

SCHOOL	Graphic Design
ACADEMIC YEAR	THREE-YEAR PROGRAM III - 2025/2026
SUBJECT	1803 Storia dell'arte moderna C
TYPE OF SUBJECT	Theoretical
NUMBER OF HOURS PER LESSON	3
NUMBER OF ECTS CREDITS	6
DISTRIBUTION OVER THE ACADEMIC YEAR	I SEMESTER

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The course is designed to provide students with a comprehensive theoretical and methodological foundation, aimed at facilitating a critical and in-depth analysis of the History of Art in the modern era. The educational objective will be pursued through a structured investigation that integrates the study of the primary evolutionary processes of the period with an examination of the most significant paradigmatic aspects, including the transformations in taste, the most prominent artistic figures, and emblematic works. The evolution of artistic languages and aesthetic sensibilities will be analyzed in relation to the principal historical and social events, as well as the technical advancements in the field of pictorial and graphic arts. Particular attention will be given to the key figures and critical junctures that have shaped the development of modern art. For this reason, it is strongly recommended that all participants consistently engage in the course activities.

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>The program will follow a chronological approach to rigorously outline the principal historical, cultural, and stylistic transformations, from the Modern Manner of the early sixteenth century to Neoclassicism, through the analysis of a targeted selection of representative works and authors. The program commences with an introductory lecture on the transition from the Middle Ages to the Renaissance, which aims to highlight the fundamental transformations, including the shift from polyptychs to altarpieces and from gold backgrounds to landscapes. Contents: Modern Manner and Mannerism between the 15th and 16th Centuries; Modern Manner in Florence and Rome: Michelangelo Buonarroti (Centauromachia; Pietà in St. Peter's; David; Tondo Doni; Battle of Cascina; Ceiling of the Sistine Chapel; Last Judgment; Pietà Rondanini); Raphael Sanzio (Marriage of the Virgin; Apartment of Julius II della Rovere – School of Athens; Parnassus; Expulsion of Heliodorus from the Temple; Liberation of St. Peter; Fire in the Borgo –); Modern Manner in Veneto: Giorgione da Castelfranco (Storm; Pala di Castelfranco); TIZIANO VECELLIO (Assumption; Averoldi Polyptych; Danae; Portrait of Paul III Farnese; Portrait of Charles V on horseback); Mannerism and anti-classicism between Italy and France: ROSSO FIORENTINO (Deposition); PONTORMO (Transport of the body of Christ); PARMIGIANINO (Madonna with a long neck); BENVENUTO CELLINI (Saltcellar of Francis I of France; Perseus); GIAMBOLOGNA (Rape of the Sabine woman); In-depth study of 'Art and territory': Sixteenth-century painting in Brescia. Romanino, Moretto, and Savoldo; Counter-Reformation, Naturalism, and Baroque between the 16th and 17th centuries: Scipione Pulzone da Gaeta (Assumption); Giacomo della Porta-Jacopo Vignola (Church of the Gesù in Rome); Annibale Carracci (Bean Eaters; Farnese Gallery); Michelangelo Merisi da Caravaggio (Basket of Fruit; Contarelli Chapel – Vocation of Saint Matthew; Saint Matthew and the Angel –; Death of the Virgin; Seven Works of Mercy; Beheading of Saint John the Baptist); Caravaggism in Rome: Artemisia Gentileschi (Judith and Holofernes – versions from Florence and Naples); Baroque in Italy: P. P. RUBENS (Triptych of the Vallicella in Rome); GIAN LORENZO BERNINI (Apollo and Daphne; David; Baldachin of St. Peter's; Transverberation of St. Teresa of Avila; Colonnade of St. Peter's in the Vatican); FRANCESCO BORROMINI (Church of San Carlino alle Quattro Fontane; Sant'Ivo alla Sapienza; Colonnade-Gallery of Palazzo Spada); PIETRO BERRETTINI DA CORTONA (Triumph of Divine Providence); GIOVAN BATTISTA GAULLI, KNOWN AS IL BACICCIA (Triumph of the Name of Jesus); ANDREA POZZO (Apotheosis of St. Ignatius of Loyola); In-depth study: 'Art and Science in the Early Seventeenth Century': Galileo and Ludovico Cigoli: a partnership between art and science; ROCOCO AND NEOCLASSICISM IN THE EIGHTEENTH CENTURY: A.J. Watteau (Les Fêtes vénitiennes); J.H. FRAGONARD (The Swing); R. CARRIERA (Portrait of Felicita Sartori in Turkish Dress); CANALETTO (The Grand Canal of Venice from Campo San Vio); W. HOGARTH (The Marriage Contract); G. PIERMARINI (Teatro alla Scala in Milan); A. R. MENGES (Parnassus); J.-M. VIEN (The Vendor of Cupids); J.L. DAVID (The Oath of the Horatii; The Death of Marat; Napoleon Crossing the Great St. Bernard Pass); A. CANOVA (Perseus; Napoleon as Mars the Peacemaker; Pauline Borghese Bonaparte as Venus Victrix; The Three Graces); B. THORVALDSEN (Three Graces; Jason). The course content may be subject to changes; a comprehensive and updated list will be made available at the conclusion of the lessons.</p>
<p>ADOPTED METHODOLOGY</p>	<p>[X] In Person The educational activities will be structured into lectures, organized into thematic modules dedicated to the in-depth exploration of the relationship between art and territory. The training program may be further enhanced, where applicable, by guided tours to sites of historical and artistic significance, as well as by workshop activities designed to foster a more direct and participatory approach to the course content. The theoretical presentation will be consistently supported by the use of slides and audiovisual materials selected by the instructor, in accordance with the cultural and methodological framework attributed to the program.</p>
<p>ASSESSMENT METHODS</p>	<p>The oral examination will involve the identification and recognition of specific works of art, which the student must accompany with a thorough and rigorously argued interpretation, supported by appropriate references of a spatio-temporal, stylistic, and critical nature. During the examination, each candidate will be required to demonstrate a comprehensive understanding of the covered content, as detailed in the official program provided to students, including the mandatory in-depth analyses. Particular emphasis will be placed on the utilization of precise and appropriate technical-disciplinary language, as well as the capability to conduct a comparative analysis that elucidates diachronic connections among artistic figures, historical contexts, and diverse terminological orientations. In the event that the specified educational objectives and competencies are not adequately achieved, the examination will be deemed insufficient, and the student will not be considered eligible to complete the course. Upon successful completion of the examination, the assessment will be expressed in thirtieths, with a score ranging from 18/30 to 30/30 with honors, based on the level of acquisition of the knowledge, skills, and abilities stipulated in the program. The award of honors will be reserved for candidates who demonstrate significant insights, a strong capacity for critical analysis, and a thorough personal re-elaboration, in addition to a precise and detailed knowledge of the required content.</p>