

<b>SCHOOL</b>	Decorative elements
<b>ACADEMIC YEAR</b>	THREE-YEAR PROGRAM III - 2025/2026
<b>SUBJECT</b>	854 Storia dell'arte sacra moderna e contemporanea codice materia
<b>TYPE OF SUBJECT</b>	Theoretical
<b>NUMBER OF HOURS PER LESSON</b>	3
<b>NUMBER OF ECTS CREDITS</b>	6
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	II SEMESTER

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The course aims to provide foundational knowledge and interpretative criteria for addressing the history of modern and contemporary sacred art, both in relation to liturgical developments within the Christian context and in reference to the production of artworks that draw upon a spirituality of a non-denominational nature.

<b>Knowledge and understanding</b>	Students are expected to acquire a foundational understanding of the development of sacred art from the 19th to the 21st century, as well as an appreciation of the diverse conceptions of the sacred that inform its creation.
<b>Applying knowledge and understanding</b>	The course is designed to develop students' ability to read and interpret key artistic examples within the sacred realm, utilizing historical-philological methodologies and stylistic recognition, and critically linking them to their respective cultural contexts.
<b>Making judgements</b>	Students are expected to independently navigate the diverse artistic productions of the sacred, applying their professional skills in a coherent and appropriate manner, as they acquire the theoretical and practical foundations.
<b>Communication skills</b>	Students are required to demonstrate their knowledge by presenting the results of their study in a logical and coherent manner, utilizing appropriate language and considering the characteristics of the audience.
<b>Learning skills</b>	It is anticipated that students, through the acquisition of the principal critical, methodological, and interpretative tools applied to phenomena related to sacred art from the 19th and 21st centuries, will exercise and develop the capacity to conduct an objective analysis of information, identify the internal needs of a context by identifying potential solutions, and independently acquire new knowledge pertinent to their professional domain.

