BRIEF COURSE DESCRIPTION
The course aims to offer a general panorama of the contemporary debate, at international level, on the current de-hierarchisation of the museum as a hegemonic institution deeply rooted in Western culture, history and ideology. Particular emphasis is put on offering the students the opportunity to acquire the reference terms of a crucial turning point which has now been operative in museographic methodology for some decades, all over the world and by now even in Italy, according to the assumption that the work of art must be considered in a mainly anthropological key. Nevertheless the course also aims to provide some general knowledge of the history of art collecting intended to demonstrate how in the Western tradition the “artistic” status was never exclusive.

REQUIREMENTS
Prerequisites: Basic general knowledge of the main concepts of History of Art of the last two centuries.

COURSE AIMS
Critical-methodological skills in the study of museology and museography in the contemporary age.

TEACHING METHODOLOGY
Face-to-face classroom lectures with use of ppt.

ASSESSMENT TYPE
Oral exams.
FULL SYLLABUS

Case studies:

Istanbul Orhan Pamuk’s Museum of Innocence, Sao Paulo Fine Arts Museum, LA Galleria Nazionale Roma

Biennale d’arte Venezia 2013 Massimiliano Gioni’s Il Palazzo enciclopedico
Outliers and American Vanguard Art, exhibition held at the National Gallery of Art, Washington DC 2018

The concept of fake in the practices of contemporary museography

The influence of post/de-colonial studies, gender/queer studies on the contemporary museography.

Episodes of art collecting and display in Western tradition: Medieval treasures, Wunderkammern.

REFERENCE TEXT BOOKS


Orhan Pamuk, Il museo dell’innocenza, Torino, Einaudi, 2009

Orhan Pamuk, L’innocenza degli oggetti, Il Museo dell’innocenza, Istanbul, Torino, Einaudi, 2012