Workshop on the History of Drawing, Etching and Art

## Prof. Francesca Mariano

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

The course aims to analyse materials and study works of art on paper, both drawn and printed. The course will analyse the physical characteristics (type of paper used, drawing/printing techniques, meaning of marks and inscriptions) and will familiarise students with the works and the use of both traditional and digital study tools (reading lists, specialist manuals, online data banks and digitised archives). By the end of the course, students will be able to recognise techniques, describe physical characteristics of an image and produce a catalogue card complete with historical-critical commentary.

***COURSE CONTENT***

The course is divided into two parts. The first consists in illustrating, through the analysis of works by Dürer, Rembrandt, Goya and other masters, the types of paper, tools, techniques and functions of drawing and incision. The second part will provide students with guidelines on method and the bibliographic and digital tools for producing technical cards and cataloguing an image.

***READING LIST***

General texts for supporting cataloguing work.

S. Liberati, *La Stampa d’arte. Guida al riconoscimento all’attribuzione e alla valutazione*, Palombi Editori, Rome, 2005.

G.C. Sciolla(edited by), *Il Disegno*, Amilcare Pizzi Editore, Cinisello Balsamo, 1991-1994, volume: *Forme, tecniche, significati*.

G. Mariani(edited by), *Lineamenti di storia delle tecniche*, De Luca, Rome, 2001-2006.

Details of specific reading material on the works to be catalogued assigned to each participant will be provided in lectures.

***TEACHING METHOD***

Lectures will take place in class with the support of images and documents on PowerPoint (which will be made available to students afterwards) and film clips that illustrate the engraving and printing techniques. In the second part of the course, students will complete practical activities on writing up a catalogue card, under the supervision of the lecturer. The aim of producing these cards is to develop an understanding of general concepts and a personal method in recognising techniques, examining inscriptions and in carrying out archival and bibliographic research. Some lectures may potentially be held off-site so that students can observe the material and conservative characteristics of the works first hand.

***ASSESSMENT METHOD AND CRITERIA***

For the exam, students will prepare a catalogue card and sit an oral exam. The catalogue card must be completed according to the template presented in lectures and will be sent via email to the lecturer one week before the oral exam. In the exam, students will be assessed on their knowledge of the topics presented during the course and will discuss their catalogue card.

The assessment criteria are as follows: level of independent processing of information, clarity of presentation, technical-lexical precision, ability to reorganise material, completeness of the information provided and analysis of the catalogue card.

***NOTES AND PREREQUISITES***

The course requires good basic knowledge of the history of modern art.

In the event that the health emergency should continue, both teaching activities and any forms of learning monitoring, both in progress and final, will be provided also 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.