



UNIVERSITÀ  
DEGLI STUDI DI BARI  
ALDO MORO

DIPARTIMENTO DI  
RICERCA E  
INNOVAZIONE  
UMANISTICA

**COURSE OF STUDY HISTORY OF ART, LM-89**  
**ACADEMIC YEAR 2023-2024**  
**ACADEMIC SUBJECT MEDIEVAL ARTS' HISTORY**

General information	
Year of the course	I year
Academic calendar (starting and ending date)	I Semester (25-09-2023/13-12-2023)
Credits (CFU/ETCS):	9
SSD	L-ART/01, Medieval Art History
Language	Italian
Mode of attendance	Attendance is settled by the Regolamento Didattico of the CdS (art. 4.2)

Professor/ Lecturer	
Name and Surname	Marcello Mignozzi
E-mail	marcello.mignozzi@uniba.it
Telephone	080/5714257
Department and address	Studio c/o Storia dell'Arte – Palazzo Ateneo – Il piano
Virtual room	To be agreed with the professor by email
Office Hours (and modalities: e.g., by appointment, on line, etc.)	The professor receives before and after class hours or, in his office, by appointment, to be arranged by email

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
225	63	0	162
CFU/ETCS			
9	9	0	

Learning Objectives	
	The main objective of the course is to ensure the absorption of general concepts on selected historical-artistic themes of the medieval age, fostering the ability to rework them and their application to other micro-areas of the discipline. It will aim at the development of the ability to apply the assumed knowledge to some specific cases on the territory under consideration, using the appropriate bibliography in order to verify the veracity of the information, which should be conveyed through the specific technical language required by the subject.

<b>Course prerequisites</b>	Basic knowledge related to issues related to the transformation of artistic phenomena in the centuries of the Middle Ages.
<b>Teaching strategies</b>	Lectures; lectures by scholars from outside universities and Uniba doctoral students; interdisciplinary seminars; field trips (to local museums and churches) for field verification of what was examined in class.
<b>Expected learning outcomes in terms of</b>	
<b>Knowledge and understanding on:</b>	<ul style="list-style-type: none"> <li>o Discipline-specific technical terminology</li> <li>o Ability to read a floor plan</li> <li>o Absorption of scientific vocabulary in the fields of architecture and art history</li> <li>o Ability to master historiographical concepts on major themes</li> </ul>
<b>Applying knowledge and understanding on:</b>	<ul style="list-style-type: none"> <li>o Interpretation of the question and meditation on the possible answer</li> <li>o Evaluation of critical issues in a topic and possibility of cross-referencing data</li> <li>o Connecting events, artifacts and characters appropriately</li> </ul>
<b>Soft skills</b>	<ul style="list-style-type: none"> <li>- Autonomy of judgment <ul style="list-style-type: none"> <li>o Assessment of the quality of expression</li> <li>o Assessment of the quality and quantity of information reported</li> <li>o Assessment of accuracy in the use of data and terminology</li> <li>o Assessment of ability to exhibit mastery of concepts and self-control in stressful situations</li> </ul> </li> <li>- Communication skills <ul style="list-style-type: none"> <li>o Express oneself with mastery of one's native language and the technical and scientific terminology required by the discipline</li> <li>o Exhibit confidence and assurance in expounding complex concepts and solving questions requiring good interpretive skills</li> </ul> </li> <li>- Ability to learn independently <ul style="list-style-type: none"> <li>o Flank the study of suggested texts with review of lecture notes and any personal insights</li> </ul> </li> </ul>
<b>Syllabus</b>	
<b>Content knowledge</b>	The course intends to give space to a crucial area of medieval art, that of sculpture of the Angevin age, which has always played a marginal role in the historiographical debate relative to the Apulian territory, where the Romanesque phenomenon and the age of Frederick II have always been able to boast a sort of monopoly. After tracing the main stages of the artistic becoming of the Middle Ages, especially in the moment known as the Late Middle Ages, some of the most important Apulian sculptural evidence will be analyzed in relation to painting and the suntuary arts. Specifically, the relations between the capital of the Angevin Kingdom, Naples, and Apulia will be investigated, to ascertain its role as intermediary and sieve in relation to the French court in Paris. In addition, the monographic focus on the Marian theme in Apulia will allow contextualizing the presence and irradiation of social and artistic phenomena with an international imprint in territories that, undeservedly, are still considered 'peripheral' and instead show a good level of creative autonomy. In addition, some specific and little-known figures of sculptors will be explored in order to reconstruct their formative profile and production over the decades.
<b>Texts and readings</b>	<p>Parte istituzionale:</p> <ul style="list-style-type: none"> <li>- C. BRUZELIUS, M. RIGHETTI TOSTI CROCE, F. BOLOGNA, F. ACETO, E. MAROSI, s.v. <i>Angioini</i>, in <i>Enciclopedia dell'Arte Medievale</i> (consultabile, scaricabile e stampabile) dall'indirizzo: <a href="http://www.treccani.it/enciclopedia/angioini_%28Enciclopedia-dell%27-Arte-">http://www.treccani.it/enciclopedia/angioini_%28Enciclopedia-dell%27-Arte-</a></li> </ul>

