



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Culture e società
ACADEMIC YEAR	2017/2018
MASTER'S DEGREE (MSC)	HISTORY OF ART
SUBJECT	ART LITERATURE
TYPE OF EDUCATIONAL ACTIVITY	C
AMBIT	21045-Attività formative affini o integrative
CODE	00549
SCIENTIFIC SECTOR(S)	L-ART/04
HEAD PROFESSOR(S)	AUF DER HEYDE CARL Professore Associato Univ. di PALERMO ALEXANDER
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	1° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	AUF DER HEYDE CARL ALEXANDER Friday 11:00 13:00 Microsoft Teams (stanza «Storia della critica d'arte, Letteratura artistica ...»). Codice di accesso: glcc37n

DOCENTE: Prof. CARL ALEXANDER AUF DER HEYDE

PREREQUISITES	Basic knowledge of medieval, modern and contemporary art history will be assessed by an interview held individually during the first lessons. If necessary students might integrate the bibliography with other handbooks and preparatory readings given by the professor.
LEARNING OUTCOMES	<p>Knowledge: Students are expected to improve their skills in the field of critical analysis of literary sources. It is furthermore advantageous to collect, compare and comment on data obtained from primary or secondary sources.</p> <p>Comprehension: At the end of this course, students should be able to implement knowledge in order to resolve autonomously problems related to the interpretation of written sources and images. These comprehension skills will be enhanced through seminar work, personal study, frontal lectures and museum visits.</p> <p>Critical autonomy: The informations obtained during the study have to be strengthened by a personal, critical point of view.</p> <p>Communication skills: Students are expected to expose their competences clearly and with a correct language either in front of the professor either among colleagues and non-expert audiences.</p>
ASSESSMENT METHODS	<p>During this course students learn how to read art-historical sources critically and desume informations for further individual researches. Every student is expected to redige a critical analysis of a single source (max. 10.000 characters) which reassumes the text and its principal topics within the art-historical context when it was written. The final exam (oral) consists in at least three questions: students are expected to prove the informations and skills gained during the lectures and the readings listed in the bibliography (Wittkower, Haskell/Penny, 1 source from the list of readings). The first question concerns a source chosen by the student among the authors discussed in class that must be different from the author treated in the written paper, the second question concerns the history of sculptural technique due to Wittkower's description, the third question concerns the creative reception and collecting fortune of ancient art as analyzed in Haskell / Penny.</p> <p>The evaluation of each test ranks between 18 and 30 cum laude. Therefore, the final evaluation of the overall course is composed by the paper's evaluation (25 %) and the oral exam's evaluation (75 %). The student will pass the examination if he has at least the score of 18/30 in each test.</p> <p>Different ranking of final evaluation will be done as detailed in the following:</p> <ol style="list-style-type: none">1) Basic knowledge of topics and limited capacity of processing knowledge and of correlation among the various topics for application to the issues of Art Literature. Sufficient capacity in the analysis of the proposed phenomena. Sufficient judgement ability and exposure of the pursued procedure (rating 18-21)2) Rather good knowledge of topics and good capacity of processing knowledge and of correlation among the various topics for application to the issues of Art literature. Rather good capacity of analysis of the proposed phenomena. Rather good judgment ability and exposure of the pursued procedure (rating 22-24)3) Good knowledge of topics and ability in processing knowledge and of correlation among the various topics for application to Art literature. Good capacity of analysis of the proposed phenomena. Good judgment ability and exposure of the pursued procedure (rating 25-27)4) Excellent knowledge of the topics, excellent and prompt capacity of knowledge processing and of correlation among the various topics for application to the issues of Art literature even to contests different from those proper of the course (Art History, Art Theory, Art Criticism, History of Conservation). Very good capacity of analysis of the proposed phenomena. Very good judgement ability and exposure of the pursued procedure (rating 28-30)5) Excellent knowledge of the topics, excellent and very smart capacity of processing and of correlation among the various topics for application to the issues of Art literature even to contests different from those proper of the course (Art History, Art Theory, Art Criticism, History of Conservation). Excellent capacity of analysis of the presented phenomena. Excellent judgement ability and exposure of the pursued procedure (rating 30 cum laude) <p>Students who could not attend lessons for work-related impediments may agree with the teacher an alternative program. Also disabled students may agree with the teacher an alternative program.</p>
EDUCATIONAL OBJECTIVES	

