# Workshop on Identifying Paintings

## Prof. Alessandro Barbieri; Prof. Carlo Cairati; Prof. Federico Riccobono

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

The aim of the course is to enhance the ability of students to interpret works of art so that, by the end of the course, they have a better understanding of how to analyse their stylistic features and, consequently, set them in their correct chronological and geographical context.

A further aim and learning outcome is to teach students about the regulations governing the proper compilation of a museum catalogue chart.

***COURSE CONTENT***

Paintings and sculptures from the 13th-18th centuries, mainly Italian, will be studied at lectures. Some of the lectures will be devoted to illustrating the various different types of catalogue chart and the regulations governing how they should be drawn up properly. There will also be a guided tour of a religious building or museum institute in Lombardy, whose works will then be charted by the students.

The course will be divided into two working groups, master’s- and three-year-degree students and their respective lecturers: for further information, please see the Blackboard pages of Alessandro Barbieri and Carlo Cairati (master’s degree), and Federico Riccobono and Marta Pozzi (three-year degree).

***READING LIST***

Lecture notes. A further reading list will be given during the course. Further material will be available on the Blackboard pages of Alessandro Barbieri, Carlo Cairati and Federico Riccobono, to guide students in writing up a museum catalogue card, which is required for the examination.

*Non-attending students* ***(since attendance of the workshop is mandatory, lecturers will decide on a case by case basis who is eligible to take the course in this capacity)*** *have an alternative reading list divided into two sections:*

1. Examples of catalogue cards (in total 25 cards - the numbers refer to the sequential numbering of the individual cards and not to the page number):

M. Natale, *Museo* *Poldi Pezzoli: dipinti*, Milan 1981 (10 of the following: 1; 2-4; 5-10; 11; 12; 15; 16; 19; 27; 31; 35; 36; 43; 102; 105; 117; 136; 139; 177; 186)\*.

F. Zeri, *La Galleria Pallavicini in Roma: catalogo dei dipinti*, Florence 1959 (5 of the following: 14; 17; 20; 28-29; 112; 114; 288; 295; 335; 489) \*.

*Pinacoteca di Brera: scuole lombarda e piemontese, 1300-1535,* ed. By F. Zeri,Milan 1988 (10 of the following: 1; 6; 9; 10; 59-60; 69; 74; 76; 89; 92; 95; 98; 102; 104; 110; 152; 168; 169; 176; 183) \*.

*\* the numbers refer to the sequential numbering of the individual cards and not to the page number; numerical intervals (e.g. 2-4) count as one card*.

2. Texts by experts (in all three texts):

a) For all: F. Zeri, *Matteo De' Fedeli*, in *Giorno per giorno nella pittura, I. Scritti sull'arte dell'Italia settentrionale dal Trecento al primo Cinquecento*, Turin 1998, pp. 359-360.

b) One of the following:

G. Morelli, *Concetto fondamentale e metodo*, in *Della Pittura Italiana*, ed. by J. Anderson, Milan 1991, pp. 25-75 (also published as G. Morelli, *Il conoscitore d'arte*, ed. by P. D'Angelo, Palermo 1993).

P. Toesca, *La pittura e la miniatura nella Lombardia. Dai più antichi monumenti alla metà del Quattrocento*, Milan 1912 and subsequent editions (any one chapter)

c) One of the following:

R. Longhi, *Carlo Braccesco*, Milan 1942 (also published in *Opere complete di Roberto Longhi*, *VI.* *Lavori in Valpadana*, Florence 1973, pp. 267-287).

G. Romano, *Un polittico di Martino Spanzotti per San Francesco a Casale*, in *Brera mai vista.* *Giovanni Martino Spanzotti. Un polittico ricostruito*, ed. by M. Ceriana, V. Maderna and C. Quattrini, Milan 2003, pp. 9-42.

***TEACHING METHOD***

The course will partly consist of supervised recognition/identification exercises carried out at lectures using slides and partly of lectures about how to draw up a catalogue chart and proper bibliography. Each student will be assigned a work found in a religious building or music institute in Lombardy. They will then be expected to draw up a catalogue chart~~.~~ Once completed the project will be presented, preferably during the summer and/or autumn examination sessions right after the workshop ends.

***ASSESSMENT METHOD AND CRITERIA***

Oral examination consisting of students presenting a chart and one or more questions on the principles necessary to compile a catalogue chart or to draw up a biography. An exercise in which students shall identify a work of art will conclude the exam.

Assessment is out of thirty.

***NOTES AND PREREQUISITES***

Students will attend at least 75% of the total number of lectures. Attendance will be checked when students sign in for lectures.

Students require at least text-book level knowledge of art history from the 13th to 18th century.

The presentation of the chart at the exam will have to be compulsorily agreed with the lecturers at least two weeks before the exam.

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.