COURSE OF STUDY   *Modern Language and Literature – LM 37*
ACADEMIC YEAR   *2023-24*
ACADEMIC SUBJECT   *History Of Arts In Modern Age*

General information	
Year of the course	1
Academic calendar (starting and ending date)	SECOND SEMESTER 26th February 2024 – 15th May 2024
Credits (CFU/ETCS):	6 CFU
SSD	STORIA DELL'ARTE MODERNA L-ART/02
Language	ITALIAN
Mode of attendance	

Professor/ Lecturer	
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Virtual room	Teams - "Ricevimento studenti - prof. Andrea Leonardi" (code 8bdozpl)
Office Hours (and modalities: e.g., by appointment, on line, etc.)	Office hours are published on the teacher's page on the Department website: https://www.uniba.it/it/docenti/leonardi-andrea Times may vary. Students are asked to check notices and any timetable changes on the teacher's page. In the second semester, reception is normally scheduled after lessons with a timetable that will be specified as soon as the calendar of educational activities is defined; however, to optimize the management of the meetings it is necessary to arrange the appointment by writing to the institutional e-mail address of the teacher

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours

150	48		102
CFU/ETCS			
6	6		

Learning Objectives	Taking into account the skills gained in the three-year study cycles, we expect an implementation of skills aimed at reading and analyzing the historical-artistic phenomenon in the modern age in the category of cultural relations between Italian and European society.
Course prerequisites	Knowledge of the main features of the History of Modern Art between the 15th and 19th centuries.

Teaching strategie	Frontal lessons, seminar activity/ panel of experts.
Expected learning outcomes in terms of	
Knowledge and understanding on:	Develop analytical skills in relation to the experience of the artistic artefact, also understood as a fundamental element of the process of education to cultural heritage and as a tool for consolidating the citizenship profile.
Applying knowledge and understanding on:	Elaborate an idea of heritage as a value to be enjoyed, safeguarded and valued, analyzing its transformations and reading the impacting signs in the present.
Soft skills	*Making informed judgements and choices* Build your own archive of excellent prototypes centered on the double action / contextualization register. *Communicating knowledge and understanding* To convey critical analysis and reflection on activated processes. *Capacities to continue learning* Develop an autonomous conceptual framework through a sequential situation / stimulus - image, video, experience, document and testimony - starting from the model provided during the lesson.
Syllabus	

Content knowledge	Wealth and image, family articulation and identity, peculiarities of decorative practices, object acquisition procedures, attributes of the aristocratic lifestyle, these are the main aspects taken into consideration. The goal is to propose an 'other' reading of the idea of patronage in the modern age starting from a system of investigation progressively matured through the founding studies of Burckhardt (*La pittura italiana del Rinascimento, I Collezionisti*), Haskell (*Mecenati e pittori. L'arte e la società italiana nell'età barocca*) and Pomian (*Collezionisti, amatori e curiosi. Parigi-Venezia XVI-XVIII secolo*). In recent decades, the increasing interest in archives by researchers attentive to artistic and customs issues, has allowed to give rise to a multidimensional scan of historical-artistic phenomena. This approach, precisely conducted under the banner of complexity, has appeared increasingly clear in Anglo-Saxon products, as in the case of exhibitions such as *Life and the Arts in the Baroque Palaces of Rome. Ambiente Barocco* (edited by S. Walker, F. Hammond, Kansas City, The Nelson-Atkins Museum of Art, 21 July-3 October 1999), *A House of Art. Rubens as collector* (edited by JM Muller, Antwerp, Rubenshuis, 6 March-13 June 2004) and *At Home in Renaissance Italy* (edited by M. Ajmar-Wollheim, F. Dennis, London, Victoria and Albert Museum, 5 October 2006-7 January 2007). Certainly to be historicized by now, the exhibitions just mentioned have declined a truly broad vision of the residence, almost kaleidoscopic, a dwelling that is to be understood not only as a hieratic temple of taste, but also as the center of gravity of everyday life. A possibility of reading, the latter, which can be implemented for example through the contribution of treatises on the so-called 'masters of the house', a source that allows, especially if crossed with the topographical inventories of the buildings (still preserved in the public and private archives), a better understanding of the intended use of the rooms and the location of furnishings, furnishings and picture collections. Specific attention, proceeding by exemplary cases and in the institutional part of the course, will be reserved for the analysis of palace-villa-garden systems in the more 'traditional' interrelation between architectural language and self-representation strategies, thus highlighting and once more the ambitions of the ruling classes in Italy engaged in the transformation of economic capital into symbolic capital. In the so-called 'monographic' part, we will instead proceed to the reconnaissance of some of the main studies which, conducted since the 1960s, have revealed (especially through the examination of different archival collections) the practice of patronage promoted within the historical building.
Texts and readings	- INSTITUTIONAL PART . J.S. ACKERMAN, *La villa. Forma e ideologia*, Torino, Einaudi, 2013 (anche edizioni precedenti), tre capitoli a scelta. . M. AZZI VISENTINI, *La villa in Italia. Quattrocento e Cinquecento*, Milano, Electa, 1995. . M. FAGIOLO, P. PORTOGHESI, a cura di, *Roma barocca. Bernini, Borromini, Pietro da Cortona*, catalogo della mostra (Roma, 16 giugno-29 ottobre 2006), Milano, Electa, 2006, pp. 144-253 (sezione *Spazi e Monumenti*). . F. HASKELL, *Parte Prima - Roma*, in *Mecenati e pittori. L'arte e la società italiane nell'età barocca*, Torino, Umberto Allemandi & C, 2000 (anche edizioni successive), pp. 29-177. - MONOGRAPHIC PART . P. CAVAZZINI, *Painting as business in early Seventeenth-Century Rome*, University Park, The Pennsylvania State University Press, 2008, pp. 13-48 (Artists and Craftsmen). . A. LEONARDI, *Genoese Way of Life. Vivere da collezionisti tra Sei e Settecento*, Roma, Gangemi Editore, 2013.

Notes, additional materials	Non-attending students, on the other hand, are required to contact the teacher to agree on a further additional bibliography.
Repository	The materials indicated can be purchased or found at the University or National library system, locating them on https://opac.sbn.it/ and also using services such as interlibrary loan.

Assessment	
Assessment methods	Oral exam with commentary of images administered on paper or computer support.
Assessment criteria	The assessment method is functional to a double level of assessment: on the one hand, knowledge of the dynamics related to the History of Arts in the Modern Age will be required for the chronological delta taken as reference; on the other hand, the mastery of the readings consistently identified in the exam bibliography.
Final exam and grading criteria	minimum evaluation 18/30, maximum 30/30.
Further information	
	Notices and news related to the discipline and the activity of the teacher can be found on the DIRIUM website at the following page: https://www.uniba.it/it/docenti/leonardi-andrea • HISTORY OF ARTS IN MODERN AGE teaching also has a Facebook page and an Instagram profile to be understood as an additional support tool for students approaching the discipline. Instagram: unibartemoderna Facebook: fb.me/unibartemoderna