

General Information	
Academic subject	Medieval Arts History
Academic year	2021-2022
Degree course	Modern Philology
Department	Lettere Lingue Arti. Italianistica e culture comparate, Università degli Studi di Bari "Aldo Moro"
ECTS credits	6
Compulsory attendance	See article ***7 [triennali] / 6[magistrali]*** of the "Course Guidelines" available on the Course webpage
Language	Italian

Subject teacher	Name Surname	Mail address	SSD
	Marcello Mignozzi	marcello.mignozzi@uniba.it	L-ART/01

ECTS credits details			
Basic teaching activities		L-ART/01	6

Class schedule	
Period	I
Year	1
Type of class	Lectures and workshops

Time management	
Hours	150
In-class study hours	42
Out-of-class study hours	108

Academic calendar	
Class begins	27/09/2021
Class ends	10/12/2021

Syllabus	
Prerequisites/requirements	Knowledge of issues related to the transformation of artistic phenomena in the Middle Ages.
Expected learning outcomes (according to Dublin Descriptors) (it is recommended that they are congruent with the learning outcomes contained in A4a, A4b, A4c tables of the SUA-CdS)	<ul style="list-style-type: none"> • Absorption of general concepts, ability to re-elaborate them and their application to other micro-areas of the discipline • Ability to apply the knowledge acquired in some specific cases in the territory • Ability to judge the veracity of concepts using the appropriate bibliography • Ability to use the specific technical language of the discipline • Ability to memorize and absorb basic concepts and detailed knowledge of discipline
Contents	The course aims to give space to a crucial area of medieval art, that of Angevin sculpture, which has always played a marginal role in the historiographic debate regarding the Apulian territory, where the Romanesque phenomenon and the age of Frederick II have always could boast a sort of monopoly. After retracing the main stages of the artistic development of the middle age, especially at the time known as the Late Middle Ages, some of the most important Apulian sculptural testimonies will be analyzed, in relation to painting and sumptuary arts. Specifically, the relations between the capital of the Angevin Kingdom, Naples, and Puglia will be investigated, to verify their role as a link and sieve compared to the French court in Paris. The monographic focus on the Marian theme in Puglia will also allow the contextualization of the

	presence and irradiation of social and artistic phenomena of international imprint in territories which, undeservedly, are still considered 'peripheral' and which instead show a good level of creative autonomy . Furthermore, some specific and little known figures of sculptors will be studied in depth, to reconstruct their training profile and production over the decades.
Course program	Art in Puglia in the Angevin age: evidence of devotion and commissioning in the sculptural and pictorial arts
Bibliography	<p>- C. BRUZELIUS, M. RIGHETTI TOSTI CROCE, F. BOLOGNA, F. ACETO, E. MAROSI, <i>s.v. Angioini</i>, in <i>Enciclopedia dell'Arte Medievale</i> (free download at: http://www.treccani.it/enciclopedia/angioini_%28Enciclopedia-dell%27-Arte-Medievale%29/)</p> <p>- M. MIGNOZZI, <i>L'altare eburneo della cattedrale di Trani: dalla tradizione alla realtà storica</i>, in “Arte Medievale”, s. IV, II/1 (2012), pp. 271-296;</p> <p>- M. MIGNOZZI, <i>Disiecta membra. Madonne di pietra nella Puglia angioina</i> [Marenostrom. Segmenta, 1], Mario Adda Editore, Bari 2013;</p> <p>- M. MIGNOZZI, <i>La Vergine Regina dei portali angioini pugliesi: l'esaltazione della maternità 'angelicata' come prefigurazione della morte</i>, in “Arte Cristiana”, CV/900 (2017), pp. 205-224;</p> <p>- M. MIGNOZZI, <i>Gigli di Francia, pietre del Gargano. L'apparato scultoreo del Santuario micaelico in età angioina: un'antologia critica</i>, Posa Edizioni, Mottola 2019;</p> <p>- M. MIGNOZZI, <i>Sub tutela Virginis. L'icona marmorea dell'abbazia di Santa Maria a Banzi e alcune note sull'arte del Trecento tra Puglia e Basilicata</i>, Giannatelli Edizioni, Matera 2020.</p>
Notes	The volumes must be purchased online or in bookshops. The individual articles can be provided by the teacher in pdf format. In compliance with the editorial provisions in force for the protection of copyright and the violation of the reproduction rules, photostatic copies of the volumes scheduled will not be tolerated.
Teaching methods	Theoretical frontal lessons, with projection and commentary of selected artworks
Assessment methods (indicate at least the type written, oral, other)	Oral examination.
Evaluation criteria (Explain for each expected learning outcome what a student has to know, or is able to do, and how many levels of achievement there are.	<ul style="list-style-type: none"> • Verify the absorption of the general concepts and the acquired ability to re-elaborate them and apply them to the micro-areas of the discipline • Verify ownership of the ability to apply knowledge acquired in some specific cases in the territory • Testing the ability to self-evaluate, based on the judgment of the concepts, analyzed using the appropriate bibliography • Check the development of the ability to use the specific technical language of the discipline • Verify the quality and quantity of memorable basics and the absorption of detailed knowledge about the discipline
Further information	<i>The teacher receives before and after class time or, in his studio, by appointment, to be agreed via email</i>