



CURRICULUM

INTERNATIONAL ACADEMY  
OF ART & DESIGN

design  
mundo  
aifora

NABA

NUOVA ACCADEMIA  
DI BELLE ARTI

master of arts in

# VISUAL ARTS AND CURATORIAL STUDIES

**AREA**  
Visual Arts

**COURSE LEADER**  
**Milan**  
Marco Scotini

**COURSE LEADER**  
**Rome**  
Caterina Iaquina

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan - Rome

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

Established in 2006, the MA combines solid training in artistic production with highly specialised curatorial practice. Lead by globally recognised artists, curators, critics and intellectuals, the programme explores the relationship between art, visual culture, aesthetics and social dynamics, focusing on the main research and theoretical methodologies of contemporary art. Given the solid positioning of the NABA Visual Arts Department within the contemporary art system, students will tackle interdisciplinary activities, and new training and operating models in contemporary art.

**CAREER  
OPPORTUNITIES**

Artist

Curator

Editor of art magazines  
and books

Art critic

Exhibition designer

Gallery and museum  
director

Auction house  
consultant

Art dealer

Director of public  
institutions

**LEARNING  
OBJECTIVES**

To develop an in-depth knowledge of the practical and theoretical tools for artistic, curatorial, editorial, exhibition, historical-critical projects

To acquire knowledge of the main research and theoretical methodologies of contemporary art and of the aesthetic and visual vocabulary to work with images

To produce and display artistic works and curatorial projects on a professional and international level

# CURRICULUM

## FIRST YEAR

SEMESTER	COURSES	CFA
1	<b>Phenomenology of contemporary arts</b>	<b>6</b>
1	<b>Visual arts 1</b>	<b>12</b>
	Visual arts 1	9
	Curatorial studies	3
1	<b>Exhibition design 1</b>	<b>12</b>
	Exhibition design 1	6
	Editorial studies 1	6
<b>TOTAL CREDITS 1<sup>ST</sup> SEMESTER</b>		<b>30</b>
2	<b>Curatorial studies 1</b>	<b>12</b>
	Curatorial studies 1	5
	Exposed cinema studies*	3
	Critical writing 1	4
2	<b>Photography</b>	<b>6</b>
	2 activities to be chosen by the student:	
	<b>Museology</b>	<b>6</b>
	Additional training activities: erasmus**	<b>6</b>
2	Additional training activities: academic training/internship	<b>6</b>
	Additional training activities: cross disciplinary workshops, individual projects, conferences	<b>6</b>
<b>TOTAL CREDITS 2<sup>ND</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS FIRST YEAR</b>		<b>60</b>

## SECOND YEAR

SEMESTER	COURSES	CFA
3	<b>History of contemporary art</b>	<b>6</b>
3	<b>Curatorial studies 2</b>	<b>12</b>
	Curatorial studies 2	5
	Economics of art	3
	Critical writing 2	4
3	<b>Exhibition design 2</b>	<b>12</b>
	Exhibition design 2	6
	Editorial studies 2	6
<b>TOTAL CREDITS 3<sup>RD</sup> SEMESTER</b>		<b>30</b>
4	<b>Visual arts 2</b>	<b>12</b>
	Visual arts 2	9
	Curatorial studies 3	3
4	<b>Visual anthropology</b>	<b>6</b>
4	<b>Thesis</b>	<b>12</b>
<b>TOTAL CREDITS 4<sup>TH</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS SECOND YEAR</b>		<b>60</b>
<b>TOTAL CREDITS MASTER OF ARTS</b>		<b>120</b>

# COURSES

## FIRST YEAR

### PHENOMENOLOGY OF CONTEMPORARY ARTS

The course's purpose is to analyse, through keywords referred to the authors defined within the project, the creative act and the correlated processes of singularisation, in a scope of environmental attention, that is ecosophy. The environment is the place where singularities find their variations, thus promoting intersections and flows that prepare the act of creation as defined by Gilles Deleuze and Félix Guattari.

### VISUAL ARTS 1

The course reflects on an essential moment of the artist's and curator's activity: the production of artistic work that will be part of a critical and expository context, the implications of its "being public". The students deepen their individual research path, confronting their work with a broad range of experimental practices and different cultural contexts. Collaborative projects through various media are also encouraged – such as painting, photography, sculpture, engraving, video, performance, installation and digital media – as well as the students' critical attitude in exhibiting and communicating their artistic work, aware of the complexity of the global art system.

### EXHIBITION DESIGN 1

Through the two modules of Exhibition design 1 and Editorial studies 1, this course revolves around the investigation of the exhibition and editorial design areas, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas).

### CURATORIAL STUDIES 1

The space of art is common to artists and curators, who every time interact and re-define their roles as well as the ways contemporary art happens within an open process. The course, with its three modules, introduces to the curatorial practice and to critical writing, analysing the themes of the production of exhibition modules (including media-based ones), from an aesthetic, social, economic and philosophical point of view. Through group analysis and individual research, the course aims at the acquisition of critical understanding of space, narrative paths, audience and institutional structures that, in different ways, influence the contemporary creation of exhibition processes.

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**PHOTOGRAPHY** This course starts with the study of photography as a preferential expressive media to understand the contemporary imagination, as well as the anthropological and social research. The students are encouraged to develop personal or group projects, experimenting with photo and video techniques.

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**MUSEOLOGY** Starting from the analysis of the origin and evolution of museum spaces, the course reflects on the historical and colonial heritage of the institutions and their cultural, Eurocentric and patriarchal assumptions, to interrogate and deconstruct exhibition models and historiographic canons from a decolonial perspective.

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## SECOND YEAR

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**HISTORY OF CONTEMPORARY ART** The course investigates the existing links among different cultural movements and contexts of the 20<sup>th</sup> Century, and presents original re-discoveries in contemporary art. Through key concepts and innovative investigation tools, the course encourages the deconstruction of the predominant narrative paths and the canonical western models that have been given to us by the official history of art. The aim of the course is the rewriting of complex stories, intertwined and locally sited, in the light of the polycentric transformation of the current artistic production.

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**CURATORIAL STUDIES 2** The course, with its three modules, has its foundations in the analysis, carried out in the first year, of exhibition models and curatorial principles, leading the students to directly experience the creation of an exhibition project and to be in touch with industry-relevant magazines, commercial galleries and institutional spaces. Under the mentorship of international curators, each student is guided into the selection of a cultural topic for in-depth analysis, the creation of object-based narrative paths, and the design of an original exhibition format. The privileged themes that the students are encouraged to follow – archives, genres, ecology – can be presented in form of exhibitions, but also as screening programmes, performative cycles, as well as spaces for public debate.

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**EXHIBITION DESIGN 2** The course, in its two modules of Exhibition design 2 and Editorial studies 2, revolves around the investigation of the exhibition and editorial design options, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas).

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**VISUAL ARTS 2** The course aims at exploring the contemporary artistic practice, both as the outcome of individual work, and as collective projects. Through project workshops and meetings with international artists, the students enhance their expressive skills and experiment with group work in researching and creating cross-disciplinary artistic projects.

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**VISUAL ANTHROPOLOGY** The course analyses the mutual influence of men and images, starting from the issue of the status of images in the contemporary system, to investigate its role and function in the everyday reality.

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### THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

\*For **Rome Campus**, the module is "Exposed archive studies".

\*\*For **Rome Campus**, it will be replaced by "English for artistic communication" corresponding to 4 CFA; if students select this activity, they will also need to add others for a further 2 CFA to reach the semester total credits. Please note that the Erasmus+ opportunity is always available even if it doesn't contribute to obtaining credits as additional activity.