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| SCHOOL | D2iA, D2iB, D2iC, and Da2 |
| ACADEMIC YEAR | THREE-YEAR PROGRAM II - 2025/2026 |
| SUBJECT | 1089 Storia dell'arte medievale A |
| TYPE OF SUBJECT | Theoretical |
| NUMBER OF HOURS PER LESSON | 4 |
| NUMBER OF ECTS CREDITS | 6 |
| DISTRIBUTION OVER THE ACADEMIC YEAR | I SEMESTER |

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The course aims to provide the cultural and methodological tools necessary for understanding, interpreting, and evaluating medieval art. Students will be guided in acquiring and consolidating fundamental knowledge of the discipline, developing structured analytical skills, establishing relationships between artistic experiences and context by investigating the relationship between forms, intentions, and meanings, independently organizing knowledge, and activating competencies, demonstrating expressive, argumentative, and critical re-elaboration skills. The course also aims to contribute to the education of responsible citizens, guardians of artistic, architectural, and cultural heritage, including minor and widespread aspects.

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| Knowledge and understanding | Proficiency in understanding the discipline, course information, and general and specific content, as well as a visual memory of the fundamental works and contexts. |
| Applying knowledge and understanding | The ability to analyze and compare works and themes by integrating formal and iconographic research, and relating them to the social and cultural context. The ability to identify and explain constants and variations between contemporary and long-term experiences. |
| Making judgements | The ability to articulate accurate and substantiated critical evaluations, including those related to academic pursuits and personal inclinations. |
| Communication skills | Proficiency in the discipline's vocabulary and the ability to present and argue in a structured and coherent manner. |
| Learning skills | Proficiency and awareness of the discipline's methods, integrated with in-depth analysis and personal critical considerations. |

