



UNIVERSITÀ DI PISA

HISTORY OF MODERN ART IN ITALY AND EUROPE

CINZIA MARIA SICCA

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CdS CULTURAL HERITAGE STUDIES
Codice 269LL
CFU 12

Moduli	Settore/i	Tipo	Ore	Docente/i
STORIA DELL'ARTE MODERNA IN ITALIA E IN EUROPA	L-ART/02	LEZIONI	72	CINZIA MARIA SICCA

Learning outcomes

Knowledge

The student will learn about historical and methodological issues concerning Italian art between the Sixteenth and Seventeenth century, and its relationship with other European countries.

Assessment criteria of knowledge

The course will be assessed in the final exam (see below for its format) and by means of seminars taken under the guidance of the lecturer and the assistant Tutor. Seminars (weighed as 40% of the final mark) will be devoted to the study of specific key issues and will take place from the second week in the term.

Skills

By the end of the course the student will be capable of:

1. identifying the works by Italian and foreign artists studied in the course;
2. discuss these works of art using the appropriate critical vocabulary;
3. place artists and patrons in their historical and cultural context;
4. write a properly argued and logically structured essay.

Assessment criteria of skills

In the seminars students will be able to show their capacity

1. to discuss assigned readings;
2. to apply the methodological approaches explored through selected readings to the analysis of a work of art, explaining and relating it to its social and cultural environment.

Behaviors

Students will learn to search and gather bibliographies, as well as to analyze works of art resorting to all the available tools on the web.

Assessment criteria of behaviors

The degree of accuracy and precision achieved by the students will be assessed during seminars.

Prerequisites

It is advisable to have already sat the exam of Metodologia della ricerca storico artistica.

Teaching methods

The course consists of a mix of frontal lectures and discussions that directly engage students in the analysis of specific images and critical texts.

All the teaching materials used in frontal lectures (i.e. power-points) and detailed reading lists will be uploaded on the university e-learning platform Moodle which will also contain the materials students will need to peruse in preparation to the seminars in which they will be directly involved.



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Syllabus

Syllabus

Art in Rome and Europe during the Seventeenth century The course focuses on Italian art from the end of the sixteenth till the end of the seventeenth century when Mannerist trends were replaced by a newly found interest in realism and classicism. From Lombardy and the paintings of the Campis we shall move to Bologna and the Carracci school, we shall then consider Rome where Lanfranco, Domenichino, Reni, Pietro da Cortona and Bernini became the leading representatives of the new Baroque style.

The course will also deal with Rome's role as an international artistic centre, attracting foreign artists and contributing to the development of a veritable "international style" which integrated realism and classicism. The Roman success of artists such as Vouet, Poussin, Lorrain, Dughet, Van Hontorst etc. was mirrored by the migration abroad of Italian artists who were attracted by greater financial security and who profited also from dynastic alliances and diplomatic networks.

Bibliography

The titles listed here are mandatory reading and will be examined. They can all be found in the History of Art Library (Via Trieste 38 (ingresso da Via Nicola Pisano) - 56126 Pisa), and many are accessible online through the Library Catalogue.

BACCHI a cura di, *I Marmi vivi. Bernini e la nascita del ritratto barocco*, Firenze: Giunti, 2008

I Barberini e la cultura europea del Seicento, a cura di L. Mochi Onori, S. Schuetze, F. Solinas, Roma: De Luca, 2007, pp. 47-70, 95-110, 127-136, 205-230, 303-338, 421-458, 487-562

M. GREGORI a cura di, *Storia delle Arti in Toscana. Il Seicento*, Firenze: Edifir, 2001, pp. 9-116, 147-217

T. MONTANARI, *Il Barocco*, Torino: Einaudi, 2012

Vivere d'arte. Carriere e finanze nell'Italia moderna, a cura di Raffaella MORSELLI ('Annali del Dipartimento di Scienze della comunicazione dell'Università degli Studi di Teramo', 2), Roma: Carocci editore, 2007, pp. 15-166.

S. SETTIS, T. MONTANARI, *Arte. Una storia naturale e civile. 4. Dal Barocco all'Impressionismo (fino alla Sezione V, L'età neoclassica compresa)*, Milano: Einaudi scuola, 2019

Students enrolled in the **Corso di Studi in Storia** may replace GREGORI with one of the following titles: a) R. Spear e P. L. Sohm a cura di, *Painting for Profit. The economic lives of seventeenth-century Italian painters*, New Haven and London: Yale University Press, 2010, b) Patrizia Cavazzini, *Painting as Business in seventeenth-century Rome*, Lousville: The Pennsylvania State University, 2008; c) Renata Ago, *Il gusto delle cose. Una storia degli oggetti nella Roma del Seicento*, Roma: Donzelli, 2006; d) Renata Ago, *Tanti modi per promuoversi: artisti, dottori, letterati nella Roma del Seicento*, Roma: Enbach, 2014.

The visit and knowledge of three of the following museums is mandatory:

- Galleria degli Uffizi, Firenze;
 - Galleria Palatina di Palazzo Pitti, Firenze;
 - Galleria Nazionale d'Arte Antica di Palazzo Barberini, Roma;
 - Galleria Nazionale d'Arte Antica di Palazzo Corsini, Roma;
 - Galleria Doria Pamphili, Roma;
 - Galleria Colonna, Roma;
 - Galleria Borghese, Roma.
- Pinacoteca Nazionale, Bologna, rooms 22, 23, 24, 25, 26, 29.

Non-attending students info

Students who are unable to attend classes should contact the lecturer in order to add to or modify the exam programme.

ERASMUS students or foreign students not entirely conversant with the Italian language may request to replace books or articles in Italian with equivalent material in either English or French.

Assessment methods

The exam is oral and aims to assess the student's capacity to

1. use appropriately the technical vocabulary of art history;
2. locate works of art and their authors within the historical and social context within which they were produced;
3. discuss the stylistic and iconographic peculiarities of works of art of a given period.

Notes

Lectures will begin on September 21st, the timetable will be published on the website of the Dipartimento di Civiltà e Forme del Sapere.

Students intending to attend the seminars are kindly requested to make contact with the lecturer so as to organize the necessary small groups. Participation in the seminars will amount to 40% of the final mark.



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