**History of Medieval Art (Second-level Degree with Elements of Didactics of Art History)**

## Prof. Marco Rossi

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The aim of the second level degree course (12 ECTS) is to focus in-depth on selected methodological and critical aspects of the History of medieval Art through the direct analysis of the works and their contextualisation within the framework of the tradition of Italian and European figurative art. The course will specifically cover patronage by the Visconti from their seizure of power with Ottone to the death of Bernabò (1277-1385). In the first module, following a critical and historiographical introduction of the topic of the course, there will be a focus on the examination of the issues regarding the thirteenth and fourteenth century historical and artistic context in Lombardy, where the Visconti were present, characterised by the continuation of the rich local figurative art tradition which came into contact with new artistic influences from Assisi, Giottesque painters and Europe. In the second module, a comparative analysis will be carried out between the construction and decoration phases of the palaces of the Visconti Court in the historical city centre of Milan and the most important Italian and European Courts.

The lectures will also cover topics and issues on the teaching of History of Art, whereby students earn 6 ECTS which count for admission to the FIT (Initial training and internships), which awards a teaching certificate. Teacher training must be complemented by the attendance of one of the following workshops, to be considered an integral part of the course: *Workshop on computing methodologies for the teaching of History of Art* (prof. Martino Astolfi) or the *Workshop on teaching methods for the teaching of History of Art* (prof. Annamaria Ferrari). The workshop programme will be provided by the lecturers during the workshops. It is understood that students must choose a workshop which they do not attend as an integral part of another course and that, pursuant to the Ministerial Decree, in order to be admitted to the FIT, students must not earn more than 12 ECTS in the section of teaching methods and techniques (section d), which are specifically taught during the second-level degree in Archaeology and History of Art.

At the end of the course, students will have acquired an adequate knowledge of noble patronage and of what is known as “Court art”, with an in-depth study of numerous references to Italian and European Medieval figurative culture, particularly of the 13th and 14th centuries; of the use of different types of iconographic and stylistic techniques, materials and models; of the relationship between works of art and their historical, urban and cultural context; and of the inescapable relationship between patrons and artists. Moreover, students will be capable of analysing documentary and iconographic sources, the relationship between historical texts and images, the formal characteristics of works, specialist reading and the digital resources for the study of History of Art. Students will begin to develop personal autonomous critical judgement skills and the ability to communicate the acquired content. Finally, students will have acquired and tested the teaching methods and/or the IT/computing tools which are useful for teaching History of Art in secondary schools.

***COURSE CONTENT***

*The Visconti and artistic culture in Italy and in Europe (1277-1385): urban strategies, noble patronage and the politics of images*

MODULE I*: Lombard tradition, Giotto questions in Lombard art, Milan’s relations with Europe*

MODULE II*: Palaces, patronage and ‘magnificence’ at the court of the Visconti from Azzone to Bernabò*

***READING LIST***

modulE I:

* *Arte lombarda dai Visconti agli Sforza. Milano al centro dell’Europa,* Exhibition catalogue edited by M. Natale and S. Romano, Skira, Milan 2015, pp. 17-32, 47-109.

- G. Previtali, *Una scultura lignea in Lombardia e la Loggia degli Osii,* in *Studi sulla scultura gotica in Italia*, Einaudi, Turin 1991, pp. 85-92.

- M. Rossi, *Il Maestro di Angera e la pittura fra XIII e XIV secolo,* in *Storia dell’arte a Varese e nel suo territorio*, Insubria University Press, Varese 2011, pp. 179-193.

- A. De Marchi, *‘Rayonnement’ assisiate lungo la via Francigena,* in *L’artista girovago*, Viella, Rome 2012, pp. 11-46.

* M. Rossi, *Milano 1335-1336. I luoghi di Giotto*, in *Giotto, l'Italia,* Exhibition catalogue edited by S. Romano – P. Petraroia, Mondadori Electa, Milan 2015, pp. 184-193.
* S. Romano, *La grande sala dipinta di Giovanni Visconti. Novità e riflessioni sul palazzo arcivescovile di Milano*, in *Modernamente antichi. Modelli, identità, tradizione nella Lombardia del Tre e Quattrocento,* Viella, Rome 2014, pp. 119-166.
* One (or more) essays selected by students from a list which will be provided during the course and published on the Blackboard platform.

modulE II:

- *Milano viscontea: la città, i palazzi, le immagini*, I, *Le residenze viscontee da Palazzo Reale a San Giovanni in Conca*; e II, *Strategie urbane e rappresentazione del potere, 1277-1385. Milano e le città d’Europa*, edited by S. Romano and M. Rossi, being published (essays on Palazzo Reale, the Archbishop's palace, Bernabò Visconti Palace, Avignon, Paris, Prague, Padua, Verona).

* One (or more) essays selected by students from a list which will be provided during the course and published on the Blackboard platform.

modules I and II: Home reading for an in-depth study by students of the Italian and European context: E. Castelnuovo, *Arte delle città, arte delle corti tra XII e XIV secolo,* Einaudi, Turin 2009.

* G.C. Sciolla, *Studiare l'arte. Metodo, analisi e interpretazione delle opere e degli artisti*, Utet, Turin 2001; or G.C. Sciolla, *Insegnare l'arte. Proposte didattiche per la lettura degli oggetti artistici*, La Nuova Italia, Scandicci (Florence) 1988.

The reading list will be specified and integrated during the course and, if possible, published on the Blackboard platform. Lecture notes are useful and the projected images, which will also be made available for students on the Blackboard platform, are essential,

***TEACHING METHOD***

During lectures, architectures, cycles of mural paintings, sculptures, miniatures and paintings will be presented, situating the works in their historical and artistic context, with an in-depth historical, iconographic and stylistic reading, with specific reference to patronage. For the sake of clarity, a chronological timeline will be followed, gradually broadening reference points. The works will be duly analysed using PowerPoint presentations and – if possible – during some educational visits to monuments and museums.

***ASSESSMENT METHOD AND CRITERIA***

Students will take an oral exam which will consist of questions on topics covered during lectures, on compulsory and optional texts, on the recognition of the images presented during the course and on possible in-depth self-study. Students will have to demonstrate that they are capable of situating the works and the artists in the general historical and artistic context based on the given reading list; of providing an adequate description of patronage; of carrying out a precise historical, iconographic and stylistic reading of the works, based on PowerPoint slides projected during lectures and made available on the Blackboard platform ; of using a correct lexicon of the discipline and of demonstrating synthesis skills during presentations and critical thinking skills.

Moreover, students will have to present an exercise carried out during the Teaching of History of Art Workshop that they have attended.

The final assessment will also be based on the relevance of the replies, the appropriate use of the lexicon of the discipline, synthesis skills during presentations and general knowledge of the History of Medieval art, with the acquisition of critical references and of the most significant debates, besides the acquired teaching skills.

***NOTES AND PREREQUISITES***

A prerequisite for students wishing to attend the course is a good knowledge of general aspects of the History of Medieval Art, which should have been taken during the first-level degree. Failing that, students may replace a module of this programme with the general part of the History of Medieval Art (from Early Christianity to international Gothic), to be specified during the first lectures.

Moreover, students must have a basic knowledge of Medieval history and of Italian and European geography, which can be remedied using a historical and a geographic atlas.

Students may also take the exam on only one module and earn 6 ECTS.

Students are strongly advised to attend the Painting Recognition Workshop during the second semester.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.