



General information	
Academic subject	Medieval Art History
Degree course	LM89, Art History
Academic Year	2022-2023
European Credit Transfer and Accumulation System (ECTS)	9
Language	<i>Italian</i>
Academic calendar (starting and ending date)	First Semester (26.09.2022 – 9.12.2022)
Attendance	Attendance is governed by the Course Didactic Regulations (art. 4) which can be consulted at the following link: w3.uniba.it/corsi/storia-arte/iscrivarsi/presentazione-del-corso/R.D.STORIADELLARTE20222023.pdf

Professor/ Lecturer	
Name and Surname	Marcello Mignozzi
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Department and address	<i>Palazzo Ateneo, 2nd floor</i>
Virtual headquarters	
Tutoring (time and day)	<i>The professor receives before and after class time or, in his studio, by appointment, to be agreed via email</i>

Syllabus	
Learning Objectives	<ul style="list-style-type: none">- Assimilation of general concepts, ability to rework them and apply them to other micro-areas of the discipline- Ability to apply the assumed knowledge to some specific cases in the area- Ability to judge the veracity of concepts, using the appropriate bibliography- Ability to use technical language specific to the discipline- Ability to memorize and assimilate basic concepts and detailed notions related to the discipline
Course prerequisites	<i>Knowledge of issues related to the transformation of artistic phenomena in the centuries of the Middle Ages.</i>
Contents	<i>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 sumptuary 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</i>

	<i>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.</i>
Books and bibliography	<p>Institutional part:</p> <ul style="list-style-type: none"> - C. BRUZELIUS, M. RIGHETTI TOSTI CROCE, F. BOLOGNA, F. ACETO, E. MAROSI, <i>s.v. Angioini</i>, in <i>Enciclopedia dell'Arte Medievale</i> (consultabile, scaricabile e stampabile dall'indirizzo: http://www.treccani.it/enciclopedia/angioini_%28Enciclopedia-dell%27-Arte-Medievale%29/) - 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; - M. MIGNOZZI, <i>Disiecta membra. Madonne di pietra nella Puglia angioina</i> [Marenostrom. Segmenta, 1], Mario Adda Editore, Bari 2013; - 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; - 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; - 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; - 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. Atti del convegno</i> (Trani, 20 dicembre 2020), a cura di A.M. Minutilli, Bari 2022, Edipuglia, pp. 79-102. <p>Monographic part:</p> <ul style="list-style-type: none"> - 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 Nuova Primos, Città di Castello 2015, pp. 74-101; - 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; - 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; - 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, Edizioni d'Andrea, pp. 255-300.
Additional materials	<i>Individual articles from the institutional part may be provided by the lecturer in pdf format.</i>

Work schedule			
Total	Lectures	Hands on (Laboratory, working groups,	Out-of-class study

		seminars, field trips)	hours/ Self-study hours
Hours			
225	63		162
ECTS			
	9		
Teaching strategy			
		<i>Lectures; scholarly lectures; interdisciplinary seminars; field trips.</i>	
Expected learning outcomes			
Knowledge and understanding on:		<ul style="list-style-type: none"> ○ Discipline-specific technical terminology ○ Ability to read a floor plan ○ Assimilation of scientific vocabulary in the fields of architecture and art history ○ Ability to master historiographical concepts on major themes 	
Applying knowledge and understanding on:		<ul style="list-style-type: none"> ○ Interpretation of the question and meditation on the possible answer ○ Evaluating critical issues in a topic and cross-referencing possibilities ○ Connecting events, artifacts, and characters appropriately 	
Soft skills		<ul style="list-style-type: none"> ● <i>Making informed judgments and choices</i> <ul style="list-style-type: none"> ○ Assessment of the quality of expression ○ Assessment of the quality and quantity of information reported ○ Assessment of accuracy in the use of data and terminology ○ Assessment of the ability to exhibit mastery of concepts and self-control in stressful situations ● <i>Communicating knowledge and understanding</i> <ul style="list-style-type: none"> - Express themselves with mastery of their native language and the technical and scientific terminology required by the discipline - Exhibit confidence and assurance in the exposition of complex concepts and in solving questions that require good interpretive skills ● <i>Capacities to continue learning</i> <ul style="list-style-type: none"> - Combine the study of suggested texts with the review of lecture notes and any personal insights 	

Assessment and feedback	
Methods of assessment	<i>Oral examination</i>
Evaluation criteria	<ul style="list-style-type: none"> - Verification of the assimilation of general concepts and the acquired ability to rework them and apply them to the micro-areas of the discipline - Verification of possession of the ability to apply the assumed knowledge to some specific cases on the territory - Verification of the ability to self-assess, based on the judgment of concepts, analyzed using the appropriate bibliography - Verification of the development of the ability to use the technical language specific to the discipline - Verification of the quality and quantity of basic concepts memorized and the assimilation of detailed notions related to the discipline
Criteria for assessment and attribution of the final mark	<i>The grade is commensurate with the student's ability to exhibit as complete a range of information as possible, mode of exposition and ability to master concepts critically, connecting different information and aspects in the topics chosen for testing.</i>
Additional information	

