

General information	
Academic subject	HISTORY OF COLLECTIONS
Academic Year	2020-2021
Degree course	LM 89 ART HISTORY
ECTS credits	6
Compulsory attendance	Attendance is governed by the Didactic Regulations of the Course, Art. 4
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	<p>FRONTAL LESSIONS</p> <p>SEMINAR ACTIVITIES/ PANEL OF EXPERTS</p> <p>STUDY TRIP: Genoa. The study trip is optional but highly recommended for understanding the problems faced during the course.</p> <p>VISIT TO THE TERRITORY: Villa Meo Evoli, Monopoli; Fondazione Pomarici-Santomasi, Gravina; Museo Castromediano, Lecce; Palazzo Jatta, Ruvo di Puglia.</p>

Time management	
Hours	150

In-of-class study hours	42 + 16 of seminar activities. The seminar activity is optional but highly recommended for understanding the problems faced during the course; the initiative was developed in the context of the supplementary teaching carried out by the PhD students of the PhD program in 'Letters, Languages, Arts' of the LELIA Department.
Out-of-class study hours	108

Academic calendar	
Class begins	22 february 2021
Class ends	21 may 2021
Classrooms and timetables	https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni

Syllabus	
Prerequisites	Knowledge of the main features of History of Modern Art between the fifteenth and nineteenth centuries.

<p>Expected learning outcomes</p>	<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> <ul style="list-style-type: none"> . <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. . <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 it in the present. . <i>Autonomy of judgment</i> Build your own archive of excellent prototypes centered on the double action / contextualization register. . <i>Communication skills</i> To convey critical analysis and reflection on activated processes. . <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.
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Teaching methods	<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 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 <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, the 'Museo Provinciale' of Bari, the Castromediano Museum in Lecce, the Pomarici Santomasini Foundation in Gravina. 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 countess of Irsina Margherita Riario-Sforza-Nugent, author of a monumental description of the "Mostra della Pittura Italiana del Seicento e del Settecento" (we remember set up by Ugo Ojetti in Florence in the rooms of Palazzo Pitti, 1922); 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>Insiemi 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 an idea of research able to dialogue with the territory following the parameters of complexity.</p>
Cours Program	

Bibliography

- GENERAL PART OF THE PROGRAM:

a. Collecting

. C. DE BENEDICTIS, *Per la storia del collezionismo italiano. Fonti e documenti*, Firenze, 1991 (2005).

b. Museums and ephemeral museums

. F. HASKELL, *La nascita delle mostre. I dipinti degli antichi maestri e l'origine delle esposizioni d'arte*, Milano, 2008, pp. 15-190.

c. Around the exhibitions: features of a critical debate

. S. CECCHINI, *Musei e mostre d'arte negli anni Trenta: l'Italia e la cooperazione intellettuale*, in *Snodi di critica. Musei, mostre, restauro e diagnostica in Italia 1930-1940*, a cura di M.I. Catalano, Roma 2014, pp. 57-105.

. R. LONGHI, *Mostre e musei*, in *Un augurio a Raffaele Mattioli*, Firenze, 1977, pp. 393-414.

d. Exhibitions in photography (to be used mainly as a visual reference).

M. TAMASSIA, *Dietro le mostre: allestimenti fiorentini dei primi del Novecento*, Livorno, Sillabe, 2005.

- MONOGRAPHIC PART OF THE PROGRAM:

. F. HASKELL, *Mecenatismo e collezionismo nella Napoli dei Borbone durante il XVIII secolo*, in R. Causa, a cura di, *Civiltà del Settecento a Napoli*, catalogo della mostra (Napoli-Caserta, dicembre 1979-ottobre 1980), Napoli, Centro di, 1980, I, pp. 29-33.

. A. LEONARDI, *Non solo 'stoviglie' in Terra di Bari. Il collezionismo Jatta: consistenza e strategie tra casa e museo*, in L. Derosa, A. Leonardi (a cura di), *Il Museo che non c'è. Arte, collezionismo, gusto antiquario nel Palazzo degli Studi di Bari (1875-1928)*, catalogo della mostra (Bari, Palazzo Ateneo, 28 febbraio-24 aprile 2020), Firenze, Edifir, 2020, pp. 152-175.

