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

## Prof. Marco Rossi

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

The course (12 ECTS) aims to provide students with an in-depth exploration of some methodological and critical aspects of the history of medieval art through the direct analysis of the works and their contextualisation in the field of the Italian and the European figurative tradition. In particular, it will examine Lombard Romanesque painting, often mentioned in historiography but in a mostly generic way, therefore requiring new research on customers, workers, and its iconographic and stylistic aspects. Module 2 aims to verify the relationships with some relevant figurative contexts of the 11th-12th century in Italy, Europe, and the Mediterranean area.

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 a thorough knowledge of Romanesque painting, with a focus on numerous references to the Italian and the European medieval figurative culture, the importance of customers, the organisation of workers, the use of iconographic and stylistic models also belonging to previous historical periods, the relationship between the works of art and their historical and cultural context. Furthermore, they will be able to interpret different critical hypothesis, analyse documentary and iconographic sources, the relationship between historical texts and images, the formal features of the works of art, the specialised bibliography, and the digital resources for the study of the history of art. Finally, students will be able to develop their independent judgment skills, the ability to communicate their newly-acquired knowledge to audiences with different levels of specialisation, and start new research; also, they will have learned and tested the didactic methodologies and/or the IT tools that can be used to teach history of art in high schools.

***COURSE CONTENT***

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

Module 1: *Patronage, iconographic models, pictorial 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, Milan 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,* edited by F. Scirea, École française de Rome, Rome 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 with translation).
* P. Piva, *Tipologie e dinamiche delle immagini. Il “programma” perduto di Civate,* in *Medioevo: immagine e racconto,* Atti del Convegno internazionale (Parma 2000), Milan-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)*, edited by P. Piva, Milan 2006, pp. 55-77.
* C. Segre Montel, *Gli affreschi dell’XI secolo, in Il San Michele di Oleggio*, edited by P. Venturoli, Turin 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, Mantua 2015, pp. 89-128.
* 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:

* O. Demus, *L’arte bizantina e l’Occidente,* Turin, Einaudi, 2008 [1970], chaps. III and 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,* edited by S. Romano, Jaca Book, Milan 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,* Milan, 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)*, edited by P. Piva, Milan, Jaca Book, 2006, pp. 463-499.
* O. Demus, *The Mosaic Decoration of San Marco Venice,* Chicago-London 1988, pp. 86-98.
* 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: 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***

The course will include classroom lectures introducing numerous cycles of mural paintings, setting them in their context and carrying out an in-depth analysis of their historical, iconographic, and stylistic reading, especially in relation to their customers, as well as the architectural and the liturgical space. The course will adopt a chronological approach promoting didactic clarity, and progressively broadening the horizons referring to Italy, Europe, and the Mediterranean area. The works of art will be analysed in detail through the use of PowerPoint presentations and some study visits to monuments. Furthermore, the course will include guided practical activities in which students will be asked to present in class the bibliographic essays of reference.

***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***

* ***Notes***

Class attendance is not compulsory, yet strongly recommended.

Further information on the parts of the textbooks suggested for the course, as well as PowerPoint presentations, and additional bibliographic and study material, will be made available by the lecturer during classes and on Blackboard.

* ***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.