

<b>General Information</b>	
Academic subject	Medieval Arts History
Academic Year	2021-22
Degree course	LM 89 Art History
Curriculum	/
ECTS credits	6
Compulsory attendance	See article of the “Course Guidelines” available on the Course webpage: <a href="https://www.uniba.it/corsi/storia-arte/isciversi/presentazione-del-corso/regolamento-del-corso">https://www.uniba.it/corsi/storia-arte/isciversi/presentazione-del-corso/regolamento-del-corso</a>
Language	Italian

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

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

<b>Class schedule</b>	
Period	I semester
Year	I year
Type of class	Lecture- workshops

<b>Time management</b>	
Hours	225
In-class study hours	63
Out-of-class study hours	162

<b>Academic calendar</b>	
Class begins	September 27, 2021
Class ends	December 10, 2021
Classrooms and timetables	<a href="https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni">https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni</a>

<b>Syllabus</b>	
Prerequisites/requirements	Knowledge of issues related to the transformation of artistic phenomena in the Middle Ages.
Expected learning outcomes	<ul style="list-style-type: none"> <li>• Absorption of general concepts, ability to re-elaborate them and their application to other micro-areas of the discipline</li> <li>• Ability to apply the knowledge acquired in some specific cases in the territory</li> <li>• Ability to judge the veracity of concepts using the appropriate bibliography</li> <li>• Ability to use the specific technical language of the discipline</li> <li>• Ability to memorize and absorb basic concepts and detailed knowledge of discipline</li> </ul>
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

	<p>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.</p>
Course program	
Bibliography	<p>Institutional part:</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-Medievale%29/">http://www.treccani.it/enciclopedia/angioini_%28Enciclopedia-dell%27-Arte-Medievale%29/</a>)</li> <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> [Marenostrum. 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> </ul> <p>Monographic part:</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> </ul> <p>Non-attending students additional bibliography:</p> <ul style="list-style-type: none"> <li>- M. MIGNOZZI, <i>La 'Madonna di Ripalta' a Cerignola (FG). Modelli primo-angioini per una Vergine con Bambino del XV secolo: dalle icone bizantine alle sculture marmoree</i>, in "Arte Cristiana", 894/CIV (2016), pp. 175-182;</li> <li>- M. MIGNOZZI, <i>Focus. Madonna di San Domenico</i>, in <i>Museo diocesano di Manfredonia. Guida al percorso espositivo</i>, a cura di N. Tomaiuoli, A. D'Ardes, Claudio Grenzi Editore, Foggia 2016, pp. 60-61.</li> </ul>

Notes	
Teaching methods	Theoretical frontal lessons, with projection and commentary of selected artworks
Assessment methods	Oral examinations
Evaluation criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• Verify ownership of the ability to apply knowledge acquired in some specific cases in the territory</li> <li>• Testing the ability to self-evaluate, based on the judgment of the concepts, analyzed using the appropriate bibliography</li> <li>• Check the development of the ability to use the specific technical language of the discipline</li> <li>• Verify the quality and quantity of memorable basics and the absorption of detailed knowledge about the discipline</li> </ul>
Further information	<p>Students can consult professor page on the Department website:  <a href="http://www.uniba.it/docenti/mignozzi-marcello">http://www.uniba.it/docenti/mignozzi-marcello</a>  Reception hours are subject to change. Students are asked to check the notice page for any changes in the timetable.</p>