**History of Medieval Art (Second-level Degree)**

Prof. Marco Rossi

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

The Master's course (12 ECTS) aims to provide students with an in-depth analysis of some methodological and critical aspects of the history of medieval art through the direct analysis of the works and their contextualisation within the Italian and European figurative tradition. In particular, Lombard Romanesque painting will be considered, which has had many, but too often generic, references in historiography and therefore needs new research regarding commissions, craftsmen, iconographic and stylistic aspects. The second module aims to ascertain the relationships with some relevant figurative contexts of the 11th-12th century in Italy, Europe and the Mediterranean area.

At the end of the course, students will have acquired an adequate knowledge of Romanesque painting, with a deeper exploration of numerous references to medieval Italian and European figurative culture, the centrality of commissions, the organisation of workers, the use of iconographic and stylistic models also from previous eras, and the relationship between works of art and their historical and cultural context. In addition, they will be able to interpret different critical hypotheses, and analyse documentary and iconographic sources, the relationship between historical texts and images, and the formal characteristics of works, specialised bibliographies and digital resources for the study of art history. Finally, students will begin to develop a personal autonomy of critical judgment and an ability to communicate the assimilated contents to interlocutors of different specialist level and to initiate new research.

***COURSE CONTENT***

Lombard Romanesque painting and the Italian and European figurative context of the 11th-12th century

Module1: *Patronage, iconographic models, pictorial workers from Galliano to Civate and beyond*

Module 2: *The figurative context of the 11th-12th century*

***READING LIST***

modulE I:

* M. Rossi, *Milano e le origini della pittura romanica lombarda. Committenze episcopali, modelli iconografici, maestranze,* Scalpendi Editore, Milano 2011; II ed. Milano 2018.
* M. Rossi, *Le Storie di Sansone in San Vincenzo a Galliano e in San Calocero a Civate,* in *L'esegesi in figura. Cicli dell'Antico Testamento nella pittura murale medievale,* a cura di F. Scirea, École française de Rome, Roma 2022, pp. 279-297 (open access).
* M. Rossi, *Les cycles de l'Ancien Testament à Galliano et dans la peinture lombarde du XIesiècle,* in *Les stratégies de la narration dans la peinture médiévale. La représentation de l'Ancien Testament aux IVe-XIIe siècles*, ed. M. Angheben, Brepols, Turnhout 2020, pp. 169-194 (pdf con traduzione).
* P. Piva, *Tipologie e dinamiche delle immagini. Il “programma” perduto di Civate,* in *Medioevo: immagine e racconto,* Atti del Convegno internazionale (Parma 2000), Milano-Parma 2003, pp. 185-202.
* V. Cavallaro, *L’Esodo di S. Calocero a Civate: osservazioni preliminari sul registro pittorico della parete nord*, in *Pittura murale del Medioevo lombardo. Ricerche iconografiche (secoli XI-XIII)*, a cura di P. Piva, Milano 2006, pp. 55-77.
* C. Segre Montel, *Gli affreschi dell’XI secolo, in Il San Michele di Oleggio*, a cura di P. Venturoli, Torino 2009, pp. 83-97.
* F. Scirea, *Il congegno figurativo, fra Antico Testamento e Giudizio finale: sistema ornamentale, iconografia, vettori,* in *San Tommaso ad Acquanegra sul Chiese,* SAP, Mantova 2015, pp. 89-128.
* Due (o più) saggi a scelta tra un elenco che sarà fornito durante il corso e pubblicato in Blackboard.
* Two (or more) essays selected by students from a list which will be provided during the course and published on the Blackboard platform.

modulE II:

* O. Demus, *L’arte bizantina e l’Occidente,* Torino, Einaudi, 2008 [1970], capp. III e IV.
* M. Castiñeiras, *Il ‘Maestro di Pedret’ e la pittura lombarda: mito o realtà?,* “Arte Lombarda”, 156 (2009/2), pp. 48-66.
* A. Acconci, *Galliano, Roma. Spunti su assonanze pittoriche e precedenti iconografici,* “Arte Lombarda”, 156 (2009/2), pp. 33-47.
* *La pittura medievale a Roma,* IV, *Riforma e tradizione, 1050-1198,* a cura di S. Romano, Jaca Book, Milano 2006, pp. 68-88, 129-150 (S. Crisogono e S. Clemente).
* H. Toubert, *Il ciclo dell’Antico Testamento a Sant’Angelo in Formis*, in *Un’arte orientata: Riforma gregoriana e iconografia,* Milano, Jaca Book, 2001, pp. 75-102.
* A. Iacobini, *Il mosaico in Italia dall’XI all’inizio del XIII secolo: spazio, immagini, ideologia,* in *L’arte medievale nel contesto (300-1300)*, a cura di P. Piva, Milano, Jaca Book, 2006, pp. 463-499.
* O. Demus, *The Mosaic Decoration of San Marco Venice,* Chicago-London 1988, pp. 86-98.
* Two (or more) essays selected by students from a list which will be provided during the course and published on the Blackboard platform.

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***

The course includes classroom lectures that will present numerous cycles of wall paintings, framing them within their context and exploring in depth their historical, iconographic and stylistic interpretation, particularly in relation to the commissioning as well as the architectural and liturgical space. A chronological path that favours didactic clarity will be followed, progressively expanding the horizons of reference to Italy, Europe and the Mediterranean area. The works will be thoroughly analysed through the projection of powerpoint presentations and a number of study visits to monuments. Guided practical activities are also planned, with students presenting in-depth bibliographic essays in class.

***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.

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.

***NOTES AND PREREQUISITES***

* Notes

Course attendance, although not compulsory, is strongly recommended.

More detailed information on those parts of the texts recommended for the course, PowerPoint presentations as well as further reading and study materials, will be provided by the lecturer during the lectures and on the Blackboard platform.

* 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.