



General information	
Academic subject	MUSEOLOGY
Degree course	SCIENZE DEI BENI CULTURALI - L1 (curriculum 'Beni Archivistici e Librari', 'Beni Storico-Artistici')
Academic Year	2022-2023
European Credit Transfer and Accumulation System (ECTS)	9
Language	ITALIAN
Academic calendar (starting and ending date)	Second Semester (27.02.2023 – 19.05.2023)
Attendance	Attendance is regulated by the Course Didactic Regulations (art. 4) which can be consulted at the following link: <a href="https://w3.uniba.it/corsi/scienze-beni-culturali/presentazione-del-corso/R.D.SBC20222023.pdf">w3.uniba.it/corsi/scienze-beni-culturali/presentazione-del-corso/R.D.SBC20222023.pdf</a>

Professor/ Lecturer	
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Virtual headquarters	
Tutoring (time and day)	Office hours are published on the teacher's page on the Department website: <a href="https://www.uniba.it/it/docenti/leonardi-andrea">https://www.uniba.it/it/docenti/leonardi-andrea</a>  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.

<b>Syllabus</b>	
<b>Learning Objectives</b>	Taking into account the skills gained in the previous two years, we expect an implementation of skills aimed at reading and analyzing the historical-artistic phenomenon 'museum' in the modern and contemporary age in the category of cultural relations between Italian and European society.
<b>Course prerequisites</b>	Knowledge of the main features of the History of Art
<b>Contents</b>	<ul style="list-style-type: none"> <li>. Museology as a complex system of analysis: themes, problems, hypernodes between Italy and Europe.</li> <li>. Territory, museums and 'ephemeral museums': the relevance of a reflection on heritage and cultural heritage.</li> <li>. Museums and society in the dynamic client-artist-context: exemplary cases in the Modern and Contemporary Age.</li> </ul>

<b>Books and bibliography</b>	<p>- GENERAL PART OF THE PROGRAM:</p> <p>. A. Mottola Molfino, <i>Il Libro dei Musei</i>, Torino, Allemandi, 1991.</p> <p>. C. Acidini Luchinat, <i>Il Museo d'arte americano. Dietro le quinte di un mito</i>, Milano, Mondadori, 1996.</p> <p>. F. Bucci, A. Rossari, a cura di, <i>I musei e gli allestimenti di Franco Albini</i>, Milano, Electa, 2005.</p> <p>- MONOGRAPHIC PART OF THE PROGRAM:</p> <p>A first essay to choose from:</p> <p>. A. Leonardi, <i>Italia 1870. Tre lettere intorno alle gallerie, ai musei e alle pinacoteche della nuova nazione</i>, in <i>Il Museo che non c'è. Arte, collezionismo, gusto antiquario nel Palazzo degli Studi di Bari (1875-1928)</i>, catalogo della mostra a cura di L. Derosa, A. Leonardi, (Bari, Palazzo Ateneo, 28 febbraio-24 aprile 2020), Firenze, Edifir, 2020, pp. 27-50.</p> <p>. A. Leonardi, <i>#weareinpuglia. Lorenzo Lotto e i pittori veneti in mostra</i>, in <i>Lorenzo Lotto. Contesti, significati, conservazione</i>, atti del convegno internazionale a cura di E. Dal Pozzolo, F. Coltrinari, (Loreto, 1-3 febbraio 2019), Treviso, Zel Edizioni, 2020, pp. 433-453.</p> <p>A second essay to choose from:</p> <p>. A. Leonardi, <i>Pinacoteca, Museo Provinciale o Nazionale? Per una storia del Museo nel Palazzo degli Studi di Bari (1875-1928)</i>, in <i>Il Museo che non c'è. Arte, collezionismo, gusto antiquario nel Palazzo degli Studi di Bari (1875-1928)</i>, catalogo della mostra a cura di L. Derosa, A. Leonardi, (Bari, Palazzo Ateneo, 28 febbraio-24 aprile 2020), Firenze, Edifir, 2020, pp. 77-102.</p> <p>. A. Leonardi (with G. De Sandi), <i>“La Pinacoteca è già più di una promessa”. 1930. Federico Hermanin nel Palazzo del Governo a Bari</i>, in <i>Il Museo che non c'è. Arte, collezionismo, gusto antiquario nel Palazzo degli Studi di Bari (1875-1928)</i>, catalogo della mostra a cura di L. Derosa, A. Leonardi, (Bari, Palazzo Ateneo, 28 febbraio-24 aprile 2020), Firenze, Edifir, 2020, pp. 239-260.</p>
<b>Additional materials</b>	N/A

<b>Work schedule</b>			
Total	Lectures	Hands on (Laboratory, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
<b>Hours</b>			
225	63		162
<b>ECTS</b>			
	9		
<b>Teaching strategy</b>			

	Frontal lessons, seminar activity/ panel of experts.
<b>Expected learning outcomes</b>	
<b>Knowledge and understanding on:</b>	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.
<b>Applying knowledge and understanding on:</b>	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.
<b>Soft skills</b>	<p><i>Making informed judgements and choices</i> Build your own archive of excellent prototypes centered on the double action / contextualization register.</p> <p><i>Communicating knowledge and understanding</i> To convey critical analysis and reflection on activated processes.</p> <p><i>Capacities to continue learning</i> Develop an autonomous conceptual framework through a sequential situation / stimulus - image, video, experience, document and testimony - starting from the model provided during the lesson.</p>

<b>Assessment and feedback</b>	
Methods of assessment	Oral exam with commentary of images administered on paper or computer support.
Evaluation 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.
Criteria for assessment and attribution of the final mark	minimum evaluation 18/30, maximum 30/30.
<b>Additional information</b>	

Notices and news related to the discipline and the activity of the teacher can be found on the LELIA website at the following page:

<https://www.uniba.it/it/docenti/leonardi-andrea>

- MUSEOLOGY teaching also has a Facebook page, a Twitter profile, and an Instagram to be understood as an additional support tool for students approaching the discipline.

Twitter: @unibartemoderna

Instagram: unibartemoderna

Facebook: [fb.me/unibartemoderna](https://fb.me/unibartemoderna)

Youtube: unibartemoderna

