OFFICE HOURS

MTR i Room 309 by appointment, or simply, open door policy.

COURSE DESCRIPTION

The course is valid as an elective for a Major/Minor in Italian Studies and satisfies the art requirement for business majors.

A survey of modern and contemporary Italian art and its most significant movements in painting, sculpture, and architecture from the 1860s to the 1980s. The class is capped to eight students. Many of the field trips will be held in private homes. The owners have graciously offered to show their homes with their antique furniture and private painting collections, never visited by tourists, to a maximum of eight students.

COURSE OBJECTIVES

1. To show students through field trips and in-class lectures, how Italian Impressionism started ten years before the French Impressionists Monet, Renoir, Degas began exhibiting their works as a group in 1874.

2. The close link between the Risorgimento (Italian unification movement) and the choice of subjects in painting and sculpture, from patriotic paintings to outdoor subjects of the Macchiaioli “painters of spots” whose open air works anticipate the French Impressionists.

3. Field trips and lectures will illustrate the urban changes when the city walls were removed and Florence became the second capital of the Kingdom of Italy (1865-71).

4. A careful analysis of the French (Cézanne, Toulouse-Lautrec, Van Gogh) and Italian Post-Impressionists while visiting the Pitti Palace Gallery of Modern Art in Florence with students acting as presenters.

5. To see Liberty architecture in Florence comparing it to the Art Nouveau buildings of Victor Horta in Brussels, Otto Wagner’s and Joseph Olbrich’s Jugendstil in Vienna, Modernista architecture in Barcelona, with the works of Antonio Gaudí.

6. To analyze the various Italian 20th century movements, beginning with Futurism in 1910 and ending with the Transavanguardia of the 1980s. The trends will always be related to the various movements that influenced them in Paris (Cubism), Expressionism in Munich (Blue Rider) Berlin (The Bridge), Vienna (Secession), and New York (Pop Art).

LEARNING OUTCOMES

Class visits to public and private collections in Florence, linked to their own visits to Modern and Contemporary Art Museums in Italy and the major European cities, will give them a sound and lasting knowledge of the art trends studied in class. They will be pleasantly surprised to identify works, not discussed in class recognizing the artist’s style.

GRADING AND OTHER POLICIES
Students will be graded on three exams, two/three page reflections after each field trip, and a final project. Class discussions and attendance are essential to get an A at the end of the course. There will be no written make-up tests without a medical certificate.

Grades
A 100 to 94; A- 93.5 to 89; B+ 88.5 to 85.5; B 85 to 84; B- 83.5 to 79; C+ 78.5 to 75.5; C 75 to 74; C- 73.5 to 69; D+ 68.5 to 65.5; D 65 to 60; F 58 to 0.

Gonzaga in Florence Attendance Policy (effective Fall Semester 2013) Official Policy Valid for all Courses

Attendance is taken at the beginning of class from the first day of the semester. The student entering class after attendance is taken has to contact the professor at the end and announce his/her presence. However, this does not mean that coming late is accepted. Two late arrivals may be excused, three turn automatically into an absence and will affect the attendance and participation part of the final grade.

Students can miss one week’s work, irrespective of the course formula (three sessions, two sessions, one session). It is their responsibility to make up for the missed work. If they miss a quiz or a report they are not allowed to have it at another time, unless the absence is for certified medical reasons and the professor and Dean agree.

More than one week’s work missed is going to be penalized as follows:

One extra absence:
1. by lowering the attendance and participation grade as determined by the professor

Two extra absences
2. by lowering the final grade by a whole letter grade

Three extra absences
3. by grading the whole course F

ACADEMIC HONESTY AND DECORUM
Cell-phones off, no food or beverages allowed in the classroom. No technical devices accepted. No computers, I pads, or other electronic devices will be allowed in the classroom during lectures or exams.

REQUIRED READINGS
Selected readings on specific areas will be distributed in the classroom. Both books are on reserve in the library.


COURSE OUTLINE & SCHEDULE
The course is divided into three parts with an examination at the end of each part. The final is at the end of the third part, and is therefore, not comprehensive.
Part I - From the “Macchiaioli” to Medardo Rosso. Test – Thursday, February 4
January, February

11 Florence in the 1860s, the Macchiaioli group (Giovanni Fattori, Odoardo Borrani)  
Readings:  
12 Macchiaioli Silvestro Lega and Telemaco Signorini, Verism in sculpture (Adriano Cecioni, Vincenzo Gemito)  
13 Post-unification architecture. Students will choose the buildings they want to present during the field trip.

18 Scapigliatura in Milan.  
19 Field trip to post-unification sites with students as presenters. 11:35-1:25.  
Two to three page reflection on post-unification tour. Students will comment on the things they saw emphasizing the parts they researched. Pictures of the sites should be included.  
26 Divisionist and Symbolist painters in Italy: Giovanni Segantini, Gaetano Previati, Giuseppe Pelizza da Volpedo, Plinio Nomellini.  
28 Medardo Rosso& Impressionist sculpture and his rivalry with Auguste Rodin. Students will choose the paintings and sculptures they want to present in the Pitti Gallery of Modern Art.  
Readings:  
Eugenia Paulicelli, Art in Modern Italy, Divisionism, pp. 247-249.

