



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Fisica e Chimica - Emilio Segrè		
ACADEMIC YEAR	2017/2018		
MASTER'S DEGREE (MSC)	CULTURAL HERITAGE CONSERVATION AND RESTORATION		
INTEGRATED COURSE	HISTORY OF MEDIEVAL AND MODERN ART		
CODE	16604		
MODULES	Yes		
NUMBER OF MODULES	2		
SCIENTIFIC SECTOR(S)	L-ART/02, L-ART/01		
HEAD PROFESSOR(S)	VITELLA MAURIZIO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)	VITELLA MAURIZIO	Professore Associato	Univ. di PALERMO
	TRAVAGLIATO GIOVANNI	Professore Associato	Univ. di PALERMO
CREDITS	12		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	3		
TERM (SEMESTER)	1° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	TRAVAGLIATO GIOVANNI Monday 09:00 11:00 E' possibile contattarmi dal lunedì al venerdì (prenotazioni effettuate sabato o domenica potrebbero non essere prese in considerazione) via mail o telefono (+39 3517888751), e così pianificare un appuntamento in presenza (Viale delle Scienze, ed. 15, III piano, stanza 309) o telematico sulla piattaforma Teams, stanza "Ricevimento prof. Giovanni Travagliato", codice di accesso: q16g7kk. Grazie		
	VITELLA MAURIZIO Monday 10:00 11:45 Viale delle Scienze, Edificio 15, stanza 302		

PREREQUISITES	To distinguish the works of art. Recognize techniques. Knowledge of the history of the cultural phenomena of the medieval and modern age.
LEARNING OUTCOMES	<p>Knowledge and understanding The course is structured so that the student, after completing their studies, demonstrate competency of both historical, methodological, for the purpose of research and interpretation of artistic production in Italy in the medieval and modern age.</p> <p>Applying knowledge and understanding Students, at the end of the course, they should possess the ability to apply their knowledge to understanding and skills in solving problems related to the reading and interpretation of works of art produced in Italy from the ninth to the eighteenth century. These skills are developed through seminars, personal study, lectures and guided tours.</p> <p>Making judgments It is hoped the ability of the student, at the end of the course of study, to integrate knowledge in order to inform judgments that, in addition to reflection on the proposed artistic themes, can also arise in the context of geographical and chronological iconographic themes relevant to the matter.</p> <p>Communication skills The student, at the end of the course, will have to prove to communicate clearly and unambiguously conclusions reached, with the correct verbal description of a work of art, the cultural milieu and the reasons underpinning these such as the client or the iconological interpretation, to specialists in art-historical context and not specialists, thus being able to move from one communicative register, verbal or written, to another.</p> <p>Learning ability Training during the course will not be considered the point of arrival, but only the set of tools and information that will enable further studies in the field in a personal and independent. Therefore, the student at the end of the course must be able to independently conduct an original scientific research, identifying the primary and secondary sources, knowing how to use the correct cognition and after the proper weight of each.</p>
ASSESSMENT METHODS	<p>Self-assessment to check in the know-how, or the application of knowledge gained, will see the creation of a short essay with a description of a work of art. The short text consisting in the application of aspects of the discipline, such as the iconographic recognition and reading of the stylistic code. The methodology of short text processing will be discussed in the lectures will be held at the end of the same lessons and will be subject to final evaluation.</p> <p>The final exam will be oral and will consist of an interview in which the candidate must answer at least three questions, in order to check that you have skills and disciplinary knowledge provided by the course; the assessment will be expressed in thirtieths. The overall final assessment at the oral examination will be obtained from the analysis of the following indicators:</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 the study of the history of modern art. Sufficient capacity analysis of the proposed topics. Sufficient judgment 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 the study of the history of modern art. Rather good capacity of analysis of the proposed topics. 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 the study of the history of modern art. Good capacity of analysis of the proposed topics. 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 the study of the history of modern art. Very good capacity of analysis of the proposed stylistic phenomena. Very good judgement ability and exposure; contextualization and accurate iconographic reading of artworks (rating 28-30) 5) Excellent knowledge of the topics, excellent and very smart capacity of processing and of correlation among the various topics for the study of the history of modern art. Excellent capacity of analysis of the presented stylistic phenomena. Excellent judgement ability and exposure; contextualization and accurate iconographic reading of artworks and iconological interpretation (rating 30 cum laude)
TEACHING METHODS	Frontal lessons.

