**History of Modern Art**

## Prof. Mauro Pavesi; Prof. Stefano Bruzzese

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

Intended for students on the three-year degree, the course comprises two modules: one general part covering the developments in art history from the 14th to the mid-17th century, with the establishment of the Baroque movement, and one part that considers a narrower time range between the end of the 17th and 18th century, with a single-subject focus.

Module 1 offers an introduction to the correct methodology for studying art history, examining the various historiographical approaches, and to interpreting works of art. By the end of the general course, students will have a confident grasp of the main themes and key elements of the history of art in Italy and Europe from the fifteenth century to around the middle of the seventeenth century i.e. the full establishment of the Baroque movement throughout Europe. By the end of the course, students will have adequate literacy in art history, enabling them to contextualise works completed during this long period in time and space, and to critically navigate the vast world of specialist texts on the subject and the problematic coexistence of different methodological approaches.

Module 2, designed to consolidate the methodological knowledge learned in module 1 by going into more depth, will start with a textbook-based approach to the late-17th-century transition from the various forms of Baroque to the more elaborate expressions of Rococo, up to the establishment, in contrast, of Neoclassicism, and including – symbolically – the dates of the birth and death of Antonio Canova (1757-1822).

The narrowness period of focus will make it possible to follow these transitions with an eye on the changes in society, fashion and costume within the main European courts throughout this complex period, and to devote a few hours to a single-subject focus, namely the work of one of the protagonists of the eighteenth century, Giovanni Battista Tiepolo, particularly the frescoes he painted in the 1740s in Milan, making the city a hub in the fruitful artistic exchange between Venice and Europe. There will also be a visit to the spectacular gallery frescoed by Tiepolo in Palazzo Clerici in Milan.

By the end of the module, the students will be equipped with the basic tools for confidently grasping developments in the history of art from the late seventeenth century to the end of the Age of Enlightenment, as well as a wealth of historical instrumentation to help them critically understand this long period, from both a historical and social point of view.

***COURSE CONTENT***

Module 1 (*Prof. Mauro Pavesi*):

Introduction to the methodology of art history and features of art history in Italy and Europe from the 15th century to around 1650.

Module 2 (*Prof. Stefano Bruzzese):*

The second part of the course will initially be devoted to completing the history of Italian art in the modern age, spanning the period from ca.1650 to the end of the 18th century. Lectures will offer a glimpse into the work of one of the key figures of 18th-century art, Giovanni Battista Tiepolo, with particular regard to the works he carried out in the 1740s in the private homes of some of the most prominent families in the city of Milan, some of which are still intact today. They constitute Tiepolo’s first frescoes outside the confines of Venice, the springboard for the artist’s success across European and for the particular brand of Venetian painting that his style represents.

***READING LIST***

Module 1

1. A textbook covering the period from the early Renaissance to 1650, preferably P.L. De Vecchi-E. Cerchiari, *Arte nel tempo,* Bompiani, Milan, 1991 or subsequent reprints, (vol. 2, tomes 1 and 2).

Some editions of the following textbooks are also acceptable:

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 and no later editions (for both, the part from 1400 to 1700 inclusive).

2. Students should study at least one of the following “classics” which partly contain examples of restoring a master through stylistic interpretation:

R. Longhi, *Carlo Braccesco (1942),* in *Opere complete di Roberto Longhi*, vol. VI, *Lavori in Valpadana*, Sansoni, Florence, 1973, pp. 267-287 and relative 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 relative images (students can choose one or other of these two texts).

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

3. Students must also read the *Proemi* (prefaces) to each of the three constituent parts of Giorgio Vasari's *Vite* (1550 and 1568), preferably using one of the following editions: 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 L. Bellosi-A. Rossi (eds), Einaudi, Turin, 1986 (1991 paperback edition, or subsequent reprints), based on the text from Torrentino's 1550 edition.

3. The exam may have a focus on works of art present in the city of Milan. Students require, possibly with the help of the Touring Club Italiano's *Guida rossa*, direct knowledge of at least two Milan museums, selected from the following: Pinacoteca di Brera, Pinacoteca Ambrosiana, Pinacoteca del Castello Sforzesco, Museo Poldi Pezzoli. Likewise, they should be familiar with at least five of the following churches: 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.

Module 2 - Single-subject part

1. The textbooks indicated for module 1 are appropriate to cover the continuation of developments in art history between the mid-17th century and the end of the following century, the subject of the first part of the module. During the course, students will be provided with any material useful for the in-depth study proposed in the single-subject lectures.

2. Students also require knowledge of an essay which particularly captures the specific methodology of the historical-artistic discipline: E. Castelnuovo-C. Ginzburg, *Centro e periferia,* in *Storia dell’arte italiana*, First part, *Materiali e problemi*, vol. I, *Questioni e metodi*, Einaudi, Turin, 1979, pp. 282-352. This is also available in a new edition published in Milan, in 2019, by Officina Libraria.

During lectures, updates will be provided on the available bibliography for the topics covered. The course will propose the reading of certain documents and literary sources, which will be displayed on the slides shown in lectures and provided at the end of the course among the online materials; students will also need to discuss these in the exam.

***TEACHING METHOD***

Frontal lectures, seminars and off-site visits. We hope to be able to organise study trips.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam, in which they will answer questions on the topics indicated during the course. Students will need to demonstrate their ability to recognise and critically comment on the images of art works covered in lectures. The module 1 examination must be taken on an earlier date than the module 2 exam.

The assessment criteria are as follows: relevance of answers, appropriate use of specific terminology, and the ability to make effective and logical arguments, summarise information and contextualise individual terms in the broader panorama of the history of modern art. A mandatory written exercise may be required, in the form of a historical-critical information card on a work of art that students have seen directly. The assignment must be discussed before final submission and therefore produced at least one month before the examination.

Reading and in-depth study of the texts recommended on the course reading list will be required.

***NOTES AND PREREQUISITES***

Students taking the exam for 6 ECTS credits must take module 1. Module 2 is reserved for students taking the exam for 12 credits. Individual requirements will be assessed on a case-by-case basis.

As this is a general course, it has no specific prerequisites.

Students are strongly encouraged to attend the Paintings Identification Workshop (*Laboratorio di Riconoscimento Dipinti*).

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.