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| <p>CONTENTS</p> | <p>1. Formal presentation and introduction to the course. Operational and methodological guidelines. The methods of analysis and their interactions; the specific approach to medieval art. The Middle Ages and Medieval Art: Characteristics, Periodization, Conception, Prejudices, and Actualizations. 2. Early Christian and Byzantine Art. Early Christian art: issues, conceptualization, forms, and symbols. Early Christian architecture: architectural typologies and examples. The Hagia Sophia in Constantinople. Byzantine art: conceptual framework and distinctive characteristics 3. Architecture and mosaics in Ravenna. The art of the barbarians. Architecture and mosaics in: Mausoleum of Galla Placidia; Baptistery of the Orthodox; Sant'Apollinare Nuovo; Sant'Apollinare in Classe; San Vitale. A formal and iconographic interpretation of the mosaic 'Justinian and their entourage'. The art of the barbarians: general characteristics and typologies. Lombard Brescia. The jeweled cross: the Cross of Desire. 4. The city during the Middle Ages. The monastery. The medieval city: images, forms, architectural features, and building typologies. The monastery: types, functions, and operational procedures. 5. Romanesque Architecture – Gothic Architecture. Romanesque architecture: functions, construction systems, forms, and examples. Gothic architecture: functions, construction systems, and forms. The French Gothic and Saint Francis of Assisi. 6. The liturgical furnishings of medieval churches Elements, typologies, and analysis of examples, examining preserved artifacts and their artistic representations: the partition, the altar, the ciborium, the pulpit, and the seats. Liturgical furnishings in San Salvatore-Santa Giulia, Brescia. 7. Romanesque sculpture. Formal characteristics and themes, in relation to their use and context. From the ancient orders to the figurative capital. Doors and portals. The reliefs on the facade of San Donnino in Fidenza and, by Wiligelmo, on the facade of the Cathedral of Modena. 8. Romanesque painting. Formal typologies and characteristics. The Romanesque sector at the MNAC in Barcelona; the frescoes in Sant'Angelo in Formis, in the Oratory of San Silvestro at the Santi Quattro Coronati in Rome, in San Eldrado in Novalesa, and in the Oratory of San Pellegrino in Bominaco. Exploring the evolution of the cross as an iconographic theme from the 11th century to Giotto: from the triumphant Christ to the suffering Christ. 9. The iconographic theme of the Madonna in Majesty, from the early Middle Ages to Giotto. Giotto. Saint Francis in Art. Giotto: the invention of a new pictorial language, as exemplified by the frescoes in the Basilica of San Francesco in Assisi and the Cappella degli Scrovegni. The iconography of Saint Francis: challenges and instrumentalizations 10. The art of painting from the 14th century. The paintings for the Cathedral of Siena: a comparison between the 'Annunciation' by Simone Martini and the 'Nativity of Mary' by Pietro Lorenzetti. Simone Martini and Ambrogio Lorenzetti in the Public Palace of Siena. 11. The Art of the Renaissance. The concept of the Renaissance and the new understanding of art. The representation of volume and space. Masaccio: general characteristics, the polyptych of Pisa, 'Tribute' in the Brancacci Chapel, and 'Trinity' in Santa Maria Novella in Florence. Donatello: the statues for the bell tower of Florence (Habakkuk and Jeremiah) and the relief 'Banquet of Herod' in the baptismal font of Siena. 12. The architecture of the Renaissance period. Concept, principles, and analysis of examples. Filippo Brunelleschi: the dome of Santa Maria del Fiore, the Hospital of the Innocents, the churches, and the Pazzi Chapel. Leon Battista Alberti: the Malatesta Temple in Rimini and the Church of Sant'Andrea in Mantua. 13. The theme of Majesty. Piero delle Francesca and Andrea Mantegna, distinguished artists of the Renaissance period. From the polyptych to the altarpiece: Beato Angelico, altarpiece of Annalena; Domenico Veneziano, altarpiece of Santa Lucia de' Magnoli; A. Mantegna, altarpiece of San Zeno; Piero della Francesca, Brera Altarpiece. Andrea Mantegna: Camera degli Sposi and 'Cristo morto'. Piero della Francesca: 'Flagellation'. 14. Iconographies of varying complexity. The 'Annunciation' between the Early Middle Ages and the Renaissance; variations and variants of the iconographic schema. The 'Annunciations' by Beato Angelico and, in particular, the interpretation by G. Didi-Huberman in 'Figures of the Dissimilar' The 'Universal Flood' by Paolo Uccello; 'Four Allegories' by Giovanni Bellini, 'Spring' and 'Slander' by S. Botticelli, 'Two Ladies' by Vittore Carpaccio. 15. Leonardo General characteristics and in-depth analysis of: 'Battle of Anghiari', 'Mona Lisa', and 'The Last Supper'. References to Leonardo da Vinci's quotes in art, cinematography, literature, and advertising.</p> |
| <p>ADOPTED METHODOLOGY</p> | <p>[X] In Person The lectures, supported by the projection of selected images, will be structured into exemplary itineraries diversified by theme, temporal scope, and methodological approach. This is to propose various critical approaches and contributions, including references to current events (restorations, exhibitions, publications, anniversaries, news, etc.) and the specific nature of the Course. A method based on the analysis and comparison of cases, as well as the deduction of rules and processes, will be preferred. The communicative approach will be of a dialogical-interrogative nature, conducted through the simulation of problem-solving exercises. Both vertical (investigation of individual works or themes) and horizontal (identification of constants and iconographic, formal, and structural variations, including over the long term) in-depth analyses will be conducted. The recommended manual is to be regarded as a fundamental resource, to be utilized in a critical and autonomous manner, extracting key lessons and reading methods from the lessons. .</p> |
| <p>ASSESSMENT METHODS</p> | <p>The examination is oral and will commence with the presentation of a topic of your choice. It will proceed with questions designed to assess knowledge, skills, and competencies. To achieve excellence, it will be necessary to demonstrate critical, argumentative, and personal re-elaboration skills. Evaluation Criteria NOT ELIGIBLE: severely deficient knowledge; inadequate applied understanding; inadequate and inconsistent judgment and learning abilities; deficient communication skills. GRADE 18-20: knowledge is incomplete, superficial, and imprecise; applied understanding is superficial and incomplete; independent judgment and learning abilities are superficial and imprecise; communication skills are imprecise. GRADE 21-23: Knowledge is superficial, manual, and mnemonic; applied understanding is elementary; judgment and learning abilities are superficial; communication skills are uncertain. SCORE 24-26: knowledge is reasonably accurate and comprehensive, yet partially reliant on manuals and mnemonic techniques; applied understanding is correct, albeit with some inaccuracies and uncertainties; independent judgment and learning abilities are adequate, though standardized; communication skills are satisfactory. GRADE 27-29: accurate and comprehensive knowledge; accurate and effective applied understanding; Autonomous judgment and a consistent and confident capacity for learning; proficient communication skills. SCORE 30-30L: accurate, comprehensive, and in-depth knowledge; correct, effective, and independently integrated applied understanding; consistent, confident, and meaningful autonomy of judgment and learning ability; excellent communication skills.</p> |