. G. DE SANDI, *Margherita Nugent 'storica dell'arte del primo Novecento*, in L. Derosa, A. Leonardi (a cura di), *Il Museo che non c'è. Arte, collezionismo, gusto antiquario nel Palazzo degli Studi di Bari (1875-1928)*, catalogo della mostra (Bari, Palazzo Ateneo, 28 febbraio-24 aprile 2020), Firenze, Edifir, 2020, pp. 260-279.

. A. MILANESE, *In partenza dal Regno. Esportazioni e commercio d'arte e di antichità a Napoli nella prima metà dell'Ottocento*, 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, *La 'civiltà' del Settecento a Napoli di Raffaello Causa*, in F. VONA (ed.), *In onore di Raffaello Causa*, Napoli, Arte'm, 2015, pp. 60-70.

. OTHER BIBLIOGRAPHY FOR NON-ATTENDING STUDENTS:


. P.L. DE CASTRIS, *Nazionale e/o universale? Il Real Museo e la nascita del museo moderno*, in *Beni culturali a Napoli nell'Ottocento*, atti del convegno (Napoli, 5-6 novembre 1997), a cura di I. Ascione, Roma, 2000, pp. 161-176.

. C. FRANCIANI, *Ugo Ojetti e il Palazzo Vecchio di Firenze. Le mostre, il museo e le collezioni*, in *Ugo Ojetti critico tra architettura e arte*, a cura di F. Canali, Firenze, 2008, pp. 97-104.

. A. LEONARDI, *Un ipernodo europeo ai confini del Grand Tour. Alle origini dell'idea di 'museo' nella Puglia storica tra Settecento e Ottocento*, in I.C.R. Balestreri, L. Facchin (a cura di), *I saperi dell'arte III. Storia e storiografia dal 1700 al 1830 in Europa e nel mondo La ragione dei lumi-La ragione del classico*, atti del convegno di studi (Milano, Veneranda Biblioteca Ambrosiana, 9-10 giugno 2017), Milano, Jacabook, 2018, pp. 1-22.

. D. MEDINA LASANSKY, *The Renaissance perfected. Architecture, spectacle and tourism in fascist Italy*, University Park 2004, introduzione (*Aesthetic dissonance*), capitoli I (*The Love Affair with Tuscany*) e II (*Mechanism of Dispal*y).

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 (Mostra dell'Arte in Puglia dal Tardoantico al Rococò, 1964; Arte in Basilicata, 1969; Alle sorgenti del romanico. Puglia XI secolo, 1975; Civiltà del Settecento a Napoli, 1980; Insediamenti benedettini in Puglia. Per una storia dell'arte dall'XI al XVIII secolo, 1981), as well as the texts referred to there by Bernard Berenson (Italian Pictures of the Renaissance, 1932) and by Margherita Nugent (Alla mostra della pittura italiana del '600 e del '700, San Casciano Val di Pesa, voll. I e II, 1925-1930).</p> <p>. Non-attending students [who have the certificate of 'non-attending student' issued by the Coordinator of the Degree Course] are also required to prepare the further reading chosen from those listed in the special 'additional bibliography' section.</p>
Teaching methods	<p>. Lectures with slides/presentations Powerpoint©, classroom discussions, classroom testimonies, case studies.</p> <p>. Seminar activity coordinated by Dr. Giuseppe De Sandi with the collaboration of Dr. Alessandra Casati. The initiative is optional but highly recommended for understanding the problems faced during the course; it is developed in the context of the supplementary teaching carried out by the PhD students of the PhD program in 'Letters, Languages, Arts' of the LELIA Department. The 16 hours of seminar activity will be dedicated to the following topic:</p> <p style="text-align: center;"><i>Archival research and historical-artistic research: themes and problems between exhibitions and museums.</i></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	<p>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.</p>
Further information	<p>Reception hours are published on the teacher page on the Department website:</p> <p>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. Giuseppe De Sandi.</p> <p>E-mail Teacher: andrea.leonardi@uniba.it</p> <p>E-mail collaborator: giuseppe.desandi@uniba.it</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>http://www.uniba.it/docenti/leonardi-andrea</p> <ul style="list-style-type: none"> History of Collections teaching also has a Facebook page, Twitter, Instagram and Youtube profiles to be understood as an additional support tool for students approaching the discipline. <p>Twitter: @unibartemoderna</p> <p>Instagram: unibartemoderna</p> <p>Facebook: fb.me/unibartemoderna</p> <p>Youtube: unibartemoderna</p> <p style="text-align: center;">  </p>