	<p><u>Medievale%29/)</u></p> <ul style="list-style-type: none"> <li>- 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;</li> <li>- M. MIGNOZZI, <i>Disiecta membra. Madonne di pietra nella Puglia angioina</i> [Marenostrom. Segmenta, 1], Mario Adda Editore, Bari 2013;</li> <li>- 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;</li> <li>- 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;</li> <li>- 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;</li> <li>- M. MIGNOZZI, <i>Lungo i percorsi dei pellegrini, Trani in età angioina: l'altare eburneo e la sua Cattedrale. Arte mariana tra Campania, Puglia e Basilicata</i>, in <i>Via Francigena del Sud. Uomini, santi, luoghi e mete</i>. Atti del convegno (Trani, 20 dicembre 2020), a cura di A.M. Minutilli, Bari 2022, Edipuglia, pp. 79-102.</li> </ul> <p>Parte monografica:</p> <ul style="list-style-type: none"> <li>- M. MIGNOZZI, <i>Il Salento tardogotico fuori dal Salento: Conversano e i del Balzo Orsini. Una misconosciuta Vergine con Bambino: studio iconografico comparato per una nuova datazione</i>, in F. Calò, R. Doronzo, M. Mignozzi, <i>Segni del Gotico Internazionale in Puglia e Basilicata. Tre casi di studio</i>, Edizioni NuovaPrhomos, Città di Castello 2015, pp. 74-101;</li> <li>- M. MIGNOZZI, <i>Tramonto della scultura angioina pugliese: due frammenti sepolcrali da Bari e da Bitonto, con brevi note sull'abbigliamento fra Trecento e Quattrocento</i>, in "Studi Bitontini", 103/104 (2017), pp. 51-66;</li> <li>- M. MIGNOZZI, <i>Alle soglie del sacro. L'arco angioino della Basilica di San Nicola a Bari: gigli, palmette, foglie d'acanto e crochets</i>, in <i>Varchi di Puglia. Guida illustrata alla città metropolitana</i>. Catalogo della mostra fotografica sulla Città metropolitana (Bitonto – Chiostro di San Domenico, 19-31 maggio 2017, Molfetta – Museo Diocesano, 9-25 giugno 2017), a cura di C. Cannito, B. Deflorio, V.G. Lucatuorto, L. Tangorra, Quorum Edizioni, Bari 2017, pp. 14-23;</li> <li>- M. MIGNOZZI, <i>Ecce Agnus Dei: simbolo, dono, amuleto e sigillo. Gli spazi del sacro nella Puglia medievale e l'iconografia monetaria come pegno del vincolo tra il papato e i d'Angiò</i>, in <i>Coelitum sanctorum imagines nummi referabant. Effigi di santi e immagini sacre sulla moneta tra Medioevo ed età moderna</i>, a cura di M. Asolati, D.L. Moretti, Bari 2021 [Signa Capitanatae et alia, 1], Edizioni d'Andrea, pp. 255-300.</li> </ul>
<b>Notes, additional materials</b>	Any additional teaching materials may be requested from the lecturer and agreed with him based on individual needs for further study.
<b>Repository</b>	Individual articles from the institutional part may be provided by the lecturer in pdf format.

<b>Assessment</b>	
Assessment methods	<p>To ascertain the achievement of the expected learning outcomes, the examination will be conducted in the traditional oral mode.</p> <p>The interview will involve detailed answers to specific questions on historical themes or figures, starting from which, during the discussion, the discussion may be broadened to specific works, selected from those within the textbooks included in the syllabus, which are to be appropriately commented on and analyzed.</p> <p>The results of the test will be announced on the spot, at the end of the</p>

	interview.
Assessment criteria	<ul style="list-style-type: none"> <li>- Verification of the absorption of general concepts and the acquired ability to rework them and apply them to the micro-areas of the discipline</li> <li>- Verification of possession of the ability to apply the assumed knowledge to some specific cases on the territory</li> <li>- Verification of the ability to self-assess, based on the judgment of concepts, analyzed using the appropriate bibliography</li> <li>- Verification of the development of the ability to use the technical language specific to the discipline</li> <li>- Verification of the quality and quantity of basic concepts memorized and the absorption of detailed notions related to the discipline</li> </ul>
Final exam and grading criteria	<p>The final grade is given in thirtieths. The exam is considered passed when the grade is greater than or equal to 18. The oral examination consists of a series of questions for each of the texts in the syllabus and carefully reviewed during the lectures. Each question is designed to ascertain the level of knowledge of topics and concepts, understanding of contexts, mastery of specific language, and critical-interpretive ability. A test in which the student/student describes topics roughly, without timely references, does not reconstruct their contexts, expresses himself/herself in colloquial and non-technical language, and does not demonstrate the ability to argue the reasons for what he/she claims is considered insufficient; will be evaluated as sufficient (18-21) the test in which the student/student inaccurately but correctly describes the concepts, contexts and protagonists with a correct though simple argumentation, with suitable language even if limited in the use of specific terms; will be evaluated as fair (22-24) the test in which the student/student constructs with few inaccuracies the argumentation with reference to the arguments, protagonists and theoretical and social contexts, with correct language and with the use of specific terms is considered good (25-27) the test in which the student/student argues in a circumstantial manner the answers, citing protagonists and theoretical-critical references, with accurate and specific language, showing that he/she is oriented cross-culturally in the topics addressed during the course of the training; is considered excellent (28-30) the test in which the student/student systematically discusses the topics addressed during the training course with references to the historical and theoretical context, with punctual references, demonstrating mastery in critical language, nonchalance in coherently arguing the reasons for what he/she claims. Praise is awarded when the student/student demonstrates that he/she has excelled in acquiring the transversal competencies stipulated in the learning outcomes.</p>
<b>Further information</b>	