

<b>General Information</b>	
Academic subject	History of Arts in Modern Age
Degree course	LM-89 Art History
Curriculum	
ECTS credits	9 CFU
Compulsory attendance	Attendance is governed by the Didactic Regulations of the Course, Art. 4
Language	Italian

<b>Subject teacher</b>	Name Surname	Mail address	SSD
	Domenica Pasculli	domenica.pasculli@uniba.it	L-ART/02

<b>ECTS credits details</b>			
Basic teaching activities	Historical-artistic disciplines	L-ART/02	6

<b>Class schedule</b>	
Period	II semester
Year	I
Type of class	Lecture- workshops

<b>Time management</b>	
Hours	225
In-class study hours	63
Out-of-class study hours	162

<b>Academic calendar</b>	
Class begins	February 22, 2021
Class ends	May 21, 2021
Classrooms and timetable	<a href="https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni">https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni</a>

<b>Syllabus</b>	
Prerequisites/requirements	A basic knowledge of History of the Arts in the Modern Age is desirable, although not mandatory
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)	<i>Knowledge and understanding</i> The course wants to offer useful knowledge to understand the particular historical, cultural and historical – artistic context about the History of Arts in Modern Age, and it wants to offer current methodological leanings for the scientific bibliography, for the analysis of the formal features, of materials and of techniques (the precious Neapolitan Baroque marble altars and also the related sculpture), for the protection and the enhancement and the related

	<p>management.</p> <p><i>Applying knowledge and understanding</i>  Refined tools of the critical and bibliographic analysis and ability to apply the acquired knowledge will be naturally provided to the student for the stylistic identification of the artistic handworks. Organizing the historical – artistic products, being able to value the restoration action, managing a project of the research in the field of Culture Heritage will be the real expression of the ability to apply the knowledge learned during the lessons.</p> <p><i>Making informed judgements and choices</i>  Through the study of a specialized bibliography and the reconstruction of the articulated historical and critical positions, the graduates students will be able to do in autonomy a comparative study of the History of the Art. This goal will be reached thank to the organization of the course lessons, characterized by guided tours in the city and to artistic handworks and by exercises, and above all thank to the final experience of the graduation thesis, conceived as contribution to the history of studies.</p> <p><i>Communicating knowledge and understanding</i>  The lessons, the exercises and guided tours will equip the student with learning skills that will result in the communication skills related to the production of written tourist – cultural tours, power point and also through new technologies of restoration (Laser 3D).</p> <p><i>Capacities to continue learning</i>  The ability of learning will be enhanced and controlled during the lessons, the seminar activity, the exercises and above all through inspections (in our region and in the educational journey to Naples, the central European Baroque capital with the highest point in the Certosa of San Martino). The exercise will be useful for the self – check of the acquired skills.</p>
<p>Contents</p>	<p>The course aims to provide specific skills in the field of History of Art for the seventeenth and eighteenth centuries, with particular regard to the so – called Minor Arts (wood and silver sculpture etc.) and specifically to spread of the taste of marquetry and of carving in the marbles that decorate churches in the Baroque age. The un-discussed protagonist is the Neapolitan marble altar in all of the southern Italy. The most significant examples of the marble sculpture in the carving and marquetry, realized in the Viceroyalty and in the Kingdom of Naples between the sixteenth and seventeenth, will be examined, first observing the production of the Botteghe in Naples starting with Cosimo Fanzago and then they will be examined through the spread of handworks from Naples by sea in the southern regions (Campania, Basilicata, Puglia, Calabria, Abruzzo) with picks of excellence as the Cappellone of San Cataldo in Taranto. The course of lessons is divided into sections dedicated to different way of marbles, to the marble decoration, types, and techniques.</p>
<p>Course program</p>	

