**History of Modern Art**

## Prof. Mauro Pavesi; Prof. Stefano Bruzzese

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

The course, designed for undergraduate students, is divided into two modules: an institutional part and a single-subject part.

The first module will consist in an introduction to the correct methodology for the study of History of Art, through a study of the different historiographical approaches, and an introduction to the reading of a work of art. At the end of the institutional course, students will be fully aware of the major topics and have a general idea of History of Art in Italy and Europe from the fifteenth to the eighteenth centuries. At the end of the course, students are expected to have acquired an adequate historical-artistic literacy, which enables them to contextualise in time and space the works produced between the fifteenth and the eighteenth century, and to critically tackle the vast literature and difficult coexistence of different methodological approaches.

The single-subject course, designed to translate into a real-life case the methodological framework set up in the general part, will focus on the figure of Michelangelo. The course will very simply go through the career of the Tuscan sculptor and painter, universally acknowledged as one of the most influential figures of the High Renaissance The course aims to highlight the most important moments of his training, fame, and the stages of his progressive literary recognition which led him to become the reference artist of the new “modern manner”, as Giorgio Vasari wrote in *Vite*: the first, methodical collection of the biographies of Italian artists, presented in chronological order, published in two significantly different editions between 1550 and 1568.

Hence, at the end of the course students will have acquired the basic tools to master, from a cognitive perspective, Michelangelo’s path and works, and will have received a set of historiographic tools useful for the critical understanding of the artist’s importance in various historical periods, not only in Italy.

***COURSE CONTENT***

GENERAL PART (*Prof. Mauro Pavesi*):

Introduction to methodology in History of Art and outline of History of Art in Italy and Europe from the fifteenth to the eighteenth century.

SINGLE-SUBJECT PART (*Prof. Stefano Bruzzese):*

The single-subject course will focus on the figure of Michelangelo. A simple approach will be adopted to go through the long biography, based on the works and on reliable information, documentary and literary evidence. There will be a special focus on highlighting the milestones of the artist’s success, his relationship with the world of culture in general, the stages of his recognition, while he was still alive, of his everlasting fame.

***READING LIST***

GENERAL PART

1. one manual, the part between the Early Renaissance and Neoclassicism, preferably P.L. De Vecchi-E. Cerchiari, *Arte nel tempo,* Bompiani, Milan, 1991 or reprints, (vol. II, tomes I and II).

Any edition of the following manuals is also accepted, :

E. Bairati-A. Finocchi*, Arte in Italia*; A. Giuliano-C. Bertelli-G. Briganti, *Storia dell’arte italiana* C. Bertelli¸ *La Storia dell’arte*, ed. 2010 not subsequent editions (for both the part from the year 1400 to 1700 inclusive).

2. The study of at least one of the following “classics”, which in some parts provide examples of recovery of a master through stylistic reading, is compulsory:

R. Longhi, *Carlo Braccesco (1942),* in *Opere complete di Roberto Longhi*, vol. VI, *Lavori in Valpadana*, Sansoni, Florence, 1973, pp. 267-287 and related images.

F. Zeri, *Rintracciando Donato de’ Bardi (1973),* in *IDEM, Giorno per giorno nella pittura. Scritti sull’arte dell’Italia settentrionale dal Trecento al primo Cinquecento*, Allemandi, Turin, 1988, pp. 35-43 and related images (the candidate may chose one of these two texts).

F. Zeri, *Due dipinti, la filologia e un nome. Il maestro delle tavole Barberini*, Florence 1961 (and subsequent editions)

3. The exam may have a special focus on the works of art present in the city of Milan.. Students must have visited, possibly with the assistance of Touring Club Italiano’s “*Guida rossa*”, at least two Milan Museums among the following: Pinacoteca di Brera, Pinacoteca Ambrosiana, Pinacoteca del Castello Sforzesco, Museo Poldi Pezzoli, and at least five churches among the Duomo, Sant’Ambrogio, San Marco, Sant’Alessandro, San Vittore al Corpo, Santa Maria presso San Satiro, San Sebastiano, San Giorgio al Palazzo, San Maurizio al Monastero Maggiore, Santa Maria delle Grazie, Santa Maria presso San Celso, Sant’Eustorgio, Sant’Angelo, San Giuseppe, San Gottardo in Corte, San Fedele.

 SINGLE-SUBJECT PART

1. *Michelangelo. Una vita*, edited by P. Ajello, Milan, Officina Libraria, 2014.

2. Students must also read an essay which is an excellent example of the methodological specificity of the historical-artistic discipline, to be chosen among the following:

E. Castelnuovo-C. Ginzburg, *Centro e periferia,* in *Storia dell’arte italiana*, Part one, *Materiali e problemi*, vol. I, *Questioni e metodi*, Einaudi, Turin, 1979, pp. 282-352

G. Romano, *Verso la Maniera Moderna. Da Mantegna a Raffaello,* in *Storia dell'arte italiana,* part II, *Dal Medioevo al Novecento*, vol. VI.1 , *Dal Cinquecento al Seicento*,Einaudi, Turin 1981, pp . 5-85

3. It is also crucial for students to read the Preface of each of the three parts of *le Vite* by Giorgio Vasari (1550 and 1568) preferably from the edition G. Vasari, *Le Vite de’ più eccellenti pittori, scultori e architetti, nelle redazioni del 1550 e 1568*, edited by P. Barocchi, R. Bettarini, I-VI, Florence, Sansoni and S. P. E. S., 1966-1987, or in the edition edited by L. Bellosi-A. Rossi, Einaudi, Turin, 1986 (paperback edition 1991, or subsequent reprints), based on the text of the Torrentiniana edition of 1550.

During lectures, students will receive an updated reading list on the addressed topics. Reading from documents and literary sources will be recommended and shown in the slides during lessons, supplied at the end of the course among the material available online and to be discussed during the exam.

***TEACHING METHOD***

The course will include frontal lectures, seminars, guided tours and “site” visits. It is hoped that students will have the opportunity to go on study trips.

***ASSESSMENT METHOD AND CRITERIA***

Students will take an oral exam, answering questions on course topics focusing on the identification and critical comments on the images of works of art presented during lectures, The exam on the institutional part (module I ) must be held on a date prior and different from the date on which the exam on the single-subject course (module II) will be held.

Assessment criteria will include the relevance of replies, proficiency in the use of the lexicon of the discipline, the ability to discuss, summarise and place single topics within History of Modern Art’s general orientation. Students may be requested to carry out a compulsory written exercise, in the form of a historical-critical card of a work of art which they have seen with their own eyes. The exercise must be discussed before the final submission, hence it must be prepared at least one month before the exam.

Students are expected to read and thoroughly study the suggested reading.

***NOTES AND PREREQUISITES***

Students who are taking the exam worth 6 ECTS must take the exam on the general part of the syllabus. The single-subject course is reserved for students who are taking the exam worth 12 ECTS. Any different needs will be assessed on a case by case basis.

Given that it is an institutional course, there are no specific prerequisites for students who wish to attend the course.

Students are strongly advised to attend the Painting Recognition Workshop.

In the event that the health emergency should continue, both teaching activities and any forms of learning monitoring, both in progress and final, will also be provided remotely through our University's BlackBoard platform, the Microsoft Teams platform and any other tools envisaged and notified at the beginning of the course, so as to ensure the full achievement of the formative objectives set out in the study plans and, at the same time, the safety of our students.

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.