unibz.it
List of topics covered	<ol style="list-style-type: none"> 1. General Introduction to Avantgarde Movements. 2. Cubism 3. From Futurism to Bauhaus: Technology and Machine Age 4. Surrealism 5. Abstraction and Dada
Teaching format	Mostly frontal lectures but is provided a space for discussion. All lessons will be accompanied by the extensive use of visual resources (videos, images) and specific textual insights. All the material covered in class will be made available on the Teams page of the course.
Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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.

	<p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - To professionally communicate and substantiate their own decisions and justify them from a theoretical point of view. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - Have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - Have acquired basic knowledge in theoretical subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
<p>Assessment</p>	<p>The exam will consist of an oral test that will focus on the entire program of the course and will include the topics covered during the lessons, including all the didactic material analyzed and commented in class (works of art, images, videos, historical-critical references to the different artistic contexts examined, textual passages, etc.). A general knowledge of the topics dealt with in class will also be verified (see the "general reference companions" here below) and the three texts chosen by the student from the <i>Bibliography</i> indicated in the Syllabus will be discussed in detail.</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<ul style="list-style-type: none"> • Knowledge and application skills (topics discussed in the lectures and knowledge of the required texts). • Clarity of answers, mastery of language, skills in critical thinking, ability to summarize in own words, ability to establish relationships between topics.
<p>Required readings</p>	<p>The texts in the following <i>Bibliography</i> can be read in the indicated edition or, if preferable, in the <u>original edition</u> (provided it is complete).</p> <p>The general reference companions are:</p> <ul style="list-style-type: none"> - H. FOSTER, R. KRAUSS, Y.-A. BOIS, B. H. BUCHLOH, D. JOSELIT, <i>Arte dal 1900. Modernismo, antimodernismo,</i>

postmodernismo, a cura di E. Grazioli, Zanichelli, Bologna 2016.

- M. DE MICHELI, *Le avanguardie artistiche del Novecento*, Feltrinelli, Milano 2014.

Of these books, only the parts relating to the topics covered in class should be read in-depth and studied.

To prepare for the exam, the study and in-depth reading of three of the following texts, freely chosen by the student, will also be required:

ON CUBISM

- A. SOFFICI, *Cubismo e futurismo*, Libreria della Voce, Firenze 1914
- A. MALRAUX, *Picasso. Il cranio di ossidiana*, Abscondita, Milano 2012.
- P. PICASSO, *Scritti*, SE, Milano 2017.
- G. APOLLINAIRE, *I pittori cubisti. Meditazioni estetiche*, Abscondita, Milano 2012.
- M. LEIRIS, *Il pittore e la modella. Scritti su Picasso*, Abscondita, Milano 2012.

FROM FUTURISM TO BAUHAUS: TECHNOLOGY AND MACHINE AGE

- F. LÉGER, *Funzioni della pittura*, Abscondita, Milano 2005.
- U. BOCCIONI, *Pittura e scultura futuriste*, Abscondita, Milano 2006.
- U. BOCCIONI, *Scritti sull'arte*, Mimesis, Milano-Udine 2011.
- G. C. ARGAN, *Walter Gropius e la Bauhaus*, Abscondita, Milano 2021.
- N. FOX WEBER, *Bauhaus. Vita e arte di sei maestri del modernismo*, il Saggiatore, Milano 2019.
- P. KLEE, *Teoria della forma e della figurazione*, Vol. 1, *Il pensiero immaginale*, Mimesis, Milano-Udine 2009.
- P. KLEE, *Teoria della forma e della figurazione*, Vol. 2, *Storia naturale infinita*, Mimesis, Milano-Udine 2010.
- E. JÜNGER, *L'Operaio. Dominio e forma*, Guanda, Parma 2021.

SURREALISM

- A. BRETON, *Manifesti del Surrealismo*, Einaudi, Torino 2003.
- R. MAGRITTE, *Scritti* (2 voll.), Abscondita, Milano 2010 e 2018.
- A. SCHWARTZ, *I surrealisti*, Mazzotta, Milano 1989.
- M. FOUCAULT, *Questo non è una pipa*, SE, Milano

	<p>1997.</p> <p style="text-align: center;">ABSTRACTION AND DADA</p> <ul style="list-style-type: none"> - V. KANDINSKIJ, <i>Lo spirituale nell'arte</i>, SE, Milano 2005. - V. KANDINSKIJ, <i>Punto, linea, superficie</i>, Adelphi, Milano 2021. - K. MALEVIČ, <i>Scritti</i>, Mimesis, Milano-Udine 2013. - M. DUCHAMP, <i>Scritti</i>, Abscondita, Milano 2018. - T. TZARA, <i>Manifesti del Dadaismo</i>, Ghibli, Milano 2014. - V. MAGRELLI, <i>Profilo del Dada</i>, Laterza, Roma-Bari 2019.
Supplementary readings	See "required readings". Further information in class.