



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche		
ACADEMIC YEAR	2018/2019		
BACHELOR'S DEGREE (BSC)	ARTS, MUSIC AND PERFORMING ARTS		
SUBJECT	HISTORY OF MODERN ART		
TYPE OF EDUCATIONAL ACTIVITY	B		
AMBIT	50156-Discipline storico-artistiche		
CODE	00932		
SCIENTIFIC SECTOR(S)	L-ART/02		
HEAD PROFESSOR(S)	VITELLA MAURIZIO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	12		
INDIVIDUAL STUDY (Hrs)	240		
COURSE ACTIVITY (Hrs)	60		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
TERM (SEMESTER)	2° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	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 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 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 between the fifteenth and eighteenth centuries. 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 and 'joint, 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>During the course of lectures a useful self-assessment tool for students, aimed at awareness of the knowledge acquired, it will be represented by the Test in progress, proposed at an experimental level, which will not be taken into account in the final evaluation.</p> <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> <ul style="list-style-type: none"> - Fairness and properties in the use of technical language related to discipline (up to 10/30) - The required knowledge correct and complete exposure (up to 10/30) - Contextualization and reading iconographic work of art (up to 10/30).
EDUCATIONAL OBJECTIVES	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.
TEACHING METHODS	Frontal lessons; exercises in the classroom; field visits.
SUGGESTED BIBLIOGRAPHY	<p>Da qualsiasi manuale di Storia dell'Arte in uso nei Licei, i capitoli che trattano opere e artisti dal Quattrocento al Settecento.</p> <p>Any manual of Art History in use in high schools, the chapters dealing with works and artists from the fifteenth to the eighteenth century.</p> <ol style="list-style-type: none"> 1 - M. Calvesi, Caravaggio, n. 1 di Art dossier, Giunti Firenze, 1986*. 2 - R. Papa, Caravaggio. Gli anni giovanili, Dossier n. 217 allegato a "Art e Dossier", Firenze Giunti 2005*. 3 - R. Papa, Caravaggio. Le origini, i modelli, Dossier n. 264 allegato a "Art e Dossier", Firenze Giunti 2010. 4 - R. Papa, Caravaggio. Gli ultimi anni, Dossier n. 205 allegato a "Art e Dossier", Firenze Giunti 2004.

	<p>5 - G. Mendola, Il Caravaggio di Palermo e l'oratorio di San Lorenzo, Palermo 2012.</p> <p>6 - M. Cuppone, Dalla cappella Contarelli alla dispersa Nativita' di Palermo. Nuove osservazioni e precedenti iconografici per Caravaggio, in «L'essercitio mio e' di pittore». Caravaggio e l'ambiente artistico romano, a cura di F. Curti, M. Di Sivo, O. Verdi, "Roma moderna e contemporanea. Rivista interdisciplinare di storia", anno XIX, 2011 fasc. 2, luglio-dicembre, pp. 363-372.</p> <p>7 - M. Cuppone, La Nativita' di Palermo: prima pala d'altare per Caravaggio?, in "Valori Tattili" n. 9, 2017, pp. 61-83.</p> <p>8 - R. Lo Verso, La tela dei boss. Pentiti e segreti. La verita' sul Caravaggio rubato, Palermo 2018.</p> <p>Gli studenti che non potessero seguire le lezioni per impedimenti di natura lavorativa potranno eventualmente concordare con il docente un programma alternativo.</p> <p>Egualemente gli iscritti con disabilita' potranno eventualmente concordare un programma dedicato.</p> <p>I testi segnati con * sono disponibili al centro stampa.</p>
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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 the Renaissance
10	Modern art in Italy: Classicism and Mannerism
10	Modern art in Italy: Baroque and Rococo
4	Cataloging a work of art: drafting rules; use of bibliographic sources; method compilation
14	Caravaggio. The artist, the activity, the cultural and religious context, the works and the stolen canvas of Palermo.
4	Field lecture - guided visit to the Diocesan Museum of Palermo
Hrs	Practice
2	Self-assessment test with open response and creation a short essay