MODULE HISTORY OF MEDIEVAL ART

Prof. GIOVANNI TRAVAGLIATO

SUGGESTED BIBLIOGRAPHY

PARTE GENERALE

- G.C. SCIOLLA, La critica d'arte del Novecento, Utet Università, Torino 1995.
- Si richiede allo studente di approfondire, da un manuale a scelta tra i seguenti da integrare con le indicazioni proposte nel corso delle lezioni, la produzione artistica almeno dal romanico al tardogotico incluso:
- C. BERTELLI, G. BRIGANTI, A. GIULIANO (a cura di), Romanico e Gotico. Arte nella Storia n. 3, Electa - Bruno Mondadori, Milano 2000;
- P. DE VECCHI, E. CERCHIARI, Arte nel tempo, Bompiani, Milano 2002;
- A. M. ROMANINI, M. ANDALORO, A. CADEI, F. GANDOLFO, M. RIGHETTI TOSTI CROCE, L'Arte Medievale in Italia, Sansoni, Firenze 1996 (II ed.);
- T. VERDON, L'arte cristiana in Italia. Origini e medioevo, San Paolo, Cinisello Balsamo (MI) 2005.

PARTE MONOGRAFICA*

- G. TRAVAGLIATO, Icona graece, latine Imago dicitur. Culture figurative a confronto in Sicilia, in Tracce d'Oriente. La tradizione liturgica greco-albanese e quella latina in Sicilia, catalogo mostra a cura di M.C. Di Natale, Piana degli Albanesi-Palermo 2007;
- G. TRAVAGLIATO, Bene de ebore factum. Avori 'arabo-siculi' nelle collezioni dei Musei Vaticani e a Palermo, saggio e schede I. 1-9, in Sicilia Ritrovata. Arti decorative dai Musei Vaticani e dalla Santa Casa di Loreto, catalogo mostra (Monreale, Museo Diocesano, 7 giugno – 7 settembre 2012) a cura di M.C. Di Natale, G. Cornini e U. Utro, Bagheria 2012, pp. 27-63.
- G. TRAVAGLIATO – M. SEBASTIANELLI, Il Restauro della tavola antiquissima di Santa Rosalia del Museo Diocesano di Palermo, Palermo 2012.

AMBIT	50682-Formazione storica e storico-artistica
INDIVIDUAL STUDY (Hrs)	102
COURSE ACTIVITY (Hrs)	48

EDUCATIONAL OBJECTIVES OF THE MODULE

Objective of the module is to provide the contents of the discipline and its method of study required for the scientific and cultural training in respect of skills in the visual arts of the goods and artistic heritage. Specifically, the module aims to provide historical and scientific skills and theoretical techniques in the field of medieval art history. Through this form it is intended to provide a method of approach to the study of the medieval art history contextualizing the stylistic phenomena in the climate historic cultural reference at national level. It also aims to streamline the cognitive path proposed from the recognition of materials, techniques and types, to continue with the iconographic reading, understanding of the stylistic code and the iconological interpretation.

SYLLABUS

Hrs	Frontal teaching
10	From Roman to late Gothic.
10	Illustration of the main artistic currents between XI and XV century.
10	Illustration of the main artistic currents between XI and XV century in Italy
13	Medieval figurative and decorative arts between Norman Sicily and the Mediterranean world
5	Main collections of figurative and decorative art of the city (Diocesan Museum, Regional Gallery of Palazzo Abatellis, Treasures of the Cathedral and the Palatine Chapel)

MODULE HISTORY OF MODERN ART

Prof. MAURIZIO VITELLA

SUGGESTED BIBLIOGRAPHY

G. Dorfles-C. Della Costa, *Civiltà d'Arte*, vol. 3 il Quattrocento e il Cinquecento, Istituto Italiano Edizioni Atlas 2015.
 G. Dorfles- G. Pieranti, *Civiltà d'Arte*, vol. 4 dal Barocco all'Impressionismo, Istituto Italiano Edizioni Atlas 2015 (sino a pag. 154).
 M. Calvesi, *Caravaggio*, n. 1 di Art dossier, Giunti Firenze, 1986.
 R. Papa, *Caravaggio. Gli anni giovanili*, Dossier n. 217 allegato a "Art e Dossier", Firenze Giunti 2005.
 R. Papa, *Caravaggio. Le origini, i modelli*, Dossier n. 264 allegato a "Art e Dossier", Firenze Giunti 2010.
 R. Papa, *Caravaggio. Gli ultimi anni*, Dossier n. 205 allegato a "Art e Dossier", Firenze Giunti 2004.

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Objective of the module is to provide the contents of the discipline and its method of study required for the scientific and cultural training in respect of skills in the visual arts of the goods and artistic heritage. Specifically, the module aims to provide historical and scientific skills and theoretical techniques in the field of modern art history. Through this form it is intended to provide a method of approach to the study of the history of modern art contextualizing the stylistic phenomena in the climate historic cultural reference at national level. It also aims to streamline the cognitive path proposed from the recognition of materials, techniques and types, to continue with the iconographic reading, understanding of the stylistic code and the iconological interpretation.

SYLLABUS

Hrs	Frontal teaching
6	Method of study of art history: the technical recognition; iconographic reading; understanding of the stylistic code; iconological interpretation.
10	Modern art in Italy: Humanism and Renaissance
10	Modern art in Italy: Classicism and the Manierism
10	Modern art in Italy: Baroque and Rococo
4	Cataloging a work of art: drafting rules; use of bibliographic sources; method compilation
8	Caravaggio and the European naturalism