

SCHOOL	D2iA, D2iB, D2iC, Da2, and DM2
ACADEMIC YEAR	THREE-YEAR PROGRAM II - 2025/2026
SUBJECT	1385 Storia dell'arte moderna B
TYPE OF SUBJECT	Theoretical
NUMBER OF HOURS PER LESSON	3
NUMBER OF ECTS CREDITS	6
DISTRIBUTION OVER THE ACADEMIC YEAR	II SEMESTER

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

By understanding art as a culture expressed through images, the course aims to provide knowledge and skills to interpret works of art both as texts and in relation to cultural and social contexts. The meticulous examination of the sixteenth century, a period of crisis and transformation, and the intellectual role assumed by the artist, is complemented by an in-depth analysis of the distinctive artistic and iconographic characteristics of Venetian and Brescian painting. This approach enables the exploration of an underlying research theme concerning the characteristics of modernity present in art up to the early nineteenth century, thereby investigating the historical roots of contemporary art. The course is designed to foster an understanding among students that knowledge of Art History is a fundamental component of civic consciousness and professional development for all individuals in the visual arts sector.

Knowledge and understanding	Proficiency in knowledge and understanding of the discipline's significance, as well as the course's general and specific content.
Applying knowledge and understanding	The ability to apply knowledge and understanding in memorizing, analyzing, and comparing works by the same and different authors based on iconographic and thematic criteria, as well as to conduct personal in-depth studies.
Making judgements	Autonomous judgment in learning, developing the ability to express accurate and reasoned critical evaluations, including in relation to the course of study and personal attitudes.
Communication skills	Communication skills in the use of correct and fluent language, including technical terminology, enriched with an appropriate vocabulary to provide a comprehensive understanding of the complexities.
Learning skills	The ability to learn, as defined by the course, involves the visual and thematic reading of works, addressing topics independently in their sequence, and never through hasty study.

<p>CONTENTS</p>	<p>General Course Content The course navigates the History of Art from the early sixteenth century to Romanticism through a curated sequence of works and authors, while providing methodological and interpretative guidance through the presentation of authoritative critical contributions and the visual, iconographic, and iconological analysis of exemplary works. In parallel with the contents and concepts of the institutional program, which are essential for the structuring of fundamental disciplinary knowledge and skills, cross-disciplinary themes are addressed, including technique and color, the relationship between form and content, and the artist's poetics in relation to the physical, historical-cultural, and scientific contexts. Monographs and workshops are planned to be conducted in a manner specifically tailored to the School's curricula. Subjects Course presentation: topics, methodologies, and competencies Presentation: Comprehensive Overview of Modern History Methodological and historiographical guidelines Raphael /1 works by Raphael The Marriage of the Virgin (critical reading) Methodological theme: art and historical context Raphael / 2 Vatican Rooms; Raphael, The Room of the Signatura (Critical Analysis) Michelangelo, a renowned sculptor, is known for their principal works, neoplatonism, and poetics. Michelangelo the painter, Tondo Doni, the Sistine Chapel, and the Last Judgment (critical analysis) Michelangelo, a distinguished architect Methodological topics: pictorial cycles - the three visual arts Mannerism Pontormo, a renowned artist Rosso Fiorentino, a distinguished Florentine painter Venetian painting Methodological topics: Tuscan and Venetian painting (cultural, philosophical, and technical distinctions). Giorgione, principal works Giorgione: The Three Philosophers (Critical Analysis) Titian, principal works, portraiture Titian: the Averoldi Polyptych (critical analysis) The Brescian painting of the sixteenth century. Romanino Lorenzo Lotto, a renowned Italian painter Tintoretto, a renowned Italian painter Caravaggio, principal works accompanied by a critical analysis of the Contarelli and Cerasi chapels. Bernini, principal works, architectural designs, Ecstasy of Saint Teresa (critical analysis) The Enlightenment and the Encyclopédie Neoclassicism, a prominent artistic movement. Neoclassical architecture, a style characterized by its emphasis on classical principles and forms. Antonio Canova, a renowned Italian sculptor Jacques Louis David, a renowned artist Picturesque and sublime, J. Constable, J.M.W. Turner French Romanticism: T. Géricault, E. Delacroix German Romanticism: C. D. Friedrich</p>
<p>ADOPTED METHODOLOGY</p>	<p>[X] In Person Lectures conducted in person and with the assistance of slides specifically prepared by the instructor, tailored to the cultural context of the program. Each author is situated within the historical context and current affairs. Specific monographic modules (seminars/workshops) will be conducted for each group, with the aim of fostering an active relationship between the instructor and the students.</p>
<p>ASSESSMENT METHODS</p>	<p>The examination is an individual and oral assessment, designed to evaluate the candidate's knowledge, comprehension, expression, and autonomous re-elaboration skills, in accordance with the guidelines established by the 'Dublin Descriptors'. During the examination, each student is required to demonstrate knowledge of the program content, including the mandatory in-depth studies on Raphael (Marriage of the Virgin, Room of the Signatura), Michelangelo (Ceiling and Last Judgment in the Sistine Chapel), Giorgione (Three Philosophers), Titian (Averoldi Polyptych), Romanino and Moretto (Chapel of the Sacrament), Contarelli and Cerasi Chapels (Caravaggio), Bernini (Ecstasy of St. Teresa) and potentially on other topics of their choice. The examination will consist of a series of open-ended questions pertaining to the course content, as exemplified in the slides, to assess the student's ability to orient themselves and to have attained a comprehensive understanding of the topics covered. General questions pertaining to poetics, cultural and artistic attitudes will be interspersed with others that more specifically address works or significant components thereof. During the examination, the student is required to demonstrate visual memory in the recognition, iconographic illustration, and critical analysis of the works presented in class, responding appropriately to the questions. The grade, expressed in thirtieths, will vary in relation to the knowledge, skills, and abilities demonstrated, including the ability to establish connections between works, attitudes, and technical-artistic aspects. The candidate can achieve excellence if they are able to articulate the thematic complexities in a timely manner, using appropriate vocabulary, and demonstrate a strong capacity for critical analysis and personal re-elaboration.</p>