



General information	
Academic subject	Visual culture in the Middle Ages
Degree course	LM89, Art History
Academic Year	2022-2023
European Credit Transfer and Accumulation System (ECTS)	6
Language	<i>ITA</i>
Academic calendar (starting and ending date)	Second Semester (27.02.2023 – 19.05.2023)
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	Francesco Violante
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Department and address	Dipartimento di Ricerca e innovazione umanistica, Palazzo Ateneo, Piazza Umberto I, 1
Virtual headquarters	
Tutoring (time and day)	Wednesdays, 10 a.m. – 12 a.m., preferably by booking the appointment by e-mail

Syllabus	
Learning Objectives	After a synthesis of the main historiographical and methodological issues concerning the visual culture of the Western Middle Ages, the lectures will trace a path through Romanesque art and the moral, pedagogical and theological system to which it refers, closely linked to the great process of Church reform from the mid-11th century onwards. One of the guides to the analysis will be the classic early work by Jurgis Baltrušaitis, in which the author, having reconstructed the “system” of Romanesque art, goes in search of analogies with Eastern art, particularly Mesopotamian. Of this, Romanesque art adapts and interprets a selection of figures transmitted by multiple routes, primarily Transcaucasian art mediated by the Eastern Roman Empire, applying them to its own formal universe.
Course prerequisites	Ability to read and interpret a scientific text; basic knowledge of medieval history and culture.

Contents	<ol style="list-style-type: none"> 1. Historiographical and methodological issues 2. Elements of biblical exegesis and theology 3. Analysis of the formal structure of Romanesque art 4. Baltrušaitis' interpretation of Romanesque art in the context of the 1930s
Books and bibliography	<p>M. Pastoureau, <i>Storie di pietra. Timpani e portali romanici</i>, Einaudi, Torino 2014</p> <p>J. Baltrušaitis, <i>Arte sumera, arte romanica. Seguito da «Ritratto di Jurgis Baltrušaitis» di Jean-François Chevrier</i>, Adelphi, Milano 2006 (ed. orig. Paris 1934)</p> <p><i>Optional readings:</i></p> <p>J.-C. Schmitt, <i>La culture de l'Imago</i>, in «Annales. Histoire. Sciences Sociales», LI, 1 (1996), pp. 3-36.</p> <p>J. F. Hamburger, <i>The Place of Theology in Medieval Art History: Problems, Positions, Possibilities</i>, in <i>The Mind's Eye. Art and Theological Argument in the Middle Ages</i>, cur. J. F. Hamburger - A.-M. Bouché, Princeton University Press, Princeton 2006, pp. 11-31.</p>
Additional materials	

Work schedule			
Total	Lectures	Hands on (Laboratory, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
Hours			
150	35	7	108
ECTS			
6	5	1	
Teaching strategy			
Lectures; thematic seminars; guided excursions			
Expected learning outcomes			
Knowledge and understanding on:	<ul style="list-style-type: none"> - the main historiographical and methodological issues related to the discipline and its interdisciplinary implications; - of the cultural system underlying Romanesque artistic production; - of the cultural environment in which Baltrušaitis' scientific experience is formed. 		
Applying knowledge and understanding on:	<ul style="list-style-type: none"> - to the analysis of the main Romanesque works, with particular attention to tympanums and portals; - to the recognition of the main formal characteristics of Romanesque art; - the interpretation of the links between the Romanesque system and Mesopotamian art. 		
Soft skills	<ul style="list-style-type: none"> • Making informed judgments and choices in the autonomous and critical elaboration of questions concerning the topics of the course, with particular regard to the formal links and categories of medieval culture, as well as the re-proposition of 		

	<p>medieval stylistic features in nineteenth- and twentieth-century Europe.</p> <ul style="list-style-type: none"> • Communicating knowledge and understanding in communicating with appropriate and specific language, with interlocutors of varying degrees of knowledge, issues concerning the visual culture of the medieval age. • Capacities to continue learning reading specialised texts in Italian or other European languages and exploring topics related to the evolution of artistic and architectural forms in the medieval age.
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Assessment and feedback	
Methods of assessment	The examination consists of an oral test at the end of the course, during which, in addition to answering a few questions set by the lecturer, students discuss their own textual/visual work on an agreed topic related to the programme.
Evaluation criteria	<ul style="list-style-type: none"> • Knowledge and understanding of the main topics addressed in the course. • Applying knowledge and understanding of the analysis and interpretation of the artistic and cultural links of the period covered by the course. • Autonomy of judgment: critical and interdisciplinary reworking of course content. • Communication skills: communication in appropriate and specific language of the course content and one's own elaborations. • Capacities to continue learning independently specialised texts in Italian or in the main European languages; to deepen topics related to the core topics of the course
Criteria for assessment and attribution of the final mark	Grades are expressed in /30. The criteria for awarding the final grade, linked to the expected learning outcomes (Dublin descriptors), are as follows: basic level (grade 18/21); adequate level (22/25); advanced level (26/29); excellent level (30/30L).
Additional information	