<p><b>CONTENTS</b></p>	<p>Following a concise methodological introduction to the discipline, the course proceeds to analyze, in chronological order, the principal examples and developments of sacred art from the 19th to the 21st century. Throughout the course, we will introduce the most significant documents of the Catholic Church's magisterium, which have influenced the development and changes in liturgical works and spaces. Additionally, we will explore the principal research areas, including sociological, phenomenological, and hermeneutic theories, which have investigated the broad and diverse concepts of 'sacred' and 'spiritual.' These notions have guided a substantial non-denominational artistic production. Course topics presented in chronological order. The response to Enlightenment rationalism and academic neoclassicism: the experience of the sacred in romanticism, exemplified by the works of Füssli, Blake, Friedrich, and Delacroix. In the ecclesial environment, the prevalence of models derived from ancient tradition during the 19th century is notable: the Nazarene movement; the revival of neo-Gothic and neo-Romanesque architecture, exemplified by churches constructed in England, France, Germany, Italy, and the United States; the dissemination of reproductions of devotional images and the emergence of kitsch, as illustrated by Saint-Sulpice; and the Beuron School of Art. The presence, outside the ecclesial environment, of artistic movements oriented towards non-denominational spiritual themes: the Pre-Raphaelite Brotherhood; the connections with William Morris's Art and Crafts and the theories of art critic John Ruskin; the dissemination of Theosophy and subsequently Anthroposophy; the Symbolist movement, the Nabis group; the Bauhaus; abstraction: Kandinsky and Malevich. The research that revitalizes Christian sacred art through enhanced dialogue with contemporary art from the early 20th century: the Ateliers d'Art Sacré of Maurice Denis and George Desvallières; the Beato Angelico School founded by Monsignor. Giuseppe Polvara in 1921 and the journal 'Arte Cristiana'; the European Liturgical Movement, Romano Guardini, and the collaboration with architect Rudolf Schwarz in the design of liturgical spaces (examples include the 'Hall of Knights' in Rothenfels Castle and the Corpus Christi Church in Aachen); the journal L'Art Sacré, particularly from 1945 to 1952 under the joint direction of Dominican Fathers Marie-Alain Couturier and Pie-Raymond Régamey, and the promotion of emblematic works such as the Chapel of Vence by Matisse and the Church of Ronchamp designed by Le Corbusier (1955). Giovanni Battista Montini initiated a renewed dialogue between artists and ecclesial institutions: the New Churches Plan of Milan, the collaboration with artists and architectural experimentation in the construction of 123 new churches (1955-1963); the Address to Artists held in the Sistine Chapel (1964) and its citation in the message of the Fathers of the Second Vatican Council to artists; the establishment of the Collection of Modern Religious Art of the Vatican Museums (1973). Additional significant texts: John Paul II, Letter to Artists, 1999; Benedict XVI, Presentation of the Compendium of the CCC, 2005; Francis, Address to Artists in the Sistine Chapel, 2023. The texts of the Magisterium are complemented by the presence of the Holy See, which has established its own pavilions at the Venice Biennials of Art and Architecture, from 2013 to 2025. Analysis of the collections of the following museum collections, serving as evidence of artistic research on the theme of the sacred in the Christian context: Pro Civitate Christiana, Assisi; Gallery of Sacred Art of the Contemporaries of Villa Clerici, Milan; Cardinal's Collection. Lercaro, Bologna; San Fedele Gallery, Milan; Paolo VI Collection, Concesio; Kolumba, Diocesan Museum of Cologne. A curated selection of works that exemplifies the relationship between artistic research and the dimension of the sacred, irrespective of the use of explicitly religious themes or ecclesiastical commissions: Edvard Munch, Golgotha, 1900; Gaetano Previati, Via al calvario, 1912; Abstraction in Kandinsky, Malevich, Klee, Mondrian; Pablo Picasso, Crucifixion, 1930; Gino Severini, mural paintings for the church of St. Pierre, Fribourg (CH), 1950; George Rouault, Ecce Homo, 1939; Francis Bacon, Fragment of a Crucifixion, 1950; Marc Chagall, Song of Songs, 1954-64; Yves Klein, ex-voto dedicated to Saint Rita of Cascia, 1961; Lucio Fontana, The End of God, 1963; Mark Rothko, Rothko Chapel, 1964-71; Yannis Kounellis, Civil Tragedy, 1975; Arnulf Rainer, Christ, 1996; William Xerra, Via Crucis, 2000; Traces du sacré, exhibition at the Pompidou Museum, 2008; Gian Maria Tosatti, Land of the Last Sky, Naples, 2016; David LaChapelle, I Believe in Miracles, Mudec 2022. Examples of works situated within a liturgical context: Dan Flavin's installation in the Chiesa Rossa in Milan (1996); Mark Wallinger's Via Dolorosa, 2002, Scurolo Duomo in Milan (2005-2013); Bill Viola's Study for the path, Chiesa di San Marco, Milan (2008); The New Ambrosian Gospel (2011) featuring works by six artists: Chiaramonte, De Maria, Mimmo Paladino, Samori, Spalletti, and Villa; the liturgical adaptation for the Cathedral of Reggio Emilia (2012); Ettore Spalletti's chapel for the Nursing Home of Villa Serena in Città Sant'Angelo (2016); Claudio Parmiggiani's altar and ambo in the Basilica Santa Maria Assunta in Gallarate (2022); Andrea Mastrovito's sculpture Agnus Dei for the Sagrada Familia (2025).</p>
<p><b>ADOPTED METHODOLOGY</b></p>	<p><input checked="" type="checkbox"/> In Person The course is structured around in-person lectures, supplemented by specially developed digital materials, which facilitate discussion and interaction during the lessons.</p>
<p><b>ASSESSMENT METHODS</b></p>	<p>The examination will be conducted orally and will aim to assess the student's knowledge, comprehension, and application skills, as well as their independent judgment, communication abilities, and learning capacity, in accordance with the guidelines proposed by the 'Dublin Descriptors'. During the interview, open-ended questions will be posed regarding works, artists, movements, and the theories that inform them, including the visual recognition of artistic productions examined in class and/or in the volumes listed in the bibliography, to ensure comprehensive coverage of the entire chronology under consideration. Furthermore, the ability to discern connections between artistic productions and the conceptions of the sacred they express will be assessed.</p>