



General information	
Academic subject	HISTORY OF COLLECTIONS
Degree course	LM89, Art History
Academic Year	2022-23
European Credit Transfer and Accumulation System (ECTS)	6
Language	ITALIAN
Academic calendar (starting and ending date)	SECOND SEMESTER (27.02.2023 – 19.05.2023)
Attendance	Attendance is governed by the Course Didactic Regulations (art. 4) which can be consulted at the following link: <a href="http://w3.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/R.D.STORIADELLARTE20222023.pdf">w3.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/R.D.STORIADELLARTE20222023.pdf</a>

Professor/ Lecturer	
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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

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<b>Syllabus</b>	
<b>Learning Objectives</b>	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.
<b>Course prerequisites</b>	Knowledge of the main features of the History of Modern Art between the 15th and 19th centuries.

<p><b>Contents</b></p>	<p>"Miles and miles above our heads, planes dart loads of paintings by Titian and Poussin, Van Dyck and Goya." In this way Francis Haskell (2000) chose to start his book dedicated to the 'ephemeral museums', the exhibitions, stigmatizing a certain type of cultural policy that encouraged the proliferation of temporary exhibitions. For exemplary cases, the institutional part of the course intends to focus on the history of the exhibitions of Old Masters in Italy and Europe, between the nineteenth and the first half of the twentieth century, also identifying the historiographical precedents of this phenomenon in the Modern Age. Furthermore, the origin of the exhibitions will be traced in the practice of patronage, as in that of collecting, especially with regard to the Roman and Florentine hypernodes. The exhibitions intended as temporary 'art-containers' will read in relation to the history of permanent 'art-containers' (the museums), between the XVIII and XX centuries, in particular in the sequence traced by Alessandra Mottola Molfino: 1) illuminist museum or 'della ragione'; 2) nineteenth century museum or 'of the guilt'; 3) museum as a 'global document'. Moving further from Haskell and this time from his contribution to the exhibition <i>Civiltà del Settecento a Napoli</i> (1980), in the monographic part of the course we will proceed, instead, to a focus open to the South Italy, with targeted lunges especially on the Apulian-Lucanian area. In this regard, we will analyze the system of private and public museums formed between the eighteenth and twentieth centuries, often linked to the routes of grand tourists, which in turn fueled large artistic flows and antique dealers from southern Italy to Naples and from there to Europe. These museums were also formed due to the suggestions expressed by the <i>Piano per i Musei</i> by Michele Arditi (1808), director of the Reale Museo Borbonico. The permanent 'art-containers' considered will be the following: Palazzo Jatta in Ruvo di Puglia, Villa Meo Evoli in Monopoli and the 'Museo Provinciale' of Bari. Afterwards, we will evaluate individual figures of connoisseurs who have had the merit of relating these territories with the international debate about historical and artistic themes of the early twentieth century: from the art historian Wart Arslan, protagonist of an artistic mission in Basilicata, the most "neglected of the Regions of Italy" (1928-1930); to Bernard Berenson who looked at the artworks of the fifteenth and sixteenth centuries present in churches and museums "between Potenza and Taranto", then returning them from the pages of <i>Italian Pictures of the Renaissance</i> (1932). The program will end with a reconnaissance of the spectacular moments of some modern exhibition opportunities, such as the <i>Mostra dell'Arte in Puglia dal Tardoantico al Rococò</i> (1964), the <i>Arte in Basilicata</i> (1969), the exhibition <i>Alle sorgenti del romanico. Puglia XI secolo</i> (1975) and, finally, the one dedicated to the <i>Insedimenti benedettini in Puglia. Per una storia dell'arte dall'XI al XVIII secolo</i> (1981). All these initiatives began with the investigations encouraged by the founders of the historical-artistic discipline of the Bari University: Adriano Prandi, Michele d'Elia, Pina Belli d'Elia and Maria Stella Calò Mariani. Even today, these exhibitions can be considered methodological models of extraordinary interest, especially in relation to a research idea capable of communicating with the territory following the parameters of complexity and contamination between knowledge.</p>
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<b>Books and bibliography</b>	<p>- GENERAL PART OF THE PROGRAM:</p> <p>a. Collecting  . C. DE BENEDICTIS, <i>Per la storia del collezionismo italiano. Fonti e documenti</i>, Firenze, 1991 (2005).</p> <p>b. Museums and ephemeral museums  . F. HASKELL, <i>La nascita delle mostre. I dipinti degli antichi maestri e l'origine delle esposizioni d'arte</i>, Milano, 2008, pp. 15-190.</p> <p>c. Around the exhibitions: features of a critical debate  . S. CECCHINI, <i>Musei e mostre d'arte negli anni Trenta: l'Italia e la cooperazione intellettuale</i>, in <i>Snodi di critica. Musei, mostre, restauro e diagnostica in Italia 1930-1940</i>, a cura di M.I. Catalano, Roma 2014, pp. 57-105.  . R. LONGHI, <i>Mostre e musei</i>, in <i>Un augurio a Raffaele Mattioli</i>, Firenze, 1977, pp. 393-414.</p> <p>d. Exhibitions in photography (to be used mainly as a visual reference).  M. TAMASSIA, <i>Dietro le mostre: allestimenti fiorentini dei primi del Novecento</i>, Livorno, Sillabe, 2005.</p> <p>- MONOGRAPHIC PART OF THE PROGRAM:</p> <p>. F. HASKELL, <i>Mecenatismo e collezionismo nella Napoli dei Borbone durante il XVIII secolo</i>, in R. Causa, a cura di, <i>Civiltà del Settecento a Napoli</i>, catalogo della mostra (Napoli-Caserta, dicembre 1979-ottobre 1980), Napoli, Centro di, 1980, I, pp. 29-33.</p> <p>. A. LEONARDI, <i>Non solo 'stoviglie' in Terra di Bari. Il collezionismo Jatta: consistenza e strategie tra casa e museo</i>, in L. Derosa, A. Leonardi (a cura di), <i>Il Museo che non c'è. Arte, collezionismo, gusto antiquario nel Palazzo degli Studi di Bari (1875-1928)</i>, catalogo della mostra (Bari, Palazzo Ateneo, 28 febbraio-24 aprile 2020), Firenze, Edifir, 2020, pp. 152-175.</p> <p>. A. MILANESE, <i>In partenza dal Regno. Esportazioni e commercio d'arte e di antichità a Napoli nella prima metà dell'Ottocento</i>, Firenze, 2014, pp. 81-130 (Collezionisti, viaggiatori, mercanti, negozianti-banchieri. Personaggi e comportamenti), 131-172 (Cronache dalla terra dei vasi. Ruvo di Puglia).</p> <p>. A. RUSSO, <i>La 'civiltà' del Settecento a Napoli di Raffaello Causa</i>, in F. VONA (ed.), <i>In onore di Raffaello Causa</i>, Napoli, Arte'm, 2015, pp. 60-70.</p>
<b>Additional materials</b>	Non-attending students, on the other hand, are required to contact the teacher to agree on a further additional bibliography

<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>			
42	108		150

ECTS	
	6
<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>

- HISTORY OF COLLECTION 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>

Youtube: unibartemoderna

