Course description:
The course will cover key movements in Italian art and culture throughout the twentieth and twenty-first centuries, including developments in painting, sculpture, architecture, performance, installation, and industrial and fashion design. Analysis of artworks and cultural developments will be conducted in relation to the larger socio-political context, ranging from the effects of fascism on cultural production in the inter-war era, to the apparent break with tradition following World War II, the effects of the miracolo italiano, to Italy’s role in the international artistic arena in the later twentieth and early twenty-first centuries. Conceptual themes such as the baroque and neo-baroque, cultural memory and inheritance, nationalism, and the co-existence of the present and the past will be considered with respect to Italy’s cultural specificity in the context of late twentieth-century globalization, mass markets, and neo-liberal economics.

Lecture times: Tuesdays/Thursdays, 11:00am-12:15pm
Location: ECDC 219B

Instructor: Professor Dr. Laura Petican
Office: CA Room 206A
Office hours: Tuesdays/Thursdays, 10:00-11:00am
Telephone: 361-825-5752
E-mail: laura.petican@tamucc.edu

Consulted texts:


Recommended texts:


Evaluation:
Research Paper Proposal: 20%
Research Paper: 30%
Presentation: 30%
Participation: 20%

Research Paper Proposal: 20%
Due Date: Thursday, February 20
Students will submit a 1000-word (approximately 4 pages) outline of their Research Paper Proposal in preparation for the Research Paper. The proposal must include a working thesis that clearly states the topic and objective of the paper, a statement of intent that outlines a critical rationale for choosing your topic, and a methodological plan. A List of Figures and accompanying images as well as a preliminary, annotated bibliography of 10-15 sources must accompany the proposal. All documents must observe Chicago Style formatting guidelines.

Research Paper: 30%
Due Date: Tuesday, May 6
Research Papers will articulate the thesis presented in the Research Paper Proposal according to the critical rationale and methodology outlined. Research Papers must be between 5000-6250 words (approximately 20-25 pages) in length and accompanied by a List of Figures, images of artworks discussed, and a complete bibliography of all works cited. Research Papers will be graded according to the clarity of argument, demonstrated ability to synthesize both visual and literary sources, level of engagement with critical socio-cultural issues related to the course, and strength of thesis with respect to examples and evidence provided. All documents must observe Chicago Style formatting guidelines.

Presentation: 30%
Each student will lead a class discussion on a pre-determined topic related to course themes. The presentation will address key movement(s), artists and/or artworks in connection with the assigned reading and will relate these topics to the broader scope of contemporary socio-political developments. Each presentation must be planned for approximately 45 minutes and must incorporate 2-3 questions toward generating class discussion. The presenter will provide the class with a preparatory reading one week in advance of their presentation and, as a means of orientation, will distribute a one-page handout that outlines the main themes and concepts addressed. Presentations will be graded according to the general management of the presentation in terms of conceptualization of the topic, ability to communicate topic clearly and concisely to the class, depth of connections drawn between artworks and assigned reading, clarity and relevance of the handout, quality of questions formulated, and discussion generated.

Participation: 20%
Students are required to attend class each week with assigned readings completed and prepared to engage in discussion related to lecture topics. The participation mark is formulated according to the extent and quality of students’ engagement in class discussions, including those accompanying student presentations.
Week 1 – January 23: Introduction: Italian Art Between Tradition and Revolution

Week 2 – January 28, 30: Impressionism and the Macchiaioli – The Industrial Revolution and the European Context
Germano Celant, ‘Art from Italy.’ In Braun, 19-20.

Week 3 – February 4, 6: Italian Avant-Gardism, 1890s-1920s
Anna Maria Damigella, ‘Divisionism and Symbolism in Italy at the Turn of the Century.’ In Braun, 33-41.
Jole De Sanna, ‘Conceptual Gesture and Enclosed Form: Italian Sculpture of the Early Twentieth Century.’ In Braun, 43-7.

Week 4 – February 11, 13: Surrealism and the Scuola Metafisica

Week 5 – February 18, 20: Futurism, Fascism and Architecture
Research Paper Proposal due: 20%
Philip V. Cannistraro, ‘Fascism and Culture in Italy, 1919-1945.’ In Braun, 147-54.
Emily Braun, ‘Mario Sironi and a Fascist Art.’ In Braun, 173-80.

