

General Information	
Academic subject	Sumptuous Arts History in the Middle Ages
Degree course	L.M. 89 Art History
Curriculum	/
ECTS credits	6
Compulsory attendance	Attendance is governed by the Didactic Regulations of the Course, Art. 4
Language	Italian

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

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

Class schedule	
Period	I semester
Year	I year
Type of class	Lecture- workshops

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

Academic calendar	
Class begins	September 28, 2020
Class ends	December 11, 2020
Classrooms and timetable	https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni

Syllabus	
Prerequisites/requirements	Knowledge of the various art techniques, the methods of making the articles and the nature of the various supports. Knowledge of issues related to the transformation of artistic phenomena in the Middle Ages.
Expected learning outcomes	<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 sector of medieval art, that of the sumptuary arts, which, intended for private devotion or for the liturgical furnishings of the great cathedrals, has always played a marginal role in the

	<p>historiographical debate. After retracing the main stages of the artistic development of the middle age, some of the most important types of sumptuary arts will be analyzed, following their diversified developments from the early Middle Ages to the so-called International Gothic. Particular attention will be paid to the game of mutual influences between function, technique and style, in order to provide a significant example of the forces active in the genesis of works of art. The monographic focus on the diffusion of Limousin artefacts in Puglia will also allow contextualising the presence and irradiation of international phenomena in territories that, undeservedly, are still considered 'peripheral'.</p>
Course program	
Bibliography	<p>Institutional part:</p> <ul style="list-style-type: none"> - L. CASTELFRANCHI VEGAS, <i>Lo splendore nascosto del Medioevo. Arti minori: una storia parallela</i>, Jaca Book, Milano 2005 (even in the reprinted version of 2019), in particolare: - Breve storia di un'oscillante terminologia (pp. 9-14); - L'eminente ruolo delle arti minori nel Medioevo (pp. 17-21); - La crisi del mondo classico e la nascita del Medioevo in due secoli di avori (pp. 25-50); - Il genio astratto dei Barbari nell'oreficeria dei secoli VI-VIII (pp. 53-72); - L'arte del libro, protagonista della Rinascita Carolingia (pp. 75-100); - Il predominio delle arti minori nell'Europa dell'anno Mille (pp. 103-154); - I grandi centri delle arti minori nell'età romanica (pp. 157-192); - Lo splendido epilogo delle arti minori nell'Autunno del Medioevo (pp. 195-228). - M. COLLARETA, <i>Arredi, suppellettili, decorazioni mobili</i>, in <i>Arti e storia nel Medioevo</i>, a cura di E. Castelnuovo e G. Sergi, II, Einaudi, Torino 2003, pp. 303-328. <p>Monographic part:</p> <ul style="list-style-type: none"> - A. VENTURA, <i>Alcune riflessioni in margine al problema degli smalti limosini in Puglia: il caso di Barletta</i>, in <i>Barletta: la città e la storia. Testimonianze, protagonisti, memorie</i>, Modugno 2020 (Baruli Res - Quaderni, 6), pp. 229-254. - A. VENTURA, <i>Di smalto e d'oro era vestito: l'oreficeria medievale di Bari per la storia di Ruggero II nella Basilica di San Nicola</i>, in "Kalkas", 1 (2019), pp. 73-84. - A. VENTURA, <i>Non troppo lontano da Limoges: cofanetti reliquiari a confronto tra Milano, Firenze, Pisa e Altamura</i>, in <i>Atti del Convegno V Ciclo di Studi Medievali (Firenze, 3-4 giugno 2019)</i>, a cura di NUME Gruppo di Ricerca sul Medioevo Latino, Lesmo 2019, pp. 234-239. - A. VENTURA, <i>Nuovi orizzonti di studio per il cofanetto limosino di Altamura</i>, in "Altamura", 59 (2018), pp. 3-18.
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"> • 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

	<ul style="list-style-type: none">• Verify the quality and quantity of memorable basics and the absorption of detailed knowledge about the discipline
Further information	Students can consult professor page on the Department website: http://www.uniba.it/docenti/mignozzi-marcello Reception hours are subject to change. Students are asked to check the notice page for any changes in the timetable.