



COURSE OF STUDY History of Art, LM89

ACADEMIC YEAR 2023-2024

ACADEMIC SUBJECT History of applied Art

| General information | |
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| Year of the course | I |
| Academic calendar (starting and ending date) | First semester (25-09-2023/13-12-2023) |
| Credits (CFU/ETCS): | 6 |
| SSD | L-ART/02 History of Modern Art |
| Language | Italian |
| Mode of attendance | Attendance is governed by the Academic Regulations of the Degree Course (art. 4.2)". |

| Professor/ Lecturer | |
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| Name and Surname | Isabella Di Liddo |
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| Telephone | 3336789705 |
| Department and address | Palace Ateneo , piazza Umberto I |
| Virtual room | Microsoft teams, codice di accesso qkctoj1 |
| Office Hours (and modalities: e.g., by appointment, on line, etc.) | The reception of students and undergraduates will be communicated at the beginning of the course, students are requested to check the teacher's page (on the DIRIUM website) for notices and any time changes. Further information is available on the teacher's web page on the Department website DIRIUM: http://www.uniba.it/docenti/isabella-diliddo |

| Work schedule | | | |
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| Hours | | | |
| Total | Lectures | Hands-on (laboratory, workshops, working groups, seminars, field trips) | Out-of-class study hours/ Self-study hours |
| 150 | 42 | | 108 |
| CFU/ETCS | | | |
| 6 | 6 | | |

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| Learning Objectives | The course aims to provide the student with a basic knowledge of the history of modern art in the historical span between the Renaissance and the early nineteenth century, focusing in particular on the stylistic reading of the work of art in the fields of applied arts. |
| Course prerequisites | Knowledge of Italian and European historical-artistic contexts of age |

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| Teaching strategie | Lectures in the classroom with the projection of images, reading of texts |
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| | and educational visits to museums |
| Expected learning outcomes in terms of | |
| Knowledge and understanding on: | <ul style="list-style-type: none"> ○ The course aims to provide useful tools to acquire the basic knowledge of the development of applied arts in the modern age, with particular reference to pictorial, stucco, paper and wood decoration in southern Italy. ○ Knowing and identifying the characteristics of the artefacts in relation to the techniques, materials and clients. |
| Applying knowledge and understanding on: | <ul style="list-style-type: none"> ○ Acquire critical analysis tools of historical and artistic phenomena and apply the knowledge acquired to the stylistic recognition of works of art. ○ Knowing how to intervene critically and orient oneself in the panorama of the history of artistic phenomena. |
| Soft skills | <ul style="list-style-type: none"> ● <i>Making informed judgments and choices</i> <ul style="list-style-type: none"> ○ Through the study of theoretical approaches, the student will improve their skills and their autonomy of judgment in knowing how to articulate historiographical and critical positions of the artistic contexts of modern art. ● <i>Communicating knowledge and understanding</i> <ul style="list-style-type: none"> ○ Mastery of technical language ○ Specific communicative, popular and scientific terminology regarding Modern Art, also through the aid of new technologies and IT means ● <i>Capacities to continue learning</i> <ul style="list-style-type: none"> ○ The ability to learn will be stimulated through the acquisition of critical self-verification skills of the acquired skills and the ability to use support tools for the in-depth study of the topics. |
| Syllabus | |
| Content knowledge | <p>The course aims to trace the development of the pictorial decoration of noble residences in Italy and Europe starting from the Baroque age up to the early twentieth century:</p> <ul style="list-style-type: none"> - Andrea Pozzo - Populated perspectives: the places of quadraturismo in the Court of Spain between the seventeenth and eighteenth centuries - The decorative program of the Vesuvian villas and Neapolitan residences: Vincenzo Re and Crescenzo Gamba. - The workshop of the Vecchiones, quadraturist painters, in Naples and its province - Palazzo della Marra in Barletta - Episcopal Palace of Melfi and Matera - The quadraturism in southern Italy - Perspective quadrature pictorial decoration in noble residences between the 19th and 20th centuries. |
| Texts and readings | <p>On Andrea Pozzo from the volume <i>ANDREA Pozzo a Montepulciano, Thesan&Turan 2010, the following contributions:</i></p> <p>A. Angelini, <i>Andrea Pozzo e l'unità delle tecniche artistiche</i>, in, pp. 17-25 A. Dall'Asta, <i>Per una maggiore gloria di Dio. Missione e arte nella</i></p> |



