



# UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Culture e società
ACADEMIC YEAR	2022/2023
MASTER'S DEGREE (MSC)	HISTORY OF ART
SUBJECT	HISTORY OF DECORATIVE ART IN SICILY AND IN THE MEDITERRANEAN AREA
TYPE OF EDUCATIONAL ACTIVITY	B
AMBIT	50631-Discipline storico - artistiche
CODE	18652
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	2
TERM (SEMESTER)	1° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	<b>VITELLA MAURIZIO</b> Monday    10:00    11:45    Viale delle Scienze, Edificio 15, stanza 302

<b>PREREQUISITES</b>	Knowledge of art history and the main stylistic phenomena of the modern age. The basic knowledge will be tested during the first lessons through an interview or through multiple choice and open tests.
<b>LEARNING OUTCOMES</b>	<p>Knowledge and understanding The course is structured so that the student after completing their studies proves advanced skills both historical, methodological, for the purposes of research and critical analysis of artistic production in Sicily and the Mediterranean.</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 Sicily, and in the European countries of the Mediterranean area, including XV and XVIII 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 arise even within geographical and chronological of 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 liturgical / devotional function, to both specialist in art-historical context and not specialists, thus being able to move from one communicative register, verbal or written, to a other.</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, is intended to prepare a short essay substantial critical analysis of a work of art (pictorial work or goldsmith) inherent in the discipline. The short essay processing method will be discussed in the lectures and will take place 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"><li>- Fairness and properties in the use of technical language related to discipline (up to 10/30)</li><li>- The required knowledge correct and complete exposure (up to 10/30)</li><li>- The critical processing power of knowledge (up to 10/30)</li></ul> <p>The questions posed during the exam will be based on the topics covered by the program and will contribute to the expected learning outcomes. Will be asked to know how to argue about the following areas: themes of the art of counter-reform; Sicilian artists between Mannerism and Baroque; Sicilian goldsmiths from Renaissance to Rococo.</p>
<b>EDUCATIONAL OBJECTIVES</b>	<p><b>OBJECTIVES OF THE COURSE</b> The course aims to provide the contents of the discipline and its method of study, necessary for the scientific and cultural training in respect of skills in the field of visual arts and heritage. Specifically, the course aims to train professionals with specific historical-scientific and theoretical and technical skills in the field of modern art history, with a special look to the regional artistic production.</p> <p>We will, therefore, provide a method of modern art history study Sicily which tends to rationalize the cognitive process of the works from the recognition of materials, techniques and types, to continue with the iconographic reading, understanding of the stylistic code and the iconological interpretation. It also wants to bring out the peculiarities of the language of composition, highlighting the originality, contextualizing the evolutionary processes in the cultural climate of the time and the geographic relevancy with the due both national comparisons, which in the basin of the Mediterranean</p>
<b>TEACHING METHODS</b>	Frontal lessons; exercises in the classroom; field visits
<b>SUGGESTED BIBLIOGRAPHY</b>	E. Mâle, L'arte religiosa nel '600, ISBN 88-16-60035-7, Milano Jaca Book 1984, in particolare capitoli 1 (L'arte e gli artisti dopo il Concilio di Trento) 2 (L'arte e il protestantesimo), pp. 23 – 114;*

	<p>Teresa Viscuso, Vincenzo degli Azani da Pavia, detto il Romano, in Vincenzo degli Azani da Pavia e la cultura figurativa in Sicilia nell'età di Carlo V, catalogo della mostra a cura di Teresa Viscuso, Siracusa 1999, pp. 209-238;*</p> <p>Teresa Pugliatti, Pittura della tarda Maniera nella Sicilia occidentale (1557-1647), ISBN 978-88-97077-21-3, Palermo 2011, pp. 263-456 (capitoli VI, VII, VIII);*</p> <p>Schede nn. II.9, II.12, II.13, II.15, II.21, II.23-24-25, II.27-28, II.30, II.36, II.42-43, II.46-47, II.53-54, II.59, II.62, II.69-70-71, II.73, II.75-76, Pietro Novelli e il suo ambiente, catalogo della mostra (Palermo, Albergo dei Poveri, 10 giugno – 30 ottobre 1990), ISBN 88-7804-048-7, Palermo Flaccovio editore 1990, p. 188, p. 194, p. 196, p. 200, p. 216, pp. 220-231, pp. 234-239, p. 242, p. 256, pp. 268-271, pp. 276-279, pp. 292-295, p. 306, p. 314, pp. 334-343, p. 346, pp. 350-353*.</p> <p>Maria Concetta Di Natale, Oreficeria siciliana dal Rinascimento al Barocco, in Il Tesoro dell'Isola. Capolavori in argento e corallo dal XV al XVIII secolo, a cura di Salvatore Rizzo, ISBN 978-88-7751-285-7, Catania 2008, pp. 31 - 73;*</p> <p>Maurizio Vitella, Argenti palermitani del Settecento, in Il Tesoro dell'Isola. Capolavori in argento e corallo dal XV al XVIII secolo, a cura di Salvatore Rizzo, ISBN 978-88-7751-285-7, Catania 2008, pp. 75 - 85.*</p> <p>Si consiglia la lettura di M. Calvesi, Caravaggio, n. 1 di Art dossier, ISBN 8809013638, Giunti Firenze, 1986*.</p> <p>Gli studenti con disabilità* 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
12	The art of the Counter-reformation: treatises, themes, clients and artists, including Italian and Mediterranean Europe.
20	Pictorial production and goldsmith of the Counter-reformation in Sicily. Works and artists (Caravaggio, Vincenzo La Barbera, Gaspare Bazzano, Giuseppe Salerno, Pietro D'Asaro, Pietro Novelli)
20	Methodology of the Sicilian silverware dating: interpretation of trademarks and stylistic analysis and creation of a short essay
4	The great religious orders of the Counter-reformation (Jesuits, Teatini, Oratorians) and their contribution to the artistic production in Palermo (with field visits)
4	Lesson on the field: guided tour of treasure of the Cathedral of Palermo Lesson on the field: guided tour of Casaprofessa Museum