

CALIFORNIA STATE UNIVERSITY

CSU Virtual International Program

ART 410 - 20TH CENTURY ITALIAN ART Spring Semester VIP 2020

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Monday ON LINE: 4,45-5,45 PM FLORENCE TIME before 3/29; 5,45-6,45 PM FLORENCE TIME as of 3/29

Office Hours: MONDAY AFTER CLASS (or by appointment)

Credits – 3 CSU semester units.

Course Description:

This course will examine the history of Italian painting and sculpture in Italy from the early 20th century to the present against the background of Italy's cultural-political heritage and in comparison with parallel art developments in Europe and America. It will begin around 1910 with Futurism and the Metaphysical School. The speed, dynamism and technological innovation in the work of Balla and Boccioni versus the silence, memory and tradition in Giorgio De Chirico's painting characterize these two different options offered by Italian art. Then it will consider the general climate of "ritorno all'ordine" (call to the order) that evolved into a Fascist art under the regime of Mussolini (1922-45). For this period, focus will be on artists Mario Sironi, Arturo Martini, and Giorgio Morandi.

After the war and the fall of Fascism, Italy became a Republic. It was a new beginning for the country and for the arts. Masters such as Alberto Burri (his "burlap sacks" were a scandal) and Lucio Fontana (known for his "slashes" and space-time concepts) contributed to the success of Arte Informale. This "formless art" movement became a worldwide phenomenon during the 1950s that had Abstract Expressionism (or Action Painting) as its American counterpart. These new artists will be compared with "figurative" masters active in Italy at the same time, especially leftist painter Renato Guttuso who developed a politically and socially motivated art. The "fabulous" sixties, Italy's time of the industrial boom, introduced a local version of English/American Pop Art but also generated examples of "anti-art" such as Piero Manzoni's "artist's breathe" inspired by Dadaist Marcel Duchamp. The attitudes that emerged out of the 1960's and the Italy modern art tradition, like Futurism, were seminal to the rise of Arte Povera (poor art) in 1968. Its principal artists (Kounellis, Merz, Pistoletto, Penone) will be thoroughly studied in the context of Process-art in order to grasp their individual contribution to the internationally recognized new-avant-garde. Finally, in the 1980s, a new wave of Expressionist art named "Transvanguardia", again brought a generation of Italy's artists to the postmodern stage. Protagonists such as Clemente, Chia, Cucchi, Paladino will be discussed along with young contemporary artists like Cattelan and Beecroft that emerged in the last decade of the 20th century.

CSU GE category: C3, C4 or C Elective

Text book

E. Braun (ed), *Italian Art in the 20th Century. Painting and Sculpture 1900-1988* (Munich and London: Prestel Verlag, 1989).

Reading materials will be uploaded on the Canvas Portal.

Course Goals:

Throughout the past decade, my aim in the course *20th Century Italian Art* has been to successfully present the structure of 20th century Italian art to American students in the fields of humanities, architecture, and studio-art. Particularly, this course addresses the information-gap that exists in English/American modern

and contemporary art publications where only Futurism, Metaphysical art, Arte Povera, and a few other Italian movements or makers receive attention. Through this course, students appreciate the powerful synthesis between our overwhelming tradition of historical art and the changes of the past century reflected in Italian modern and post-modern art and culture.

General Course Requirements

You are responsible for the weekly readings, the information given to you in class, on handouts and via email. Part of your grade will be determined by regular attendance, participation in class discussions and active engagement in all activities of this course.

Learning Objectives Students will learn names, biographies, dates, works of the most important artists listed in the course syllabus. The style of the art works and their cultural background will be duly explained.

Learning Outcomes At the end of the semester students will be able to place artists and art works in their historical context. They will also be able to use appropriate vocabulary to define and describe the class material.

EXAMS

Mid-term: a) Identify 3 slides out of a set of pictures that the teacher will send to you. Artist's name, title, date of the work and a short comment (2 paragraphs) are required; b) Out of 3 essay titles that you will receive choose your favorite one and write a short paper (1 typed page) about artists and/or art movements that we have studied.