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| | <p><i>compagnia di Gesù Andrea Pozzo nella volta di Sant'Ignazio, pp. 27-31</i> <i>F. Farneti, Ingannare l'occhio a meraviglia nella pittura toscana tra Sei e Settecento, pp. 33-35.</i> <i>Techniques and materials:</i> <i>L. Carlevaris, Progettare la terza dimensione: espedienti prospettici dall'antichità al Rinascimento, in Prospettiva, luce e colore nell'illusionismo architettonico. Quadraturismo e grande decorazione nella pittura di età barocca, a cura di S. Bertocci, F. Farneti, atti di Convegno internazionale 9-11 giugno 2011, Artemide Firenze 2015, pp. 21-30.</i> <i>Sulla Spagna:</i> <i>S. Fuentes Lazaro, Prospettive popolate: i luoghi del quadraturismo nella Corte di Spagna fra Sei e Settecento, in Prospettiva, luce e colore nell'illusionismo architettonico. Quadraturismo e grande decorazione nella pittura di età barocca, a cura di S. Bertocci, F. Farneti, atti di Convegno internazionale 9-11 giugno 2011, Artemide Firenze 2015, pp.359-369.</i> <i>On Napoli:</i> <i>N. Spinosa, Gli affreschi del Settecento nelle ville vesuviane, in Antologia di Belle Arti, 1977.</i> <i>- R. Lattuada, La stagione del barocco a Napoli, in Capolavori in festa Effimero barocco a Largo di Palazzo (1683-1759), Electa Napoli, pp. 23-53.</i> <i>On southern Italy:</i> <i>- I. Di Liddo, L'arte della Quadratura. Grandi decorazioni barocche in Puglia, Schena editore, Fasano 2018.</i> <i>I. Di Liddo, Mito e allegoria nelle quadrature di Palazzo Della Marra Fraggianni a Barletta, in Prospettiva, luce e colore nell'illusionismo architettonico. Quadraturismo e grande decorazione nella pittura di età barocca, a cura di S. Bertocci, F. Farneti, atti di Convegno internazionale 9-11 giugno 2011, Artemide Firenze 2015, pp. 289-294.</i> <i>I. Di Liddo, L'architettura dipinta nelle sale del Palazzo vescovile di Melfi tra conservazione e restauro, in S. Bertocci, F. Farneti (a cura di), L'architettura dipinta: storia, conservazione e rappresentazione digitale. Quadraturismo e grande decorazione nella pittura di età barocca, Dida press, Firenze 2020 pp. 424-433.</i> <i>Quadraturismo del Novecento (in corso di stampa).</i></p> |
| Notes, additional materials | Non-attending students are required to contact the teacher directly who will provide the additional bibliography to integrate the institutional program. |
| Repository | The texts are present in the library, the teacher will also provide missing material. |

| Assessment | |
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| Assessment methods | Lectures in the classroom with the projection of images, reading of texts and educational visits to museums |
| Assessment criteria | <ul style="list-style-type: none">• Knowledge and understanding The student will be able to understand the historical, artistic and cultural contexts of the modern age in relation to the development of applied arts in the modern age, developing the ability to operate multidisciplinary connections. |



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| | <ul style="list-style-type: none">• Applying knowledge and understanding The student will be able to apply the knowledge acquired to the reading of works of art, according to an iconographic and technical profile (materials and techniques of execution) and will be able to make stylistic comparisons.h• Autonomy of judgment The student will be able to develop a critical approach towards historiographical positions regarding the historical-artistic contexts of the modern age.• Communicating knowledge and understanding The student will show that he has acquired a linguistic command of technical language and a specific communicative, popular and scientific terminology of the artistic contexts of the modern age.• Communication skills Knowing how to use specialist language on cultural heritage and make stylistic comparisons• Capacities to continue learning The student will be able to use the acquired knowledge knowing how to carry out autonomous actions of research and construction of knowledge useful for entering the world of work or for subsequent training stages. |
| Final exam and grading criteria | <p>From 18 to 20 just sufficient, the student shows difficulty in knowledge and understanding</p> <p>From 21 to 23 sufficient level, the student shows a good degree of knowledge and understanding</p> <p>From 24 to 26 good level, the student shows a good level in knowledge and ability to understand and apply knowledge</p> <p>From 27 to 29 very good level, the student shows a very good level in knowledge and ability to understand and apply knowledge and develops a critical and autonomous approach</p> <p>30 high level, the student shows a very good level of knowledge and the ability to understand and apply knowledge and develops a critical and autonomous approach and excellent communication skills</p> <p>30 cum laude excellent level, the student shows a very good level of knowledge and ability to understand and apply knowledge and develops a critical and autonomous approach and excellent communication skills and the ability to learn.</p> |
| Further information | |
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