



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Fisica e Chimica - Emilio Segrè
ACADEMIC YEAR	2023/2024
MASTER'S DEGREE (MSC)	CULTURAL HERITAGE CONSERVATION AND RESTORATION
SUBJECT	HISTORICAL-ARTISTIC RESEARCH METHODOLOGY
TYPE OF EDUCATIONAL ACTIVITY	C
AMBIT	50687-Attività formative affini o integrative
CODE	16600
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)	102
COURSE ACTIVITY (Hrs)	48
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	5
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

DOCENTE: Prof. CARL ALEXANDER AUF DER HEYDE

PREREQUISITES	Attendance at this course will be particularly beneficial if students have basic knowledge in the various fields of art history (ancient, medieval, modern and contemporary). Should students lack such knowledge, the lecturer will indicate supplementary readings that can make up for this and facilitate the achievement of the course's didactic objectives.
LEARNING OUTCOMES	KNOWLEDGE AND ABILITY OF COMPREHENSION The goal of the course is to provide students with basic concepts of art-historical research in order to place Cultural Heritage objects in a suitable art-historical and cultural context. CAPACITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability in the use of the most common iconographical and bibliographical resources in order to enhance the art-historical, cultural and anthropological understanding of artefacts. MAKING JUDGMENTS Ability in the choice of a suitable methodological approach to define the cultural value of an object. MAKING JUDGMENTS Being able to explain the basic concepts of art historical methodology with the current technical terms. LEARNING CAPACITY Being able to explore topics through specific scientific articles of the matter and to follow seminars and insights as part of the art-historical research.
ASSESSMENT METHODS	The evaluation of student learning requires the possession of the skills and knowledge of the subject matter of the course as well as the ability to apply them to historical understanding of Cultural Heritage. In addition, it verifies the possession of property of scientific language and of exposure capacity. The student's assessment is carried out by means of 1) a written test focusing on the texts read and discussed in class (the handout will be available via the cloud); 2) a final (oral) test aimed at ascertaining knowledge of the examination bibliography. 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/she has at least the score of 18/30 in each test. Different ranking of final evaluation will be done as detailed in the following: 1) Basic knowledge of topics and limited capacity of processing knowledge and of correlation among the various topics for application to the issues of Conservation and Restoration of Cultural Heritage. Sufficient capacity analysis of the proposed phenomena. Sufficient judgment 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 Conservation and Restoration of Cultural Heritage. 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 Conservation and Restoration of Cultural Heritage. 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 Conservation and Restoration of Cultural Heritage even to contexts different from those proper of the course. 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 for Conservation and Restoration of Cultural Heritage even to contexts different from those proper of the course. Excellent capacity of analysis of the presented phenomena. Excellent judgement ability and exposure of the pursued procedure (rating 30 cum laude).
EDUCATIONAL OBJECTIVES	The aim of the course is to provide a basic knowledge of the principal methodological tools indispensable to any operator of the Cultural Heritage when it is necessary to give an appropriate historical-artistic placement of an object. Specifically, the module aims at integrating technical-scientific knowledge with historical-artistic skills that help to understand the contextual meaning of Cultural Heritage. This kind of competence is an indispensable prerequisite for the proper use of Cultural Heritage.
TEACHING METHODS	

