



CURRICULUM

INTERNATIONAL ACADEMY
OF ART & DESIGNdesign
mundo
afora

NABA

bachelor of arts in PAINTING AND VISUAL ARTS

AREA
Visual Arts

COURSE LEADER
Milan
Andris Brinkmanis

COURSE LEADER
Rome
Caterina Iaquina

The BA explores the transformation of contemporary art practices, connecting art with different areas of the production and social contexts. Relating to the dynamics and values of the contemporary art system, the programme reinterprets and expands the traditional academic approach to painting and visual arts, guiding students through experimentation, investigating a variety of environments, techniques and methods, which will support them in developing an individual way of expressing themselves and their personal artistic ideas.

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

SPECIALISATIONS

Painting Visual Arts

CAREER
OPPORTUNITIES

Visual artist	Graphic designer
Illustrator	Photography director
Assistant curator	Exhibition and set designer
Manager of cultural events	Video and audio editor
Film director	

LEARNING
OBJECTIVES

To learn basic skills in painting, drawing, graphic design, video, photography, sound design, history of art, aesthetics and contemporary art field

To produce and display artistic works

To demonstrate communication and organisational skills relevant to the art and cultural field

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	Artistic anatomy	6
1	History of modern art	6
	Painting techniques	8
1	Painting techniques	4
	Engraving	4
1	Visual arts 1	6
1	Mandatory IT training activities	4
TOTAL CREDITS 1ST SEMESTER		30
	Drawing 1	8
2	Basic drawing	5
	Illustration	3
2	Phenomenology of contemporary arts	8
2	Painting 1	6
	Photography 1	8
2	Photography	5
	Photography techniques	3
TOTAL CREDITS 2ND SEMESTER		30
TOTAL CREDITS FIRST YEAR		60

SECOND YEAR

SEMESTER	COURSES	CFA
3	History of contemporary art 1	6
3	Visual arts 2	6
	Visual arts techniques and technologies	8
3	Shooting techniques	5
	Basic editing	3
3	Public art	6
3	Mandatory training activities English and additional language skills	4
TOTAL CREDITS 3RD SEMESTER		30
4	Aesthetics	6
4	Painting 2	6
	Video installations 1	8
4	Videoart	5
	Analysis and design of the sound-spaces - Sound design	3
	Sculpture 1	8
4	Sculpture	6
	Performing arts	2
4	Additional training activities	2
TOTAL CREDITS 4TH SEMESTER		30
TOTAL CREDITS SECOND YEAR		60

COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	History of contemporary art 2	6
5	1 specialisation course to be chosen by the student:	
	Visual arts 3 (VA Spec.)	12
	Visual arts 3	8
	Display	4
	Painting 3 (PT Spec.)	12
	Painting 3	8
	Display	4
	1 course to be chosen by the student:	
	Drawing 2	8
	Drawing	5
5	Illustration	3
	Photography 2	8
	Sculpture 2	8
	Video installations 2	8
5	Additional training activities	4
TOTAL CREDITS 5TH SEMESTER		30
6	Cultural anthropology	6
6	1 specialisation course to be chosen by the student:	
	Final workshop (VA Spec.)	12
	Thesis tutoring	
	Final workshop (PT Spec.)	12
	Thesis tutoring	
6	Final project	10
6	Additional training activities	2
TOTAL CREDITS 6TH SEMESTER		30
TOTAL CREDITS THIRD YEAR		60
TOTAL CREDITS BACHELOR OF ARTS		180

FIRST YEAR

ARTISTIC ANATOMY

This course covers the anatomic study of the human body and the fundamental models of representation of the human figure in art. Moreover, the programme introduces the students to the artistic research of the 20th Century, where the body as an object, model, inspiration or support becomes an expressive element in photography, cinema and video.

HISTORY OF MODERN ART

The course covers the chronological era from the second half of the 19th Century to the '40s of the 20th Century, introducing the main figures and artistic movements starting from Gustave Courbet, with a deeper insight on the historic avant-gardes. Beside studying artists and works of art, the course focuses on the social history of art, and analyses, through thematic investigation and the side reading of some significant political and cultural movement, the main theories as well as the artistic and exhibition practice of modern times.

