

General information	
Academic subject	HISTORY OF COLLECTIONS
Academic Year	2021-2022
Degree course	LM 89 ART HISTORY
ECTS credits	6
Compulsory attendance	See article of the “Course Guidelines” available on the Course webpage: https://www.uniba.it/corsi/storia-arte/isciversi/presentazione-del-corso/regolamento-del-corso
Language	ITALIAN

Subject teacher	ANDREA LEONARDI	andrea.leonardi@uniba.it
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ECTS credits details	Historical-artistic disciplines	L-ART/02 (MODERN ART HISTORY)	6 CFU
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Class schedule	
Period	2nd SEMESTER
Year	I
Teaching organization	FRONTAL LESSIONS SEMINAR ACTIVITIES/ PANEL OF EXPERTS STUDY TRIP: Genoa. The study trip is optional but highly recommended for understanding the problems faced during the course. VISIT TO THE TERRITORY: Villa Meo Evoli, Monopoli; Fondazione Pomarici-Santomasi, Gravina; Museo Castromediano, Lecce; Palazzo Jatta, Ruvo di Puglia.

Time management	
Hours	150
In-of-class study hours	42
Out-of-class study hours	108

Academic calendar	
Class begins	February 21, 2022
Class ends	May 20, 2022
Classrooms and timetables	https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni

Syllabus	
Expected learning outcomes	Knowledge of the main features of History of Modern Art between the fifteenth and nineteenth centuries.
Expected learning outcomes	<p>Considering the skills matured within the three-year study cycles, an implementation of the skills aimed at reading and analyzing the 'collecting' phenomenon in the modern age is expected, in the category of cultural relations between Italian and European society. The history of collecting as an instrument of choice to discuss the idea of the arts in their complexity, variety and unity, especially through the kaleidoscopic filter of containers such as public museums, private museums and 'ephemeral museums', will have to contribute to significantly improving the following parameters:</p> <p><i>Knowledge and understanding</i> Develop analytical skills in relation to the experience of the artistic artefact, also intended as a fundamental element of the cultural heritage education process and as a tool for consolidating the citizenship profile.</p> <p><i>Knowledge and understanding applied</i> Elaborate an idea of heritage as a value to be used, safeguarded and enhanced, analyzing its transformations and reading the signs impacting in the present.</p> <p><i>Autonomy of judgment</i> Build your own archive of excellent prototypes centered on the double action / contextualization register.</p> <p><i>Communication skills</i> To convey critical analysis and reflection on activated processes.</p> <p><i>Learning ability</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>

Teaching methods

"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 Molino: 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 *Civiltà del Settecento a Napoli* (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 *Piano per i Musei* 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 *Italian Pictures of the Renaissance* (1932). The program will end with a reconnaissance of the spectacular moments of some modern exhibition opportunities, such as the *Mostra dell'Arte in Puglia dal Tardoantico al Rococò* (1964), the *Arte in Basilicata* (1969), the exhibition *Alle sorgenti del romanico. Puglia XI secolo* (1975) and, finally, the one dedicated to the *Insedimenti benedettini in Puglia. Per una storia dell'arte dall'XI al XVIII secolo* (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.

Cours Program	
Bibliography	<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. . 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. . 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). . 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>
Notes about bibliography	<p>. In addition to following the track of the bibliography [so-called 'general' and 'monographic' part of the program], students will need to know the topics discussed during the lessons, the seminars (cfr. 'Teaching methods), the study trip - optional but strongly recommended for the understanding of the problems faced during the course - and the visits.</p> <p>. It is also essential to consider the bibliographic materials reported in class, in particular the exhibition catalogs indicated in the program (<i>Mostra dell'Arte in Puglia dal Tardoantico al Rococò</i>, 1964; <i>Arte in Basilicata</i>, 1969; <i>Alle sorgenti del romanico. Puglia XI secolo</i>, 1975; <i>Civiltà del Settecento a Napoli</i>, 1980; <i>Insedimenti benedettini in Puglia. Per una storia dell'arte dall'XI al XVIII secolo</i>, 1981), as well as the texts already mentioned by Wart Arslan (<i>Report of an artistic mission in Basilicata, in Campagne della Società Magna Grecia 1926 and 1927, 1928</i>) and by Bernard Berenson (<i>Italian Pictures of the Renaissance</i>, 1932).</p> <p>. Instead, non-attending students are required to contact the teacher to agree on a further 'additional bibliography'.</p>

Teaching methods	<p>. Lectures with slides/presentations Powerpoint®, classroom discussions, classroom testimonies, case studies.</p> <p>. In May, and in any case, on dates that will be defined coinciding with the beginning of the second semester lessons, the study trip to Genoa is recommended, optional but highly recommended for understanding the problems faced during the course.</p> <p>. In line with the program, visits to the territory are also planned: Museo di Villa Meo Evoli, Monopoli; Fondazione Pomarici-Santomasi, Gravina; Museo Castromediano, Lecce; Palazzo Jatta, Ruvo di Puglia.</p> <p>. Some of the topics covered may be oriented to the development of laboratory experiences to which students will be required to participate.</p>
Evaluation methods	Oral exam with commentary on images administered on paper or computer.
Evaluation criteria	The evaluation method is functional to a double level of assessment: on the one hand, knowledge will be required of the dynamics linked to the History of Modern Age Art; on the other hand, it will be necessary to demonstrate the knowledge of the readings coherently identified in the examination bibliography.
Further information	<p>Reception hours are published on the teacher page on the Department website: http://www.uniba.it/docenti/leonardi-andrea</p> <p>Times may vary. Students are asked to check the notice page for any changes in the timetable.</p> <p>In the second semester, the reception is normally scheduled after the lessons with a schedule that will be specified as soon as the calendar of teaching activities has been defined; however, to optimize the management of the meetings it is necessary to agree on the appointment by writing to the institutional email address of the teacher and, for information, to that of dr. Claudia Colella:</p> <p>andrea.leonardi@uniba.it</p> <p>claudia.colella96@gmail.com</p>

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

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

- History of Collections 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

