# History of Modern Art

## Prof. Filippo Piazza

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

*Module 1*

The course aims to provide students with an overview of the history of Italian art from the point of view of its different schools, movements, and protagonists, from the origins of Humanism to the end of the 18th century. During classes and educational visits, students will be introduced to the knowledge of some case studies that are particularly relevant in this regard. At the end of the course, students will have acquired the key concepts they need to understand the most significant phenomena of the history of Italian art, through the assimilation of a research methodology that takes into account the modern critical contributions; in this way, they will be able to recognise the stylistic peculiarities of different artworks and their context of production, destination, and circulation.

*Module 2*

The course aims to provide students with a detailed analysis of the figurative, historical, and cultural context of Brescia during the first part of the 16th century, with a focus on the three main representatives of this period: Girolamo Romani (also known as Romanino), Alessandro Bonvicino (also known as Moretto), and Giovanni Girolamo Savoldo. The most significant works of these masters will be examined in the attempt to outline the different stylistic phases, also in relation to the artistic events related to the broader contemporary environment of Northern Italy. During classes and educational visits, students will be introduced to the knowledge of some case studies that are particularly relevant in this regard. At the end of the course, they will have acquired the key concepts they need to understand the most significant moments of the history of Brescian art during the first half of the 16th century.

***COURSE CONTENT***

*Module 1*: ‘The history of Italian art from Humanism to the end of the 18th century’.

*Module 2*: ‘Painting in Brescia during the first part of the 16th century and its main representatives’.

***READING LIST***

*Module 1*

Art history textbook (of their choice).

Photos presented in class by the lecturer and students’ lecture notes.

*Module 2*

1. *Tiziano e la pittura del ’500 tra Venezia e Brescia*, exhibition catalogue (Brescia, Musei di Santa Giulia, 21 March-1 July 2018), edited by F. Frangi, Cinisello Balsamo 2018
2. M. Pavesi, *Romanino, Moretto, Savoldo: i tre grandi e il loro tempo*, in *Duemila anni di pittura a Brescia*, I, *Dall’età Romana al Cinquecento*, edited by C. Bertelli, Brescia 2007, p. 209-284
3. *Romanino. Un pittore in rivolta nel Rinascimento italiano*, exhibition catalogue (Trento, Castello del Buonconsiglio, 29 July-29 October 2006) edited by L. Camerlengo, E. Chini, F. Frangi, F. De Gramatica, Cinisello Balsamo 2006.

***Two readings of student’s choice (one for each group)***

Group 1

1. R. Longhi, *Cose bresciane del Cinquecento* (1917), in R. Longhi, *Scritti giovanili 1912-1922*, “Edizione delle opere complete di Roberto Longhi”, I/1, Florence 1961, p. 327-346
2. R. Longhi, *Quesiti caravaggeschi* (1928-1929), in R. Longhi, *‘Me pinxit’ e quesiti caravaggeschi 1928-1934*, “Edizione delle opere complete di Roberto Longhi”, IV, Florence 1968, p. 81-143, in particular p. 97-122
3. G. Testori, *Romanino e Moretto alla cappella del Sacramento*, in *San Giovanni in Brescia*, Brescia 1975, p. 7-19
4. G. Testori, *Lettera a Hieronimus de Rumani sive de Rumano*, in *Pittura del Cinquecento a Brescia*, edited by M. Gregori, Cinisello Balsamo 1986, p. 291-299

Group 2

1. V. Guazzoni, *Moretto. Il tema sacro*, Brescia 1981
2. A. Ballarin, *La “Salomè” del Romanino ed altri studi sulla pittura bresciana del Cinquecento*, edited by B. M. Savy, I-II, Cittadella (Padua) 2006
3. B.M. Savy, *Manducatio per visum: temi eucaristici nella pittura di Romanino e Moretto*, Cittadella 2006
4. F. Frangi, *Giovan Girolamo Savoldo. Pittura e cultura religiosa nel primo Cinquecento*, Cinisello Balsamo 2023

***TEACHING METHOD***

Both modules of the course will be based on an active teaching method, characterised by frontal lectures and educational visits to exhibitions and museums that will be organised in relation with the topics analysed in class.

***ASSESSMENT METHOD AND CRITERIA***

*Module 1*

The final assessment will be characterised by two different moments:

1. an oral exam based on the ability to recognise and carry out a critical analysis of the photos showed in class and published in the textbooks, and where the highest possible mark is 30 cum laude (with honours)/30.

2. the evaluation of an assignment, written by the student, to be sent to the lecturer ([filippo.piazza@unicatt.it](mailto:filippo.piazza@unicatt.it)) at least 30 days before the exam; it will consist in the historical-critical analysis of a work of art (chosen by students in collaboration with the lecturer), to be developed according to the instructions specified during the lectures. In order to pass the exam, students must get a positive mark in the assignment.

*Module 2*

In order to pass the oral exam, students will have to recognise and carry out a critical analysis of the images shown during the lectures; they will be assessed on their knowledge of the topics, and the highest possible mark will be 30 cum laude (with honours)/30.

***NOTES AND PREREQUISITES***

*Module 1*: There are no prerequisites for attending the course. However, students should have a basic knowledge of the Italian and the European artistic, cultural, and historical phenomena between the 15th and the 18th century.

*Module 2*: Students should have a good, yet not specialised, knowledge of the History of art; however, they are expected to have a sound knowledge of the History of Lombard art, so they are invited to read the following textbook: M. Rossi, *Disegno storico dell’arte lombarda*, Vita e Pensiero, Milan 1990

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.