



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Fisica e Chimica - Emilio Segrè		
<b>ACADEMIC YEAR</b>	2021/2022		
<b>MASTER'S DEGREE (MSC)</b>	CULTURAL HERITAGE CONSERVATION AND RESTORATION		
<b>INTEGRATED COURSE</b>	HISTORY OF MEDIEVAL AND MODERN ART		
<b>CODE</b>	16604		
<b>MODULES</b>	Yes		
<b>NUMBER OF MODULES</b>	2		
<b>SCIENTIFIC SECTOR(S)</b>	L-ART/02, L-ART/01		
<b>HEAD PROFESSOR(S)</b>	VITELLA MAURIZIO	Professore Associato	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>	VITELLA MAURIZIO	Professore Associato	Univ. di PALERMO
	TRAVAGLIATO GIOVANNI	Professore Associato	Univ. di PALERMO
<b>CREDITS</b>	12		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>			
<b>YEAR</b>	3		
<b>TERM (SEMESTER)</b>	1° semester		
<b>ATTENDANCE</b>	Not mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<b>TRAVAGLIATO GIOVANNI</b> 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		
	<b>VITELLA MAURIZIO</b> Monday 10:00 11:45 Viale delle Scienze, Edificio 15, stanza 302		

<b>PREREQUISITES</b>	To distinguish the works of art. Recognize techniques. Knowledge of the history of the cultural phenomena of the medieval and modern age.
<b>LEARNING OUTCOMES</b>	<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>
<b>ASSESSMENT METHODS</b>	<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"> <li>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)</li> <li>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)</li> <li>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)</li> <li>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)</li> <li>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)</li> </ol>
<b>TEACHING METHODS</b>	Frontal lessons.

## MODULE HISTORY OF MEDIEVAL ART

*Prof. GIOVANNI TRAVAGLIATO*

### SUGGESTED BIBLIOGRAPHY

- G. Dorflès - M. Ragazzi (a cura di), *Civiltà d'Arte*, vol. 1 - Dalle origini all'arte romana (solo "La tarda antichità"), ISBN: 978-8826817804; vol. 2 – Dall'arte paleocristiana all'arte gotica (tutto il volume), ISBN: 978-8826817811; vol. 3 – Il Quattrocento e il Cinquecento (solo "La persistenza del Gotico"), ISBN: 9788826817828, Istituto Italiano Edizioni Atlas, Bergamo 2019;
- G. Travagliato, *La Madonna della Bruna di Monreale: un testimone della 'maniera cypria' nell'abbazia benedettina del re Guglielmo II*, in: M. Sebastianelli, G. Travagliato, *L'Odigitria detta 'di Guglielmo II' della Cattedrale di Monreale*, pp. 16-53, New Digital Frontiers - Palermo University Press, Palermo 2019, ISBN: 978-8855090582.
- G. Travagliato, *L'iconografia del candelabro per il cero pasquale della Cappella Palatina, con alcune considerazioni sul committente o donatore*, in: Fondazione Federico II (a cura di), *Castrum superius. Il palazzo dei re normanni*, catalogo mostra, pp. 184-195, Fondazione Federico II, Palermo 2019, ISBN: 9788896729380.
- G. Travagliato, *Trecento gotico doloroso e cortese in Sicilia: le opere in mostra*, in: M.C. Di Natale, M.R. Nobile, G. Travagliato (a cura di), *Chiaromonte. Lusso, politica, guerra e devozione nella Sicilia del Trecento. Un restauro verso il futuro*, catalogo mostra, pp. 257-298. New Digital Frontiers - Palermo University Press, Palermo 2020, ISBN: 978-8855091060.

### Avvertenze

Non sarà fornito materiale didattico aggiuntivo oltre ai testi consigliati già indicati.

Il programma e la bibliografia di riferimento sono i medesimi per frequentanti e non frequentanti le lezioni frontali.

Gli studenti che non potessero seguire le lezioni per impedimenti di natura lavorativa potranno eventualmente valutare con il docente se possa essere utile un programma alternativo. Egualmente gli iscritti con disabilità potranno eventualmente concordare un programma dedicato.

### Warnings

No additional teaching material will be provided in addition to the recommended texts already indicated.

The programme and the bibliography of reference are the same for attending and non-attending lectures.

Students who are unable to attend lectures due to work-related impediments may discuss with the lecturer whether an alternative programme might be useful.

Similarly, students with disabilities will be able to agree on a dedicated programme.

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

### EDUCATIONAL OBJECTIVES OF THE MODULE

The purpose of the module is to provide the basic contents of the discipline and its method of study required for the student's scientific and cultural training, regarding the abilities in the field of visual arts, and the historical and artistic heritage. Specifically, the module aims to provide historical-scientific and theoretical-technical ability in the field of the history of medieval art. This module is intended to provide a method for approaching the study of the history of medieval art by contextualizing the stylistic phenomena in the historical-cultural period of reference, particularly in the national context. It is also intended to rationalize the proposed cognitive path from the recognition of materials, techniques and typology to continue with iconographic reading, understanding of stylistic code and iconological interpretation.

## SYLLABUS

Hrs	Frontal teaching
2	Introduction and presentation of the course. Desired of the students. Methods and tools of Art History.
6	Canonic periodization of the Medieval art: V-X centuries, between the ancient and medieval world; Byzantine, Barbarian, Longobard, Carolingian, and Ottonian cultures.
6	XI-XII centuries: Romanesque.
6	XII-XIII centuries: Gothic; Giotto and the new language of the painting.
4	XIII-XV centuries: Late-gothic catalan international courteous.
2	Cataloging a work of art: drafting rules; use of bibliographic sources; method of compilation.
4	Insights into the medieval Sicilian art.

## 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).

- 1 - M. Calvesi, *Caravaggio*, n. 1 di Art dossier, Giunti Firenze, 1986.
- 2 - R. Papa, *Caravaggio. Le origini, i modelli*, Dossier n. 264 allegato a "Art e Dossier", Firenze Giunti 2010.
- 3 - M. Cuppone, *Caravaggio. La Natività di Palermo. Nascita e scomparsa di un capolavoro*, Campisano Editore, 2021.
- 4 - A. Graham-Dixon, *Caravaggio. Vita sacra e profana*, Milano Mondadori, 2015.

<b>AMBIT</b>	50682-Formazione storica e storico-artistica
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### 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 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
2	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
6	Cataloging a work of art: drafting rules; use of bibliographic sources; method compilation
10	Caravaggio, the European naturalism and the painting of Palermo