Final-exam: similar to the mid-term but with more slides, on the second half of the course

GRADES (TO BE REVIEWED)

Midterm 35% of the final grade

Final-exam 50% of the final grade

Home assignments and participation 15%

Percentage: 100-94 A 93-90 A89-88 B+ 87-83 B 82-80 B79-77 C+ 76-73 C 72-69 C68-67 D+ 66-63 D 62-60 D59 and below F.

The + and - symbols will be used for grading (except for A+). Specific information about the paper, exams and other projects will be given to you during the semester.

Late work will be accepted only for serious and justified reasons. Depending on the circumstances, the instructor will propose a new and later deadline.

A student performance has been outstanding and indicates an exceptional degree of academic achievement in meeting learning outcomes and course requirements

B Student performance has been at a high level and indicates solid academic achievement in meeting learning outcomes and course requirements

C Student performance has been adequate and indicates satisfactory academic achievement in meeting learning outcomes and course requirements

D Student performance has been less than adequate and indicates deficiencies in meeting the learning outcomes and/or course requirement

F Student performance has been unacceptable and indicates a failure to meet the learning outcomes and/or course requirements.

VERY IMPORTANT: Failure to complete all work and exams assigned in the course could result in failure of the class.

Academic Dishonesty Will Not Be Tolerated.

Any form of plagiarism or cheating may result in a failing final grade in the course and might be reported to IP and your campus. You are better off spending your time studying for the class. If you have questions about what constitutes academic dishonesty, please refer to the student handbook and catalog of your campus.

Students with Disabilities

Upon identifying yourself to the instructor and the university, students with disabilities will receive reasonable accommodation for learning and evaluations. For more information, contact your instructor before an exams, if necessary.

Attendance

For on-line classes, the teacher will track attendance through the Canvas portal.

Important: Exams

You must participate in all exams and quizzes as scheduled. Make-up exams are given only for valid reasons. Please check your academic calendar to know the dates and times of your exams.

Copyright and Privacy Laws

No portion of the texts and other readings used in this course can be reproduced in any format including scanning, electronic downloading or sharing of files.

In addition, no portion of class lectures can be reproduced (for example recorded), without my consent.

Changes- Important

Information contained in this syllabus, including the class calendar, other than that mandated by the University, may be subject to change with advance notice, as deemed appropriate by the instructor.

CLASS CALENDAR

Mon February 24 - Futurism (1): F. T. Marinetti and the Futurist Manifestos. Giacomo Balla's painting from Divisionism to Futurism (**class in Florence**).

Mon. March 2 – Futurism (2): Umberto Boccioni's painting and sculpture (**class in Florence**).

NOTE: MARCH 9-12 CLASSES SUSPENDED

ON LINE COURSES BEGIN HERE:

Mon. March 16 – Giorgio De Chirico and Metaphysical Art: Giorgio De Chirico's life and work. Subjects, themes, interpretation of his paintings. The influence of Metaphysical art on Surrealism.

Mon. March 23 - Amedeo Modigliani and Giorgio Morandi: a) Amedeo Modigliani's bohemian life and early death in Paris. Long neck portraits and female nudes b) Giorgio Morandi's still-life with bottles as a favorite subject.

Mon. March 30 - "Ritorno all'ordine" (Return to order): Carlo Carrà from Futurism to "Valori Plastici". The art movement "Novecento" and Mario Sironi's Fascist Art.

Mon. April 6 – Postwar figurative art: from the expressionism of the Scuola Romana (School of Rome) to

Renato Guttuso's political realism in the postwar time.

Mon. April 13 – CLASS CANCELLED FOR ITALIAN NATIONAL HOLIDAY. A make up class or extra assignment will be announced.

Mon. April 20 – MID TERM EXAM

Mon. April 27 - Arte Informale (1): Alberto Burri's "burlap sacks" and other found materials in postwar non-figurative art.

Mon. May 4 – Arte Informale (2): Lucio Fontana's "holes and slashes" like gestures that open the door to environment.

Mon. May 11 – Towards Arte Povera: the scandal of Piero Manzoni's "anti-art" and the new international avantgardes of the '60s and '70s in Europe and in the US.

Mon. May 18 – Arte Povera: Mario Merz, Jannis Kounellis, Michelangelo Pistoletto, Giuseppe Penone and other protagonists.

MAY 26 – MAY 29: FINAL EXAM. Date and time TBA