

ART HISTORY fourth year

Both the written and the oral tests aim to test candidates' capacity for placing the artistic testimonies in relation to their historical and cultural contexts, and their interest in the reading of individual monumental and figurative documents that have a particular formal expressiveness and have been handed down to us by means of complex events: collecting, restoration, musealisation, etc.

In view of the latter aim, it is advisable to undertake a direct and thorough viewing of many artworks, in their original environment or inside museums and exhibitions (obviously, no merit will be attributed for the choice in itself). During these inspections, it is advisable to annotate observations and curiosities that may potentially be taken further through historical-critical readings. For these "field" investigations, a useful aid is the series of so-called 'red guides' of the Touring Club Italiano: albeit by now largely replaced by the multitude of web pages, they still guarantee, each in its own right, an efficacious overall view of the artistic heritage of our country in its quantity and its distribution over the territory.

The **written test** will consist of a single composition answering a question chosen from among three or four proposed by the commission, with or without the aid of a selection of images (depending on the question chosen). Candidates' critical, expressive and argumentative capacity will also be assessed, together with the correctness and pertinence of the notions utilised. The assessment method will be the same as that of the test for the first year; however, the expectations of the Commission will naturally be keyed to the more advanced level of the study course. Consultation of the **past text papers** is advisable.

The **oral test** will be based on the written test, which will be submitted to further comments and possible in-depth observations. The rest of the oral test will consist of the reading and interpretation of some photos of artworks of various types, chronology and geography proposed by the commission, and the discussion of historiographical and methodological questions variously linked to the topics emerging in the meantime. Candidates' critical, expressive and argumentative capacity will also be assessed, together with the correctness and pertinence of the notions utilised.

Here below is a list of classics of artistic historiography of the last century, **a good number** of which you are strongly advised to read.

Questions of method:

- F. Antal, *Classicismo e Romanticismo*, Einaudi 1975, pp. 204-221
- E. Castelnuovo, *Di cosa parliamo quando parliamo di storia dell'arte?*, in Id., *La cattedrale tascabile*, Sillabe 2000, pp. 69-84
- E. Castelnuovo, *Arte, industria, rivoluzioni*, Einaudi 1985
- H. Focillon, *La vita delle forme*, Einaudi 1990
- G. Kubler, *La forma del tempo*, Einaudi 1976
- O. Pächt, *Metodo e prassi nella storia dell'arte*, Bollati Boringhieri 1994
- E. Panofsky, *La storia dell'arte come disciplina umanistica*, in Id., *Il significato nelle arti visive*, Einaudi 1996, pp. 3-28
- M. Schapiro, *Stile*, Donzelli 1995

- E. Wind, *Arte e anarchia*, Adelphi 1986

Wider readings on the Middle Ages and the Modern Age:

- *La scultura raccontata da Rudolf Wittkower. Dall'antichità al Novecento* [1977], Einaudi 1985
- E. Kris, O. Kurz, *Die Legende vom Künstler*, Krystall Verlag 1934 (in one of the re-editions in Italian, up to the most recent: *La leggenda dell'artista: un saggio storico*, with a presentation by E. Castelnuovo, preface by E.H. Gombrich, Bollati Boringhieri 2013)
- G. Previtali, *La fortuna dei primitivi: dal Vasari ai neoclassici*, Einaudi 1964 (or a re-edition with an introductory note by Enrico Castelnuovo, Einaudi 1989)
- M. Baxandall, *The Limewood Sculptors of Renaissance Germany*, Yale University Press 1980 (also available in an Italian translation: *Scultori in legno del Rinascimento tedesco*, introduction by E. Castelnuovo, Einaudi 1989)
- J. Shearman, «*Only Connect...*». *Art and the Spectator in the Italian Renaissance*, Princeton University Press 1992 (also available in an Italian translation: *Arte e spettatore nel Rinascimento italiano. «Only connect...»*, Jaca Book 1995)
- J. Montagu, *Roman Baroque Sculpture. The Industry of Art*, Yale University Press 1989 (also available in an Italian translation: *La scultura barocca romana. Un'industria dell'arte*, Allemandi 1991)
- R. Wittkower, *Arte e architettura in Italia, 1600-1750* [1958], Einaudi 1972 (or subsequent reprints)
- H. Honour, *Neoclassicismo* [1968], Einaudi 1980

Wider readings on the nineteenth and twentieth centuries:

- F. Rovati, *L'arte dell'Ottocento*, Einaudi 2015
- F. Rovati, *L'arte del primo Novecento*, Einaudi 2015
- A. Del Puppo, *L'arte contemporanea. Il secondo Novecento*, Einaudi 2013
- M. Schapiro, *L'arte moderna*, Einaudi 1986
- A. Scharf, *Arte e fotografia*, Einaudi 1979
- T.J. Clark, *Addio a un'idea. Modernismo e arti visive*, Einaudi 2005
- R. Krauss, *L'originalità dell'avanguardia e altri miti modernisti*, Fazi 2007
- M. Schapiro, *L'Impressionismo. Riflessi e percezioni*, Einaudi 2008
- K. Varnedoe, *Una squisita indifferenza. Perché l'arte moderna è moderna*, Johan & Levi 2016