



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Culture e società
ACADEMIC YEAR	2023/2024
MASTER'S DEGREE (MSC)	HISTORY OF ART
SUBJECT	HISTORY OF ART CRITICISM
TYPE OF EDUCATIONAL ACTIVITY	B
AMBIT	50631-Discipline storico - artistiche
CODE	06847
SCIENTIFIC SECTOR(S)	L-ART/04
HEAD PROFESSOR(S)	AUF DER HEYDE CARL Professore Associato Univ. di PALERMO ALEXANDER
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	1° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	AUF DER HEYDE CARL ALEXANDER Friday 11:00 13:00 Microsoft Teams (stanza «Storia della critica d'arte, Letteratura artistica ...»). Codice di accesso: glcc37n

PREREQUISITES	Basic knowledge of medieval, modern and contemporary art history will be assessed by an interview held individually during during the first lessons. Preliminary studies in the field of philosophy, literature and aesthetic theory are strongly desired. If necessary students might integrate the bibliography with other handbooks and preparatory readings given by the professor.
LEARNING OUTCOMES	<p>Knowledge: 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>Comprehension: 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 and frontal lectures..</p> <p>Critical autonomy: The informations obtained during the study have to be strengthened by a personal, critical point of view.</p> <p>Communication skills: 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> <p>Learning skills: The training during the course cannot be considered the end point, but only the set of useful tools and information that will enable the student to pursue studies in the field in a personal and autonomous manner. Therefore, at the end of the course the student must be able to independently conduct original scientific research work, identifying primary and secondary sources and knowing how to use them with the correct knowledge and according to the correct weight of each.</p>
ASSESSMENT METHODS	<p>As part of this course, students will read with the lecturer the texts that have marked Giotto's criticism from the 14th to the 20th century. Attending students will be able to take a written test (open questions), focusing on the sources read and discussed in the classroom (collected in the handout shared via the cloud). The final (oral) test will focus on the discussion of the texts listed in the examination bibliography. The candidate will have to answer three questions, aimed at ascertaining the possession of the skills and disciplinary knowledge required by the course.</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 written test's evaluation (50 %) and the oral exam's evaluation (50 %). 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">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)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)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)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)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). <p>Attempts at plagiarism will result in the immediate suspension of the exam and reporting to the coordinator of the Bachelor of Art History.</p>

EDUCATIONAL OBJECTIVES	The History of Art Criticism course is a reading class that introduces students to the critical understanding of literary, historiographical, didactic and theoretical sources relating to the history of European art. The specific theme of the course is the critical fortune of Giotto. In this specific case, we are dealing with the most important painter of medieval Italy, who has been the subject of multiple literary and visual attention since the 14th century. Through the reading and discussion of Giotto's critical sources, the textual and visual fortune of his work will be traced. In addition to his role as an artist, Giotto was the architect of generations of spectators from the 14th century to the present.
TEACHING METHODS	Lectures, readings and discussion of shared texts.
SUGGESTED BIBLIOGRAPHY	<p>Agli studenti che hanno frequentato il corso e sostenuto la prova del saper fare è richiesta la lettura integrale del seguente volume: 1) Giotto e il Novecento, catalogo della mostra (Mart Rovereto, 8.12.2022 - 19.03.2023), a cura di Alessandra Tiddia, Genova, Sagep editori 2022. - ISBN: 978-88-6373-931-2 (cloud).</p> <p>Agli studenti che non hanno sostenuto la prova del saper fare è richiesta la lettura dei seguenti volumi: 1) Giovanni Previtali, La fortuna dei primitivi: dal Vasari ai neoclassici, Torino, Einaudi 1964 (oppure l'edizione del 1989).- ISBN: 88-06-54734-8 2) Donata Levi, Il discorso sull'arte: dalla tarda antichità a Ghiberti, Milano, Mondadori 2010, pp. 235-346. - ISBN: 978-88-6159-326-8 3) Giotto e il Novecento, catalogo della mostra (Mart Rovereto, 8.12.2022 - 19.03.2023), a cura di Alessandra Tiddia, Genova, Sagep editori 2022. - ISBN: 978-88-6373-931-2 (cloud).</p> <p>Erasmus students are kindly requested to contact the professor for further information on course contents and readings.</p>

SYLLABUS

Hrs	Frontal teaching
2	Course presentation and art-historical introduction. Considerations about methodology, primary sources, art theory and history of art criticism.
3	Dante's and Petrarch's view on Giotto
3	Giotto as a literary character in Boccaccio's and Sacchetti's tales
2	Giotto in fifteenth-century art literature (Cennino Cennini, Leon Battista Alberti e Lorenzo Ghiberti)
3	Giotto's biography in Vasari's Lives (1550, 1568)
3	Giotto and his works in Luigi Lanzi's History of Italian painting (1809)
3	Carl Friedrich von Rumohr's Giotto-chapter in his Italienische Forschungen (1827)
2	Maria Graham Callcott and Augustus Callcott: two english travellers and their description of the Scrovegni Chapel (1835)
3	Pietro Selvatico Estense and the first complete illustration of the Scrovegni Chapel (1836)
2	Ernst Förster's linear representations of the Scrovegni Chapel (1846)
3	John Ruskin and his study about Giotto and his works in Padua (1853-60)
3	Tactile values: Bernard Berenson's Florentine Painters of the Renaissance (1896)
3	Back to order: Carlo Carrà's giottism
3	The great Giotto exhibition in 1937
2	Diego Rivera as a spectator of Giotto?