PAINTING TECHNIQUES

The study of artistic and pictorial techniques represents the grammar of visual arts, and allows to acquire all the technical skills and understanding needed to create all types of bi- or three-dimensional representations. Through the learning of technical procedures, the students will become aware of the nature of the materials used in fine arts, their use, and how to select them for specific needs. The course comprises both theoretical study and visual, tactile and olfactory familiarisation as well as manipulation, use and experimentation with different techniques.

VISUAL ARTS 1

This course presents a wide selection of technical-theoretical approaches to the contemporary artistic practice as a starting point for the students to create, deepen, and broaden their personal development path, by experimenting with new observation points and their translation into artistic projects. Front lectures alternate with sessions of working critique: time to have a dialogue and collective debate. Moreover, there will be meetings with professionals working within the art system, that will allow for a closer view of different experiences in the contemporary industry, as well as discussions with the students.

DRAWING 1 This course helps the students acquire efficient coordination between visual processes and their graphic translation, fostering incisive considerations about the phenomenology of representation. The goal is to let the students identify their own graphic style by experimenting with different techniques and languages, in relation to graphic signs.

PHENOMENOLOGY OF CONTEMPORARY ARTS This course guides the students into the investigation and discriminating analysis of all the images that characterise the visual culture, thanks to the understanding of the different languages of the contemporary artistic expression (cinema, fashion, photography, graphics, contemporary art, music). The course also includes an in-depth study module aimed at investigating the relations among the avant-gardes in art and cinema.

PAINTING 1 This course goes in-depth on several aspects of painting, through an analysis of issues related to the subjects and the media that are experimented with. By using different techniques such as watercolours, tempera, oil and acrylic colours, and working on different supports (paper, wood, canvas among others), the students are encouraged to acquire exclusive knowledge of painting, and to understand it not as the goal of their research, but as a tool to develop it.

PHOTOGRAPHY 1 Over this course, the student will approach the culture of photographic projects through the analysis of the historic and technical aspects, also analysing all issues related to "how to look at" and "how to read" photographic images. The course also aims at providing the students with the necessary competences to use analogic and digital photographic tools.

SECOND YEAR

HISTORY OF CONTEMPORARY ART 1 The course aims at providing students with the necessary analytical tools for the articulation of a dynamic and critical vision of images within the contemporary society. It is structured as an interdisciplinary investigation of the artistic production of the 20th Century (visual arts, cinema, TV, and new technologies) with a methodological framework of reference that privileges a historical-anthropological approach and the analysis of several documents (images and documentaries). Through the study of artists and movements, styles and cultural trends, the course illustrates the shift from modernity to contemporaneity.

VISUAL ARTS 2 Through a series of experimental workshops, the course provides understanding of the different design methods to be followed in order to strengthen and develop both the technical and formal aspects of individual design projects, as well as their theoretical elements and content. The students will be provided with a means of reflection, while being introduced to the design tools and concepts required to enter the world of contemporary art.

VISUAL ARTS TECHNIQUES AND TECHNOLOGIES The Shooting techniques module is based on the analysis of and experimentation with the cinematographic language and techniques in the context of contemporary production (visual arts, cinema, new media), and focuses on the production of an original video project. The development process includes various steps: thinking by images, video shooting techniques, the relationship between visual and audio paradigms, movie and spectator points of view, rethinking of space and time, perception of movement and visual dynamics, fruition devices, teamwork, skills, collaborations, communication of the project. Experimental audiovisual language, short films and audio dramaturgy are the fields and formats analysed in the module. The Basic editing module encourages the students to increase their awareness and autonomy in audiovisual postproduction. It provides different levels of skills, starting from technical ones related to the various and most currently used editing software, to the design and organisation of materials in editing, up to the creation of images and audio languages.

