

General Information	
Academic subject	HISTORY OF ARTS IN MODERN AGE
Academic year	2021-22
Degree course	LM 89 History of Art
ECTS credits	9
Compulsory attendance	See article of the “Course Guidelines” available on the Course webpage:  <a href="https://www.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/regolamento-del-corso">https://www.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/regolamento-del-corso</a>
Language	Italian

Subject teacher	Name Surname	Mail address	SSD
	ANDREA LEONARDI	andrea.leonardi@uniba.it	L-Art/02

ECTS credits details			
Basic teaching activities	Historical-artistic disciplines		

Class schedule	
Period	2nd semester
Year	I
Type of class	frontal lessons, seminar activity/ panel of experts

Time management	
Hours	225
In-class study hours	63
Out-of-class study hours	162


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

Syllabus	
Prerequisites/requirements	Knowledge of the main features of the History of Modern Art between the 15th and 19th centuries.
Expected learning outcomes (according to Dublin Descriptors) (it is recommended that they are congruent with the learning outcomes contained in A4a, A4b, A4c tables of the SUA-CdS)	<p>. 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, increasing the following parameters:</p> <p><i>Knowledge and understanding</i> 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.</p> <p><i>Applying knowledge and understanding</i> 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.</p> <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>

## Contents

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.

Course program	
Bibliography	<p>- INSTITUTIONAL PART</p> <p>. J.S. ACKERMAN, <i>La villa. Forma e ideologia</i>, Torino, Einaudi, 2013 (previous editions are also accepted), choose three chapters.</p> <p>. M. AZZI VISENTINI, <i>La villa in Italia. Quattrocento e Cinquecento</i>, Milano, Electa, 1995.</p> <p>. M. FAGIOLO, P. PORTOGHESI, a cura di, <i>Roma barocca. Bernini, Borromini, Pietro da Cortona</i>, catalogo della mostra (Roma, 16 giugno-29 ottobre 2006), Milano, Electa, 2006, pp. 144-253 (sezione <i>Spazi e Monumenti</i>).</p> <p>. P. FORTINI BROWN, <i>Private Lives in Renaissance Venice</i>, New Haven-London, Yale University Press, 2004 (2005).</p> <p>. F. HASKELL, Parte Prima - <i>Roma</i>, in <i>Mecenati e pittori. L'arte e la società italiane nell'età barocca</i>, Torino, Umberto Allemandi &amp; C, 2000 (later editions are also accepted), pp. 29-177.</p> <p>- MONOGRAPHIC PART</p> <p>. P. CAVAZZINI, <i>Painting as business in early Seventeenth-Century Rome</i>, University Park, The Pennsylvania State University Press, 2008, pp. 13-48 (Artists and Craftsmen).</p> <p>. A. LEONARDI, <i>Genoese Way of Life. Vivere da collezionisti tra Sei e Settecento</i>, Roma, Gangemi Editore, 2013.</p> <p>. R.E. SPEAR, P. SOHM, a cura di, <i>Painting for profit. The economic lives of Seventeenth-Century Italian Painters</i>, New Haven-London, Yale University Press, 2010, with particular regard to the cases of Rome (R. Spear, pp. 33-113), Naples (C.R. Marshall, pp. 115-143), Bologna (R. Morselli, pp. 145-171), Florence (E. Fumagalli, pp. 173-203).</p>
Notes	. Non-attending students, on the other hand, are required to contact the teacher to agree on a further additional bibliography
Teaching methods	. Lectures with the use of Powerpoint © slides / presentations, classroom discussions, expert talks, case studies.
Assessment methods	. Oral exam with commentary of images administered on paper or computer support.
Evaluation criteria (Explain for each expected learning outcome what a student has to know, or is able to do, and how many levels of achievement there are.	. 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

<p>Further information</p>	<p>Office hours are published on the teacher's page on the Department website:  <a href="http://www.uniba.it/docenti/leonardi-andrea">http://www.uniba.it/docenti/leonardi-andrea</a></p> <p>Times may vary. Students are asked to check notices and any timetable changes on the teacher's page.</p> <p>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 and, for information, to that of Dr. Claudia Colella.</p> <p>Teacher E-mail : <a href="mailto:andrea.leonardi@uniba.it">andrea.leonardi@uniba.it</a></p> <p>Collaborator e-mail: <a href="mailto:claudia.colella96@gmail.com">claudia.colella96@gmail.com</a></p>
	<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:</p> <p><a href="http://www.uniba.it/docenti/leonardi-andrea">http://www.uniba.it/docenti/leonardi-andrea</a></p> <ul style="list-style-type: none"> <li>• HISTORY OF ARTS IN MODERN AGE 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.</li> </ul> <p>Twitter: @unibartemoderna</p> <p>Instagram: unibartemoderna</p> <p>Facebook: <a href="https://fb.me/unibartemoderna">fb.me/unibartemoderna</a></p> <p>Youtube: unibartemoderna</p> <p style="text-align: center;">  </p>