	The teaching is semester-long and takes place in the first semester of the fifth year for students on the degree course in Conservation and Restoration of Cultural Heritage. The teaching consists mainly of lectures, supplemented by seminar activities involving the reading and discussion of texts distributed among the students.
SUGGESTED BIBLIOGRAPHY	Agli studenti che hanno frequentato e sostenuto la prova del saper fare è richiesta la conoscenza dei seguenti testi: 1) Heinrich Wölfflin, <i>Capire l'opera d'arte</i>, a cura di Andrea Pinotti, Roma, Castelvechi 2022 (o altre edizioni). - 68 pp. - ISBN: 9788832907520 2) Enrico Castelnuovo e Carlo Ginzburg, <i>Centro e periferia nella storia dell'arte italiana</i> (1979), Milano, Officina libraria 2019. - 164 pp. - ISBN: 978-88-3367-062-1 Agli studenti che non hanno sostenuto la prova del saper fare è richiesta la conoscenza dei seguenti testi: 1) Heinrich Wölfflin, <i>Capire l'opera d'arte</i>, a cura di Andrea Pinotti, Roma, Castelvechi 2022 (o altre edizioni). - 68 pp. - ISBN: 9788832907520; 2) Erwin Panofsky, <i>Il significato nelle arti visive</i>, a cura di Enrico Castelnuovo e Maurizio Ghelardi, Torino, Einaudi 1999, pp. 1-57 (<i>La storia dell'arte come disciplina umanistica; Iconografia e iconologia</i>) - ISBN: 9788806205614; 3) Roberto Longhi, <i>Proposte per una critica d'arte</i> (1950), con prefazione di Giorgio Agamben, Pesaro, Portatori d'acqua, 2014. - 51 pp. - ISBN: 9788898779024; 4) Enrico Castelnuovo e Carlo Ginzburg, <i>Centro e periferia nella storia dell'arte italiana</i> (1979), Milano, Officina libraria 2019. - 164 pp. - ISBN: 978-88-3367-062-1 5) UN volume a SCELTA tra i seguenti: - P. Barocchi, <i>Storiografia e collezionismo dal Vasari al Lanzi</i>, in <i>Storia dell'arte italiana</i>, Torino, Einaudi, II, 1979, pp. 5-81; - M. Baxandall, <i>Forme dell'intenzione: sulla spiegazione storica delle opere d'arte</i>, Torino, Einaudi, 2000; - Luciano Bellosi, <i>La pecora di Giotto</i>, a cura di Roberto Bartolini, Milano, Abscondita 2021; - F. Bologna, <i>Dalle arti minori all'industrial design</i>, Bari, Laterza, 1972; - E. Castelnuovo, <i>Arte, industria, rivoluzioni: temi di storia sociale dell'arte</i> [1985], Pisa, Edizioni della Normale, 2007; - H. Focillon, <i>La vita delle forme</i> [1934], Torino, Einaudi, 1985; - D. Freedberg, <i>Il potere delle immagini. Il mondo delle figure, reazioni e emozioni del pubblico</i> [1989], Torino, Einaudi, 1993; - M.J. Friedlaender, <i>Il conoscitore d'arte</i> [1946], Torino, Einaudi, 1955, oppure Milano, TEA, 1995; - E. Gombrich, <i>Arte e illusione: studio sulla psicologia della rappresentazione pittorica</i> [1959], Torino, Einaudi, 1965; - E. Gombrich, <i>A cavallo di un manico di scopa: saggi di teoria dell'arte</i> [1963], Torino, Einaudi, 1971; - E. Gombrich, <i>L'uso delle immagini. Studi sulla funzione sociale dell'arte e sulla comunicazione visiva</i>, Milano, Leonardo, 1999; - F. Haskell, <i>Le immagini della storia: l'arte e l'interpretazione del passato</i> [1993], Torino, Einaudi, 1997; - F. Haskell, <i>Mecenati e pittori. L'arte e la società italiana nell'epoca barocca</i> [1963], Torino, Einaudi, 2020; - E. Kris-O. Kurz, <i>La leggenda dell'artista</i> [1934], Torino, Boringhieri, 1980; - G. Kubler, <i>La forma del tempo. La storia dell'arte e la storia delle cose</i> [1962], Torino, Einaudi, 1980; - R. Longhi, <i>Breve ma veridica storia della pittura italiana</i> [1914], Firenze, Sansoni, 1980; - O. Pächt, <i>Metodo e prassi nella storia dell'arte</i> [1977], Torino, Bollati Boringhieri, 1994; - E. Panofsky, <i>Idea. Contributo alla storia dell'estetica</i> [1924], Firenze, La Nuova Italia, 1952; - E. Panofsky, <i>Studi di iconologia. I temi umanistici nell'arte del Rinascimento</i> [1939], Torino, Einaudi, 1975; - E. Panofsky, <i>La scultura funeraria dall'Antico Egitto a Bernini</i> [1964], Torino, Einaudi, 2011; - N. Pevsner, <i>Le accademie d'arte</i> [1940], Torino, Einaudi, 1982; - G. Previtali, <i>La fortuna dei primitivi: dal Vasari ai neoclassici</i>, Torino, Einaudi, 1964; - G. Previtali, <i>La periodizzazione della storia dell'arte italiana</i>, in <i>Storia dell'arte italiana</i>, 1: <i>Questioni e metodi</i>, Torino, Einaudi, 1979, pp. 3-96; - G. Romano, <i>Studi sul paesaggio. Storia e immagini</i>, Torino, Einaudi, 1978; - J. von Schlosser, <i>La letteratura artistica</i> [1935], Firenze, La Nuova Italia, 1964; - M. Schapiro, <i>Per una semiotica del linguaggio visivo</i>, Roma, Meltemi, 2002; - B. Toscano, <i>Scritti brevi sulla storia dell'arte e della conservazione</i>, <i>Libro.Co Italia</i>, San Casciano Val di Pesa / Università di Roma Tre, 2006; - E. Wind, <i>Arte e anarchia</i> [1963], Milano, Adelphi, 1968; - R. e M. Wittkower, <i>Nati sotto Saturno. La figura dell'artista dall'antichità alla</i>

	Rivoluzione francese [1963], Torino, Einaudi, 1968; - R. Wittkower, La scultura raccontata da Rudolf Wittkower. Dall'antichità al Novecento [1977], Torino, Einaudi, 1985.
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SYLLABUS

Hrs	Frontal teaching
2	Course introduction, explanation of the bibliography and of the assessment methods.
2	Art as monument. The visual and textual sources of the art historian
2	Individual style and connoisseurship
2	Local and regional schools
2	Epochal styles
2	National styles
2	Iconography
2	Cultural history
2	Iconology
2	Graphic reproductions and d'après drawings
2	Copies
2	Reproductive prints
2	Photographs
2	Audiovisual documentation
2	Fakes
2	Artist's biographies
2	Art treatises
2	Didactic and ekphrastic poetry
2	Travel diaries and topographical literature
2	Journals and reviews
2	Inventories
2	Notary contracts
2	Church archives (pastoral visits, architects, suppressed orders)
2	Papers and correspondence, ambassadorial reports, interviews