



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Culture e società
<b>ACADEMIC YEAR</b>	2018/2019
<b>MASTER'S DEGREE (MSC)</b>	HISTORY OF ART
<b>SUBJECT</b>	HISTORY OF ART CRITICISM
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	C
<b>AMBIT</b>	21045-Attività formative affini o integrative
<b>CODE</b>	06847
<b>SCIENTIFIC SECTOR(S)</b>	L-ART/04
<b>HEAD PROFESSOR(S)</b>	AUF DER HEYDE CARL Professore Associato Univ. di PALERMO ALEXANDER
<b>OTHER PROFESSOR(S)</b>	
<b>CREDITS</b>	6
<b>INDIVIDUAL STUDY (Hrs)</b>	120
<b>COURSE ACTIVITY (Hrs)</b>	30
<b>PROPAEDEUTICAL SUBJECTS</b>	
<b>MUTUALIZATION</b>	
<b>YEAR</b>	1
<b>TERM (SEMESTER)</b>	1° semester
<b>ATTENDANCE</b>	Not mandatory
<b>EVALUATION</b>	Out of 30
<b>TEACHER OFFICE HOURS</b>	<b>AUF DER HEYDE CARL ALEXANDER</b> 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

<b>PREREQUISITES</b>	Basic knowledge of medieval, modern and contemporary art history will be assessed by an interview held individually during during the first lessons. If necessary students might integrate the bibliography with other handbooks and preparatory readings given by the professor.
<b>LEARNING OUTCOMES</b>	<p><b>Knowledge:</b> 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><b>Comprehension:</b> 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><b>Critical autonomy:</b> The informations obtained during the study have to be strengthened by a personal, critical point of view.</p> <p><b>Communication skills:</b> 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>
<b>ASSESSMENT METHODS</b>	<p>During this course students get an overview of European art criticism in order to desume informations for further individual researches. Every student is expected to redige a critical analysis of a single source (max. 10.000 characters) within a list of readings given by the lecturer which reassumes the principle thesis of one chosen text and its principal topics within the theoretical and 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. The first question concerns the written paper, the other two questions concern the other readings from the bibliography.</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"><li>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 criticism. Sufficient capacity in the analysis of the proposed phenomena. Sufficient judgement ability and exposure of the pursued procedure (rating 18-21)</li><li>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 criticism. Rather good capacity of analysis of the proposed phenomena. Rather good judgment ability and exposure of the pursued procedure (rating 22-24)</li><li>3) Good knowledge of topics and ability in processing knowledge and of correlation among the various topics for application to Art criticism. Good capacity of analysis of the proposed phenomena. Good judgment ability and exposure of the pursued procedure (rating 25-27)</li><li>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 criticism even to contests different from those proper of the course (Art History, Art Theory, Literature, 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)</li><li>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 criticism even to contests different from those proper of the course (Art History, Art Theory, Literature, History of Conservation). Excellent capacity of analysis of the presented phenomena. Excellent judgement ability and exposure of the pursued procedure (rating 30 cum laude).</li></ol>
<b>EDUCATIONAL OBJECTIVES</b>	History of art criticism is a reading seminar that introduces students to the critical understanding of literary, historiographical and theoretical sources of European art history. Mannerism is one of the key problems of European art discourse during the 20th Century. During the class lectures students will understand that Mannerism is a paradigm, the critical reflection about "Maniera" and late Renaissance art is a case-study that helps modern readers to unveil aesthetic and artistic ideas, but also cultural ambitions and academic policies.

<b>TEACHING METHODS</b>	Frontal lectures Readings and exercises.
<b>SUGGESTED BIBLIOGRAPHY</b>	<p>- La storia delle storie dell'arte, a cura di Orietta Rossi Pinelli. - Torino : Einaudi, 2014. - ISBN: 978-88-06-21461-6. - (Piccola biblioteca Einaudi / Nuova serie ; 629 : Arte, architettura, teatro cinema, musica)</p> <p>- G. Ercoli, I concetti di imitazione e di espressione nella teoria e nella storia delle arti figurative : viatico per un storia della critica d'arte. - Firenze : Edifir, 2016. - ISBN: 978-88-7970-775-6. - (Otto e Novecento ; 2)</p> <p>- Un testo a scelta tra quelli discussi in aula concernenti specificamente il problema storico-critico del "Manierismo" (Vasari, Agucchi, Bellori, Lanzi, Goethe-Meyer, Wölfflin, Dvorak, Panofsky, Friedländer, Antal, Voss, Briganti, Barocchi, Shearman). Il docente fornirà l'elenco dettagliato dei testi con l'indicazione delle rispettive edizioni (a stampa / online) da consultare. Gli studenti che non potessero seguire le lezioni per impedimenti di natura lavorativa potranno eventualmente concordare con il docente un programma alternativo. Egualmente gli iscritti con disabilità potranno eventualmente concordare un programma dedicato.</p>

## SYLLABUS

Hrs	Frontal teaching
2	Introduction to the seminar, presentation of the bibliography, introduction to the art-historical sources in the Web and in the libraries of the Palermo area.
2	"Maniera" as a key concept of Vasari's theory and historiography of art.
2	Pontormo, Rosso Fiorentino, Beccafumi and early mannerists in Vasari's Lives.
2	Anti-mannerist tendencies in the writings of Agucchi and Bellori.
2	Maniera and mannerism in Luigi Lanzi's Storia pittorica dell'Italia (1809).
2	Simple imitation of nature, manner, style: Goethe's and Heinrich Meyer's writings on art.
2	Heinrich Wölfflin: Renaissance, Baroque and mannerism as transitory style.
2	Max Dvorak, El Greco and the shadow of Expressionism in the critical discourse about Mannerism at the beginnings of the 20th Century.
2	Hermann Voss and "Late Renaissance painting in Rome and Florence" (1920).
2	Towards an aesthetics of mannerism: Erwin Panofsky's "Idea" (1924).
2	Walter Friedländer and his interpretation of mannerism as an anti-classical style (1925).
2	Frederick Antal and his contributions to the scholarship of mannerism.
4	Mannerism or maniera? Roberto Longhi, Francesco Arcangeli and Giuliano Briganti.
2	John Shearman and Mannerism as a "stylish style" (1967).