Week 6 – February 25, 27: The Figure and Abstraction
Joan M. Lukach, ‘Giorgio Morandi and Modernism in Italy Between the Wars.’ In Braun, 155-64.
Pia Vivarelli, ‘Personalities and Styles in Figurative Art of the Thirties.’ In Braun, 181-6.
Week 7, March 4, 6: Mid-Century Neo-Realism and Abstraction
Mario De Micheli, ‘Realism and the Post-war Debate.’ In Braun, 281-7.
Renato Guttuso, ‘On Realism, the Present, and Other Things,’ 1957. In Stiles and Selz, 178-80.

Spring Break, March 10-14 – no class

Week 8, March 18, 20: The Miracolo Italiano: Informale and Early Conceptualism
Maurizio Calvesi, ‘Informel and Abstraction in Italian Art of the Fifties.’ In Braun, 289-94.

Week 9, March 25, 27: The Miracolo Italiano: Informale and Early Conceptualism, continued

Week 10, April 1, 3: Between Nature and Industry: Arte Povera, 1960s-1980s
Alberto Asor Rosa, ‘Contemporary Italy.’ In Braun, 359-62.
Caroline Tisdall, ‘”Materia”: The Context of Arte Povera.’ In Braun, 363-8.

Week 11, April 8, 10: Between Nature and Industry: Arte Povera, 1960s-1980s, continued

Week 12, April 15, 17: Return to the Figure: The Transavanguardia

Week 13, April 22, 24: Italian Fashion, Design, and Cinema
Italo Zannier, ‘Reality and Italian Photography.’ In Celant, 316-23.
Gian Piero Brunetta, ‘Cinema, the Leading Art.’ In Celant, 440-9.
Luigi Settembrini, ‘From Haute Couture to Prêt-à-Porter.’ In Celant, 484-94.
Valerie Steele, ‘Italian Fashion and America’. In Celant, 496-505.

Week 14, April 29, May 1: Performance: Strategic Collaborations

Week 15, May 6: Contemporary Italian Art: Return to the Past?
Research Paper Due: 30%
Course Policies:

Submission of Work: Only typed hard copies of written assignments will be accepted. Hand-written documents, e-mail submissions, and files saved to disks will not be accepted. Students with special needs should consult the professor before the assignment due dates. Late assignments will be penalized except in the case of documented medical or other emergency. Penalties are as follows: 2% per day for the first five days, 5% per day thereafter. After ten days, late assignments will not be accepted.

Plagiarism checking: All required papers may be subject to submission for textual similarity review to a commercial plagiarism detection software. In accordance with university policy, ‘University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, forgery, or plagiarism. (‘Plagiarism is the presentation of the work of another as one’s own work’) –Undergraduate Catalogue. The punishment for academic dishonesty can range from a written reprimand to the assigning of an F for the work in question or the class in its entirety. In addition, severe punishment can result in the dismissal of the student from the program or the university.

*Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in CCH (Corpus Christi Hall) 116, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**ACADEMIC ADVISING: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

*** GRADE APPEALS PROCESS: Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.
Learning Outcomes:

1. **Re: Depth and Breadth of Knowledge**
   - Students will have a thorough knowledge of the key critical and theoretical frameworks that pertain to the period being studied and will be able to engage with/analyze works of art from that period according to those frameworks.

2. **Re: Knowledge of Methodologies**
   - Students will acquire the discursive/theoretical vocabularies that are utilized in debates within the field, and will demonstrate their knowledge of the field through the deployment of the vocabulary orally and in writing.

3. **Re: Application of Knowledge**
   - Students will utilize their knowledge of appropriate methods, the vocabularies pertinent to the field, and their ability to make appropriate judgements, in order to develop a sound argument regarding a particular historical development, and will be able to defend their argument according to knowledge of scholarly works.

4. **Re: Communication Skills**
   - Students will be able to communicate orally and in writing with regard to their art history research, and will be able to utilize different genres of writing for different purposes (i.e., to write an academic paper or deliver a presentation).