PUBLIC ART Since the mid-80s, the objective of public art has been to intervene on urban infrastructures so that the historic function of squares or monuments could be recovered, thereby recognising the spatial whole as a social whole. The course engages students in research and intervention projects that will lead them to critically conjugate architecture and urban design, urban planning and landscape architecture, visual communication and plastic arts. Students will try to stimulate artistic processes that are capable of communicating with the physical and social environment. To this purpose, the course includes meetings with professionals from the world of art, sociology, anthropology, economics, and urban planning.

AESTHETICS The course highlights problems and issues of contemporary art and culture. It focuses on philosophical aesthetics and on the identification of artistic research trends. During the course, the students will study the fundamentals of aesthetic knowledge by analysing crucial passages from tradition to modernity, and will investigate the state of research.

PAINTING 2 This course aims at widening the students' knowledge of the pictorial language through an analysis of its main elements: painting surfaces, colours and materials, expressive values of media, distinctive expressive features of different painting techniques, the act of painting and the signs it creates, specificity of the painted gaze, and images in relation to their information load.

VIDEO INSTALLATIONS 1 The Videoart module focuses on the technical aspects of implementing audiovisual projects. It aims at providing students with the necessary tools to create videos, starting from the design phase to the actual production (shooting and editing), post-production, and final presentation. The module wants to develop and bring out the qualities of each student and to enhance their artistic sensitivity. The introduction of video art in the second half of the '60s was closely linked to the diffusion of video tapes, and over the last twenty years, performing and installation arts are similarly connected to personal computers. Nowadays, the combination of art and accessible technology has influenced the contexts of audiovisual new media performances, the production of new sound languages and the creation of narrative devices.

Related to previous courses, the Analysis and design of the sound-spaces module aims at investigating the relationship between creative production and technological process in the analysis and design of new audio spaces, and provides students with the critical and executive tools to create and develop their own sound projects.

SCULPTURE 1

The Sculpture module begins by questioning the meaning of sculpture today. From three-dimensional objects made of standard materials and languages of the history of art, to the assembly of different elements coming from various disciplinary fields. It aims to provide students the basic training and knowledge on how to use the tools, materials and techniques connected with the area of sculpture as well as how it may be conceived and conveyed: reading and using sculpture in its complexity, i.e. as a language at the service of one's artistic and creative thought, as a means of reflection and investigation of reality and not as a simple artistic mode. The Performing arts module aims at providing the students with the necessary skills to create performative actions of the body, gestures or objects in a specific space. Each elaborated work derives from gestures seen as the primary expression of communication before they become the linguistic tool of a cultural and artistic identity. This module's "experiential" methodology adopts physical and actor training methods in order to provide knowledge, allowing the students to acquire mature consciousness of both the artistic possibilities and the unpredictable aspects of the world around us.

THIRD YEAR

HISTORY OF CONTEMPORARY ART 2

The course will be directed at studying and understanding the impact of performative languages in contemporary artistic productions from the Seventies up to the present. It aims to provide a broad vision of the phenomenon of performance, playing on a twofold theoretical and historic-critical register to highlight the shapes of contemporary artistic productions, from research theatre, to the poetical centrality of the body, and action as a narrative form.

VISUAL ARTS 3 (VA Spec.)

The course consists in a final series of experimental laboratories directed at establishing the design and exhibition methods to be undertaken by the students, who will learn how to present and exhibit their personal work, familiarising with the latest trends and practices within the world of contemporary art. In the Display module, with a view to let students familiarise with artistic production processes, including contemporary exhibition systems, the course will focus on the practices and models employed to create exhibition spaces, analysing typical examples and case studies relating to the history of exhibitions and curatorial methodologies from the beginning of the 20th Century to the present day. This awareness is crucial for the students to be able and contemplate the spatial devices that determine the relationships between works, presentation and visitors. In fact, it is these relations that define the sequence and configuration taken by the works, giving them a role and a specific meaning.

PAINTING 3 (PT Spec.)

