

<b>General Information</b>	
Academic subject	History of art criticism
Degree course	Art history
Curriculum	
ECTS credits	6
Compulsory attendance	Attendance is governed by the Didactic Regulations of the Course, Art. 4
Language	Italiano

<b>Subject teacher</b>	Name Surname	Mail address	SSD
	Maristella Trombeta	<a href="mailto:maristella.trombeta@uniba.it">maristella.trombeta@uniba.it</a>	M-FIL/04

<b>ECTS credits details</b>			
Basic teaching activities	Methodological disciplines		

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

<b>Time management</b>	
Hours	150
In-class study hours	42
Out-of-class study hours	108

<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>
--------------------------	---

Syllabus	
Prerequisites/requirements	Knowledge of the basic philosophical lexicon.
Expected learning outcomes	<p><b>Knowledge and understanding</b> The student must have acquired the ability to recognize and interpret the medieval literary sources of the most important Western intellectuals.</p> <p><b>Applied knowledge and understanding</b> The student must be able to place the most important aesthetic theories temporally in an excellent way and must reach a good level of knowledge of the specific vocabulary of the discipline, he must be able to explain in an excellent way the relationships between aesthetic theories and Renaissance artistic production therefore He must be able to illustrate in written and spoken form, in a complete and correct way, the theme submitted to his attention, highlighting the philosophical aspects linked to the production and iconographic interpretation of the Renaissance.</p> <p><b>Communication skills</b> The student must be able to illustrate - in written and spoken form - an articulated theme or a single work, in a clear, exhaustive and correct way, taking in particular the iconological aspects and the related aesthetic theories.</p> <p><b>Ability to learn</b> The student must be able to continue to learn and to use independently the methodologies acquired in other contexts.</p>

Contents	A first part in which we will analyze the path that characterized the discourse on art, followed by a second part in which we will deepen the contribution that the aesthetic theories of RW Lee and Giorgio Agamben have given to the interpretation of humanistic iconographic production- Renaissance, Mannerist and Baroque and the repercussions in the investigation of contemporary art.
Course program	
Bibliography	<ul style="list-style-type: none"> <li>• R. Longhi, Proposte per una critica d'arte, Portatori d'Acqua editori, 2014</li> <li>• R.W. Lee, Ut pictura poesis, SE, 2011</li> <li>• Giorgio Agamben, Studiolo, Einaudi 2019</li> </ul>
Notes	
Teaching methods	Lectures
Assessment methods (indicate at least the type written, oral, other)	Oral examination.
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.	<p>The student must be able to temporally place the most important aesthetic theories in an excellent way and must reach a good level of knowledge of the lexicon proper to the discipline, he must be able to explain in an excellent way the relationships between aesthetic theories and medieval artistic production therefore Must be able to illustrate in a written and spoken form, in an exhaustive and correct way the subject submitted to his attention, highlighting the philosophical aspects related to the production and iconographic interpretation of the Middle Ages. The exam calendar is published on Esse3.</p> <p>To register for the exam it is mandatory to use the Esse3 system</p>
Further information	<a href="http://www.uniba.it/docenti/trombetta-maristella">http://www.uniba.it/docenti/trombetta-maristella</a>