## Bibliography

- A. GONZALES PALACIOS, *Il tempio del gusto. Le arti decorative in Italia fra classicismi e barocco*. Introduzione, Longanesi, Milano 1984, pp. 13-18.
- I. DI LIDDO, *La circolazione della scultura lignea barocca nel Mediterraneo, Napoli, la Puglia e la Spagna. Una indagine comparata sul ruolo delle botteghe: Nicola Salzillo*. De Luca Editori d'arte, Roma 2008, pp. 3-37.
- M. PASCULLI FERRARA, *Atlante del Barocco in Italia. Arte dei marmorari in Italia Meridionale. Tipologie e tecniche in età barocca*, De Luca Editori d'arte, Roma 2013:
- Le botteghe a Napoli e le vie del marmo. Dalla marina della Capitale ai porti dell'Italia meridionale, pp. 8-10;
  - L'arte dei marmorari in Italia meridionale, pp. 11-32;
  - Evoluzione della tipologia dell'altare da Cosimo Fanzago a Domenico Antonio Vaccaro a Giuseppe Sanmartino (secoli XVII-XVIII) pp. 33-46;
  - Il Cappellone di San Cataldo a Taranto. Un cantiere napoletano fra '600 e '700, pp. 47-132;
  - Cosimo Fanzago a Napoli. La Certosa di San Martino, pp. 133-144;
  - Cosimo Fanzago a Serra San Bruno (Catanzaro). La Certosa di S. Stefano del Bosco, pp. 145-150;
  - Domenico Fontana a Napoli. Domenico Giulio Cesare Fontana: monumenti sepolcrali nel Duomo e nella chiesa di Monteoliveto, pp. 159-170;
  - Dalla grande stagione dell'intarsio alla stagione dell'intaglio decorativo (secoli XVII-XVIII), pp. 171-184;
  - La fortuna del modello 'sanmartiniano' in Italia meridionale (Abruzzo, Puglia, Basilicata, Calabria, Campania), pp. 185-232;
  - Foggia. La Cattedrale, la cappella dell'Icona Vetere e la chiesa dei Morticelli, pp. 251-272;
  - Bari. Domenico Antonio Vaccaro nella Cattedrale di Bari e il mausoleo di Bona Sforza nella Basilica di S. Nicola di Bari, pp. 285-304;
  - Lecce. La decorazione marmorea nella Cattedrale, pp. 329-336;
  - Dalle antiche macerie di S. Domenico a Soriano Calabro alle magnificenze del Barocco oggi, pp. 337-344;
  - Matera. La Cattedrale e le chiese barocche, pp. 379-381;
  - La tipologia dei 'cappelloni' sopraelevati in Puglia e la loro relazione con i camarines spagnoli. La Cattedrale di Monopoli e il "Gran trionfo del Barocco", pp. 384-432;
  - La tipologia dell'altare in pietra "alla napoletana". L'uso del finto marmo a Poggiardo, pp. 433-442;
  - Il commesso marmoreo, pp. 464-476;
  - La scagliola, pp. 477-480;
  - La "pratica" del riuso: l'altare maggiore in marmo (1764) della chiesa matrice S. Maria Assunta di Caulonia (Reggio Calabria), pp. 485-486; Disegni barocchi di altari marmorei tra Napoli e la Puglia, pp. 491-510.

**Additional compulsory bibliography** for non-frequenting students:

- M. PASCULLI FERRARA, *Borromini e Napoli: le committenze e i*

	<p><i>cantieri artistico-architettonici</i>, in C.L. Frommel, E. Sladek (a cura di) <i>Francesco Borromini</i>, Atti del Convegno Internazionale di Studi (Roma, gennaio 2000), Electa, Milano 2000, pp. 68-76.</p> <p>- M. PASCULLI FERRARA, <i>Il Palazzo Ateneo e i suoi giardini storici</i>, in <i>Università degli Studi di Bari Aldo Moro. Gli Edifici storici</i>, Edizioni L'Orbicolare, Bari 2013, pp. 4-47.</p>
Notes	The texts no longer on the market, if not present in the library, will be made available by the teacher in xerocopy or pdf, on the LELIA Department website under the heading Teacher Pasculli.
Teaching methods	Lectures, seminars, exercises. Guided tours of churches of the city of Bari and at the Corrado Giaquinto Art Gallery. Educational trip to Naples (Certosa di San Martino, church of S. Maria della Pietà of the Prince Raimondo Di Sangro).
Assessment methods (indicate at least the type written, oral, other)	Oral examination. The Exam calendar is published on the website of the Degree Course and on Esse3. To register for the exam it is mandatory to use the Esse3 System.
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 student will be evaluated for knowledge of the legislative and historical-artistic context in the field of History of the Arts in the modern age; for the ability to have known how to develop the aforementioned knowledge by transferring it also to other scientific fields; for the autonomy of judgment critically expressed in the seminars; for the ability to communicate the universal language of the History of Art to specialist and non-specialist interlocutors; for the ability to analyze artistic works also in relation to literary and artistic sources, such skills as to be able to undertake subsequent studies with a high degree of autonomy.
Further information	The reception hours are published on the teacher's page on Site of the LELIA Department Students can consult the teacher's page on the Department website: <a href="https://www.uniba.it/docenti/pasculli-domenica">https://www.uniba.it/docenti/pasculli-domenica</a> Reception hours may vary. Students are requested to check the teacher's page for notices and any other information.