	The Art Literature course is intended as a reading seminar that introduces students to the critical understanding of literary, historiographical, didactic and theoretical sources related to sculpture in modern and contemporary age (15th-20th centuries). Through these readings students will understand the key topics that artists and audiences face in front of a sculptural work: these are the relationship with the ancient art and with the other Fine Arts, the evolution of professional craftsmanship, the technique and the multiplicity of materials, the problem of public statuary and the decline of monumental culture in the twentieth century.
TEACHING METHODS	Frontal lectures Readings and exercises.
SUGGESTED BIBLIOGRAPHY	<ul style="list-style-type: none"> - Rudolf Wittkower, La scultura raccontata da Rudolf Wittkower. Dall'antichità al Novecento, Torino 1985. - Francis Haskell, Nicholas Penny, L'antico nella storia del gusto: la seduzione della scultura classica, 1500-1900, Torino 1984. - due fonti a scelta tra quelle discusse in aula (Alberti, Varchi, Vasari, Cellini, Boselli, Bellori, Baldinucci, Winckelmann, Milizia, Carradori, Fernow, Cicognara, Hawthorne, Hildebrand, Rosso, Boccioni, Wildt, Martini, Giacometti, Moore). Il docente fornirà l'elenco dettagliato dei testi con l'indicazione delle rispettive edizioni (a stampa / online) da consultare.

SYLLABUS

Hrs	Frontal teaching
2	Leon Battista Alberti's «De Statua» (1462).
2	Benedetto Varchi's «Lezzione. Nella quale si disputa della maggioranza delle arti e qual sia più nobile, la scultura o la pittura» (1546) and the paragone of the arts in 16th Century Italy.
2	Vasari's «Introduzione alle tre Arti del Disegno» (1568) and Cellini's «Trattato della scultura» (1568).
2	Orfeo Boselli's «Osservazioni della Scultura antica» (1657).
2	Giovan Pietro Bellori: the role of sculpture in «L'idea del pittore, dello scultore e dell'architetto scelta dalle bellezze naturali superiore alla natura» (1664) and his lives of Francois Duquesnoy and Alessandro Algardi.
2	Filippo Baldinucci's «Vita del cavaliere Gio: Lorenzo Bernino scultore, architetto, e pittore» (1682).
2	Johann Joachim Winckelmann's «Pensieri sull'imitazione delle opere dei greci in pittura e scultura» (1755).
2	Francesco Milizia and his sculptural canon in «Dell'arte di vedere nelle belle arti del disegno secondo i principii di Sulzer e di Mengs» (1781).
2	Francesco Carradori's technical treatise «Istruzione elementare per gli studiosi della scultura» (1802).
2	Canova's critics and apologists: Carl Ludwig Fernow («Lo scultore Canova e le sue opere», 1806), Ugo Foscolo («Le Grazie», 1812), Leopoldo Cicognara («Biografia di Antonio Canova con aggiuntovi il catalogo completo delle opere», 1823).
2	Adolf von Hildebrand's «Das Problem der Form in der bildenden Kunst» (1893).
2	The origins of modernism in sculpture: Medardo Rosso's writings and Boccioni's «Manifesto tecnico della scultura futurista» (1912).
2	Adolfo Wildt's «L'arte del marmo» (1921).
2	Arturo Martini's «Scultura lingua morta» (1945).
2	Alberto Giacometti and Henry Moore on the sculptor's work.