1	**ARTISTIC PHOTOGRAPHY**
2	EQF 6
3	COMPULSORY
4	3
5	5+6
6	8
7	GIOVANNI MANTOVANI
8	The images do not belong to those who make it but to those who use them (Jean-Luc Godard) OBJECT The artistic photography course, within the photography department, aims to reflect on the use of the image, specifically the photographic one. Nowadays the photographic image is the protagonist of contemporary visual culture. Millions of images are uploaded to the web through social media (Instagram, Facebook, Twitter). Suddenly, these images seem to lose meaning by remaining "naked" with their own signifier. Hence the need to develop a critical view that is able to assign meaning to these images: to reshape by modifying the initial statute to construct a new discourse. As was the case with the object trouvé, even in this way the image is transformed and accesses a new life. Through this process, authorship shifts and assumes a different but always fundamental position. Today, the important aspect in photography is not who presses the shutter of the camera but who puts the idea by managing the life of the image, whose meaning is not placed in its origin but in its destination.
9	FACE TO FACE
10	-
11	PROGRAM: Work on the "not knowing" of images not yet traced. Far from images already elaborated by the socio-cultural context, the student must insert them in a subjective and personal context. The course is divided into two parts: theory and practice. In the theoretical part, after an introduction of the use of the image in the history of art, we will analyze a series of contemporary authors who make the image trouvé the principle of their work. The first author is Aby Warburg with the work Mnemosyne which will be compared with Area of coincidence by Adriano Altamira. Both projects group images that have a different temporal and functional origin, highlighting the anachronistic dimension of the image. Artists Tacita Dean (Floh), Batia Sutter (Parallel Encyclopedia,, Radial Grammar, Parallel Encyclopedia # 2), Larry Sultan and Mike Mandel (Evidence) developing projects through the relationships between images that come from different family albums and images from the scientific photography, reposition images in a different light. Kurt Caviezel (The encyclopedia) creates a veritable encyclopedia through images captured by webcams around the world. Even Dina Kelberman with the project I'm google uses the web, where, as in a chain reaction (with reference to the work of Peter Fischli and David Weiss, Der lauf der dinge) images intertwine with each other. Joachim Schmidt, with the project formalized in 96 books, tries to give order to all the images present on the web. Finally, Gerhard Richter with the work Atlas, which gives the name to the course, orders images found and taken by him in an encyclopaedic way, reworking them later through painting. The practical part consists instead in creating a collection of personal images: the students can find photographs of anonymous amateurs, select images in which they can recognize a similarity with the unmistakable work of some great artist (Atget, Sander, Evans, Adams, Moholy Nagy , Becher, Ruff, Ghirri etc.), images that contain iconic and thematic traits easily found in the stylistic repertoire of those masters.

12	BILIOGRAPHY
	1. Aby Warburg, Il rituale del serpente, Adelphi, 1998. 2. Johan Huizinga, Homo ludens, Einaudi, 2002. 3. Don Delillo, Rumore Bianco, Adelphi, 2017 4. Adriano Altamira, Area di coincidenza, Nuovi strumenti, 2001. 5. Simon Ings, Storia naturale dell'occhio, Einaudi, 2007 6. Tacita Dean, Floh, Steidl, 2001. 7. Gerhard Richter, Atlas, D.A.P, 2007 8. Joachim Schmidt, Archiv, SelfPublisched. 9. Larry Sultan / Mike Mandel, Evidence, D.A.P, 1977. 10. Batia Sutter, Parallel Encyclopedia, Roma Publication, 2007. 11. Batia Sutter, Parallel Encyclopedia #2, Roma Publication, 2016. 12. Batia Sutter, Radial grammar, Roma Publication, 2018. Further references will be provided during the course, as well as references to magazines (Foam Magazine, Yet Magazine, Camera Austria, Genda Magazine), websites, articles, blogs to follow.
13	-
14	EXAMINATION MODE Students will have to present a final project agreed with the teacher. During the course some checks will be established (mandatory to access the exams) in order to be able to constantly monitor the work, enhancing the individual characteristics and quality. During the exam, the student must also present all the exercises performed during the course. Students will be assigned the study of some texts (see compulsory bibliography) necessary for the development of the theoretical part.
15	ITALIAN