Following the first two years of experimentation, the students are encouraged to explore various aspects of the pictorial language, integrating these into their own personal research, and creating meaning. The course analyses modern painting in-depth, while focusing on personal research. Attention will also be focused on the latest new pictorial scene in order to model a complex gaze capable of deciphering contemporaneity. A careful selection of artists will be presented to the class. Periodically, a selection of key figures relevant to the current pictorial theory and practice will be welcomed as guests to the course. In the Display module, with a view to let students familiarise with artistic production processes, including contemporary exhibition systems, the course will focus on the practices and models employed to create exhibition spaces, analysing typical examples and case studies relating to the history of exhibitions and curatorial methodologies from the beginning of the 20th Century to the present day. This awareness is crucial for the students to be able and contemplate the spatial devices that determine the relationships between works, presentation and visitors. In fact, it is these relations that define the sequence and configuration taken by the works, giving them a role and a specific meaning.

DRAWING 2

The Drawing module provides students with the cognitive and methodological tools to support the study and critical assimilation of the thematic areas of their theses. Through practical exercises, it takes the students – directly and indirectly – to the definition and development of their theses, paying special attention to the approach and the implementation of the project as well as of related research and experimentations. Moving further and further away from traditional illustration, the Illustration module's main methodology focuses on the use of expressive research and experimentation to lead the students to a conscious and mature use of their graphic and illustration abilities, regardless of the used techniques.

PHOTOGRAPHY 2

The course provides the students with tools to further develop awareness in reading and creating images. The course helps the students gain the ability to build scenarios and images through the language of photography, without necessarily being bound to its production tools. "There is a 'point' where it is difficult to distinguish between container and contents. Choices, the seemingly more peripheral gestures, contribute to shape the work from deep within. It is in that moment that we have to look, when there is no more difference between theory and technique, between horizon and pole driven into the ground." (Vincenzo Castella)

SCULPTURE 2

The course follows up the work begun in the second year, encouraging individual work and further reflections on how to modify the work sculpture to fit its contemporary meaning. From three dimensional objects made of materials and languages pertaining to the history of art, to the assembly of multiple elements from different disciplinary areas and from the use of different linguistic means: from food to sound, from drawing to video, from thematic walks to itineraries. Projects start from a physical element in order to manage space while developing an idea. Exploring the concept of relationship between individuals and their surrounding universe, the course will explore the reading of the codes, methods and places that define contemporary art.

**VIDEO
INSTALLATIONS 2**

This course focuses on the technical aspects of implementing audiovisual projects. It aims at providing the students with the necessary tools to create videos, starting from the design phase through to the actual production (shooting and editing), postproduction, and final presentation. It wants to develop and bring out the qualities of each student, and to enhance their artistic sensitivity. The course includes the development and presentation to the class of a personal audiovisual project.

**CULTURAL
ANTHROPOLOGY**

The course aims at providing study elements concerning the new "ways of living": how the recent information technology revolution has changed the ways of living within our homes and cities. Following to the disappearance of the traditional dimensions of public and private, houses have become a place of communication with the world, while the urban context has turned into an extension of the private sphere. The students investigate new forms of living: semi-public and semi-private spaces, space for relationships and personal space, the new objects of "surmodernity", and Marc Augé's anonymous "non-places", which "no matter where" they are built, have no identity and can be recognised only through linguistic messages and signs. The space, crossed through by relationship and communication elements, is desacralised (i.e. loses the hierarchic connotations of the patriarchal symbolic order), and all things mix and reflect themselves in artistic and media languages as well as in artistic practice.

FINAL WORKSHOP

These activity aims at supporting the students who are about to graduate in the management of their final project. The final workshop is a compound of activities that are designed and planned around the thesis projects themselves. It offers workshops on: public art, special graphic techniques, research methodology, graphic elaboration. The students will have the opportunity to attend classes, in the form of lectures, that relate to their chosen thesis project, as well as to have lecturers in their field of reference reviewing their work. The planning of such activities follows the approval of the student's final project, in order to customise the lecturers' contribution as much as possible, and to offer the students highly targeted support, thereby maximizing outcomes and quality. Group lectures and individual reviews will alternate according to the individual cases.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical and conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.