

1	ANATOMY OF THE IMAGE
2	COMPULSORY
3	EQF 6
4	2
5	3+4
6	8
7	GIANNI MORETTI
8	<p>THE COURSE AIMS TO OFFER TO THE STUDENT THE TOOLS TO BUILD AN AUTONOMOUS ARTISTIC LANGUAGE FROM AN ASSIGNED THEME.</p> <p>DURING THE COURSE, THE STUDENT WILL BE ABLE TO COLLECT AND PROCESS VISUAL AND THEORETICAL INFORMATION IN ORDER TO DEVELOPE THEM IN AN ARTISTIC RESEARCH.</p> <p>THE COURSE PROVIDES AN OPEN AND DIRECT CONFRONTATION BY THEORETICAL FRONTAL LESSONS, CLASSROOM WORKSHOPS, ASSIGNMENT OF MICRO-WORKS, LECTURES AND CONSTANT DISCUSSIONS ABOUT THE FORMS THAT WILL BE REALIZED AND PRESENTED THROUGHOUT THE YEAR.</p> <p>IN ADDITION, SOME LESSONS WILL BE FOCUSED ON HOW PRESENT THE RESEARCH: METHOD IN WORK DOCUMENTATION, STATEMENT AND CAPTIONS FORMALIZATION, CONSTRUCTION AND COMPILATION OF THE PORTFOLIO.</p> <p>THE LESSONS WILL BE INTEGRATED WITH VISITS TO EXHIBITIONS IN THE MAIN SPACES AND MUSEUMS DEDICATED TO CONTEMPORARY ART: FONDAZIONE PRADA; PAC, PADIGLIONE D'ARTE CONTEMPORANEA; HANGAR BICOCCA, PALAZZO REALE AND OTHERS.</p>
9	FACE TO FACE
10	KNOWLEDGE OF ITALIAN OR ENGLISH LANGUAGE
11	<p>THE COURSE WILL BE FOCUSED ON A SPECIFIC THEME: THE SHADOW.</p> <p>INTERESTING AND WIDE SUBJECT IN ITS MULTIPLE READINGS, IT OFFERS A VAST TERRITORY OF COMPARISON AND ANALYSIS.</p> <p>THE COURSE WILL START FROM SOME BASIC TEXTS OF CONTEMPORARY ART HISTORY AND CRITICISM TO WIDEN ITS FIELD OF INVESTIGATION TO THE VARIATIONS OF THE THEME OFFERED BY CONTEMPORARY ARTISTS IN THEIR RESEARCH.</p> <p>WHAT THE COURSE INTENDS TO OFFER IS, IN ADDITION TO AN IN-DEPTH STUDY OF THE TOPIC IN THE PURELY ARTISTIC FIELD, THE POSSIBILITY OF A COMPARISON WITH OTHER THOUGHTS AND PROCESSES, FOR THIS REASON THE COURSE WILL BE SUPPLEMENTED BY INTERVENTIONS BY PROFESSIONALS FROM OTHER FIELDS WHO PERIODICALLY WILL TALK ABOUT "THE SHADOW" IN THEIR RESEARCH PATHS.</p>
12	<p>VICTOR I. STOICHITA, <i>BREVE STORIA DELL'OMBRA</i>, MILANO, IL SAGGIATORE, 2015</p> <p>MARIO PERNIOLA, <i>L'ARTE E LA SUA OMBRA</i>, TORINO, GIULIO EINAUDI EDITORE, 2000</p> <p>MARIE-LOUISE VON FRANZ, <i>L'OMBRA E IL MALE NELLA FIABA</i>, TORINO, BOLLATI BORINGHIERI EDITORE, 1995</p> <p>MARIO TREVI, AUGUSTO ROMANO, <i>STUDI SULL'OMBRA</i>, MILANO, RAFFAELLO CORTINA EDITORE, 2009</p> <p>JOSEPH CONRAD, <i>IL COMPAGNO SEGRETO</i>, 1999, BUR, MILANO</p> <p>W. KENTRIDGE, <i>SEI LEZIONI DI DISEGNO</i>, JOHAN&LEVI EDITORE, CREMONA, 2016</p> <p>ITALO CALVINO, <i>LEZIONI AMERICANE</i>, MILANO, MONDADORI, 2000</p> <p>LEA VERGINE (A CURA DI), <i>D'OMBRA</i>, MILANO, SILVANA EDITORIALE, 2006</p> <p>ADALBERT VON CHAMISSO, <i>STORIA STRAORDINARIA DI PETER SCHLEMIHL</i>, MILANO, GARZANTI, 2007</p>
13	-
14	<p>THE EXAM WILL BE SPLIT IN TWO PARTS: THE FIRST, THEORETICAL, ON ONE OR MORE TEXTS ADDRESSED DURING THE YEAR.</p> <p>THE SECOND ON A WORK PRESENTED BY THE STUDENT. THE WORK MUST BE ACCOMPANIED BY A COMPLETE PRESENTATION OF THE STATEMENT, CAPTION AND ALL THAT WILL BE NECESSARY FOR THE PRESENTATION OF</p>

	THE SAME IN AN EXHIBITION.
15	ITALIAN