1 Class discussion on readings and power point presentations to review for the test  
2 Tuesday field trip (11:35 i 1:15) to Pitti Gallery of Modern Art with students as presenters.  
4 The exam is divided into three parts.  
a) The first takes 10 minutes and involves ten slide identifications for a total of 40 points.  
b) Students will choose to discuss four of the identified slides with all the images in them for a total of 40 points.  
c) An essay question (with at least three choices to choose from) for a total of 20 points.

Part II - From Art Nouveau to Amedeo Modigliani and Elisabeth Chaplin. Test – March 1
February, March

8 Art Nouveau architecture in Brussels (Victor Horta), Jugendstil architecture in Vienna (Otto Wagner, Joseph Othbich), Modernista architecture in Barcelona (Antonio Gaudi), Liberty architecture in Florence (Giovanni Michelazzi and Galileo Chini).  
9 Tour to private collection, 11:35 -1:35 to be confirmed  
11 Futurists (Giacomo Balla, Umberto Boccioni, Sant'Elia)  
Eugenia Paulicelli, Art in Modern Italy. The Futurist Movement, pp. 247-249.  
Two-three page reflection on private collection with its frescoed rooms and the works that impressed you the most.

15 Futurists Carlo Carrà, Gino Severini, Luigi Russolo, Antonio Sant'Elia. Class discussion on Avant-gardes and Futurist readings  
16 Tour to private collection, to be confirmed (11:35-1:35)  
18 Two-three page reflection on private collection  
Metaphysical painting precursor of Dada and Surrealism: de Chirico, Carrà, Morandi.  
Readings:  
Italian Art in the 20th Century. Paolo Baldacci, De Chirico and Savinio: the Theory and
Iconography of Metaphysical Painting, pp. 61-70. Wieland Schmied, Metaphysical Painting and the International Avant-Garde, pp. 71-80.
Eugenia Paulicelli, Art in Modern Italy, Metaphysical Painting, pp. 251-252.

1 School of Paris: Amedeo Modigliani, a Livornese in the School of Paris.
2 Tour to private collection (11:35-1:35), to be confirmed.
3 Elisabeth Chaplin, a Parisian in Florence. Readings:
   Italian Art in the 20th Century. Carlo Bertelli, Modigliani, the Cosmopolitan Italian, pp. 57-60.
   Two-three page reflection on private collection

   1 Class discussion on Metaphysical readings and Bertelli's article on Modigliani.
   2 Review for test with class discussion on possible essay questions.
   4 Exam

Part III From Fascist Art to the Transavanguardia - Final exam date to be posted by registrar
March.

8-11 Spring break

15 Valori Plastici, Novecento Italiano/Magic Realism (Carlo Carrà, Mario Sironi, Felice Casorati)
16 Tour to Novecento Italiano Museum (to be confirmed)
18 Novecento Italiano/Magic Realism (Giorgio Morandi and Arturo Martini)
   Readings:
   Joan M Lukac, Giorgio Morandi and Modernism in Italy Between the Wars, pp. 155-164.
   Emily Braun, Mario Sironi and a Fascist Art, pp. 173-180.
   Two-three page reflection on museum tour.

21 Class discussion on the three articles regarding Fascist art. Italian artists in Paris after
Matteoti's murder in 1924 (Giorgio de Chirico, Alberto Savinio, Filippo de Pisis)
22 Abstract and figurative art in the 1930s (Balla, Prampolini, Fontana, Licini, Melotti).
24 Figurative art in the 1930s. Mario Sironi and Massimo Campigli's Fascist propaganda,
Scipione's School of Rome, the Corrente group's criticism of the regime (Guttuso, Manzù),
the sculpture of Marino Marini.

25-28 Easter weekend
29 Architecture from the Fascist period to the present day.
   Eugenia Paulicelli, Art in Modern Italy, Art under Fascism, pp. 252-256.
31 The 1950s post-war developments in Milan (Fontana) and Rome (Burri, Accardi, Vedova)
Class discussion on Paulicelli's Art Under Fascism.

April
4 Conceptual Art and Neo-Dada Pop Art in the 1960s (Manzoni, Paolini, Pascali, Rotella, Schifani,
Pistoletto.
   Readings:
   Italian 20th Century Art. Germano Celant, From the Open Wound to the Resurrected Body:
   Lucio Fontana and Piero Manzoni, pp. 295-299. Giuliano Briganti, Cultural Provocation:
   Eugenia Paulicelli, Art in Modern Italy, Artistic experimentation from the 1950s to the
   present, pp. 256-263.
5 Visit to Casa Capaccioli Bausi
7 Arte Povera and Transavanguardia
   Tour reflection on Casa Capaccioli Bausi
   Readings:
11 Visit to Marino Marini Museum
12 Discussion of readings and review for the final.
14 Final paper due.

Final Project
Students will analyze and discuss ten works (architecture, painting, sculpture) by artists, not necessarily Italian, that have been covered in class. The entries, in journal form, should be done gradually to cover works by different artists, admired in various cities, private collections, and museums. The non-Italian artists chosen must be related to the Italian schools influenced by them. Each entry should not be longer than two pages and should be handed in the moment it is finished.

The Peggy Guggenheim Museum in Venice, the Van Gogh Museum in Amsterdam, the Modern Art Museums in Rome, Milan, Rovereto, Vienna, Munich, Paris, Barcelona, the French Riviera (to name a few), are ideal for modern and contemporary art. Each entry will be researched and illustrated with pictures, drawings, or postcards. The bibliography should include books, not just websites. The project is ready the moment the ten entries are completed. April 14 is the last possible date to hand in the last entry in the project.