

CULTURAL HERITAGE (LB13)

(Università degli Studi)

Teaching HISTORY OF MEDIEVAL ART II

GenCod A006079

Owner professor Manuela DE GIORGI

Teaching in italian STORIA DELL'ARTE MEDIEVALE II

Course year 2

Teaching HISTORY OF MEDIEVAL ART II

Language ENGLISH

SSD code L-ART/01

Curriculum ITALO CINESE FINE ARTS

Reference course CULTURAL HERITAGE

Course type Laurea

Location

Credits 4.0

Semester Second Semester

Teaching hours Front activity hours: 24.0

Exam type Oral

For enrolled in 2022/2023

Assessment Final grade

Taught in 2023/2024

Course timetable

<https://easyroom.unisalento.it/Orario>

BRIEF COURSE DESCRIPTION

The course aims to outline the main features of the history of Medieval arts in Western and Eastern Europe from the 12th to the 15th century. Medieval period was characterized by dynamic change in human history on every level as societies responded to the demise of the Roman Empire in the West.

The course provides a chronological study of that compelling story through lecture-based instruction. This holistic approach is intended to immerse students in the multi-faceted medieval culture in order to fully appreciate the role artistic expression played in the Middle Ages. The course classes will focus on issues of periodization and artistic geography aimed at offering a specific preparation in the historical-artistic field. Particular attention will be paid to methodology problems, both to broaden the notions of the textbook (**primary bibliography**), and to acquire a good ability to apply analysis tools.

REQUIREMENTS

It is advisable to have a good basic knowledge in humanities, in particular in history of art and history of the Middle Ages (from Late Antique to the Quattrocento); good skills in understanding and using properly art-historical terminology are also required. Formally no other prerequisite is requested.

COURSE AIMS

The course aims to make students acquiring tools for correct reading, analysis, philological and technical reconstruction of art works of the medieval period. Students must prove familiarity with art works, styles and iconography; they must acquire ability in identifying relationships between art works and/or artists and in outlining, in the respective periods, referring areas and contexts.

At the end of the course, students must: acquire a basic knowledge of the development of mediaeval art; fully understand the problems of periodisation and the most important historiographical issues; acquire a full awareness of problems in defining cultural areas of medieval artistic production; acquire direct knowledge of the most representative art works; learn how to recognise the art works (well- and less-known ones) and be able to contextualise, analyse and narrate them with adequate specialised vocabulary and self-confidence in judgement skill.

TEACHING METHODOLOGY	The course will develop with face-to-face lectures during which <i>powerpoint</i> presentations will be projected.
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ASSESSMENT TYPE	. Attending students: Attendance and participation to classes: 20%; oral exam: 80%.
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II. Non-attending students: oral exam: 100%.

OTHER USEFUL INFORMATION	Professor Manuela De Giorgi meets students by appointment mailing to manuela.degiorgi@unisalento.it .
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FULL SYLLABUS	<p>The teaching programme of the course will develop the following topics:</p> <ul style="list-style-type: none">- The origins of Gothic art;- The role of Abbot Suger and the first French churches;- Early Gothic sculpture and architecture in France and England;- Gothic art in Italy;- Stained-glass windows and early-Gothic illumination production;- Mature Gothic art: architecture, sculpture, wall painting and manuscript illumination;- Mature Gothic art in Italy: the role of Franciscans and Dominicans;- Italian Duecento painting (monumental and on wood);- The Tuscany painting school;- Trecento painting production;- Italian 13th and 14th sculpture;- Late Gothic art;- Political and cultural changes in Europe and the beginnings of Renaissance.
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REFERENCE TEXT BOOKS

I. Attending students:

- M. Stokstad, *Medieval Art*, 2nd ed., Boulder: Westview Press, 2004, pp. 227-353.

PLEASE NOTE that textbook is **COMPULSORY**.

Secondary bibliography:

- E. Guerry, «A gothic throne for the king of kings. A re-evaluation of the design, date, and function of the Sainte-Chapelle tribune», in *Tributes to Paul Binski*, ed. J. Luxford, Turnhout: Brepols, 2021, pp. 48-61;

- G.B. Guest, «Narrative cartographies. Mapping the sacred in Gothic stained glass», in *Res* 53-54 (2008), pp. 121-142;

- C. Bruzelius, «From Empire to Commune to Kingdom. Notes on the revival of monumental sculpture in Gothic Italy», in *Gothic art & thought in the later medieval period*, ed. C. Hourihane, University Park, Pa.: Pennsylvania State Univ. Press, 2011, pp. 134-155;

- J. Gardner, «Painters, inquisitors, and novices. Giotto, Taddeo Gaddi, and Filippo Lippi at Santa Croce», in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 60.2 (2018), pp. 222-253.

PLEASE NOTE that PDF of the above-listed readings will be available during the course, partly on the course webpage in the **MATERIALE DIDATTICO** section, partly on demand mailing to manuela.degiorgi@unisalento.it. Students attending course **MUST** select **at least one** secondary reading.

For the preparation of the exam, it is a good practice to use compendia, dictionaries and similar material to considered helpful also for next art history courses included in the degree course; for this purpose, a useful working tool is:

The *Enciclopedia dell'Arte Medievale*, 12 vols., Roma: Treccani, 1991-2002, is an useful tool for further readings (available on-line https://www.treccani.it/enciclopedia/elenco-opere/Enciclopedia_dell%27_Arte_Medievale and in printed version at the Beni Culturali Departmental Library).

II. Non-attending students:

Non-attending students, to successfully completed the course, **MUST** read all references of the