

DRAFT

FAH 394Y0 Siena Course “Italy in International Modernism: 1900 to the present”

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This course follows Italian art within the history of European and international modernism, from the First Futurist Manifesto of 1909 rejecting the “eternal and futile worship of the past,” through the problematic modernity of Italian Fascism, the witty work of Arte Povera, the postmodern “transavantgarde” painters of the 1980’s who wanted to put together “a past removed from the rhetoric of the great traditions,” up to the controversial and parodic art of Maurizio Cattelan (whose installation of a banana duct-taped to a wall sold in November 2024 for \$6.2 million). All of these artists and movements work with, and sometimes play with, expectations created by the weight of Classical Antiquity and Italy’s Renaissance past.

We take field trips to the spectacular collections of Italian and international modern and contemporary art in Rome, Venice, and in the hill towns of Tuscany. These offer a rich context for this exploration of the dynamic Italy of the past hundred years.

In this course you will be given the opportunity to think about what it’s like to be cutting-edge contemporary while living in a museum. The assignments give you the opportunity to work on your own critical writing skills, allowing you to approach the material as if you were a professional curator, critic, and creative writer.

To do before you come to Italy:

1. Listen to the lecture on Italian Futurism. it sets the stage for a lot of what we'll be looking at. **It is available as an MP4 in Files on Quercus.**
2. Your time in Italy will be way more entertaining if you can do the essay component (see below) *before* you come to Siena. You want to be free to enjoy Italy as much as possible.

ASSIGNMENTS AND MARKING SCHEME

Class participation 5%

This means alert/awake attendance, and preparedness to enter into discussion.

1. **Essay 35% Due (at the latest) August 6th. ***You should prepare this assignment in advance of the start of the course*** Read these instructions carefully.**

a.) CHOOSE A TOPIC:

One of the great twentieth century Italian contributions has been in the area of industrial design. Choose **one work** of twentieth century Italian design.

DO NOT write about the Bialetti stovetop espresso machine however. Find another object by looking Claudia Neumann's Design Directory (see below) or

Write a five page (1250 word) essay on that object. Think about these questions:

- What function does the object fulfill?
- How is it innovative?
- How does it fit into a particular social or historical context?
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b.) USE RESEARCH MATERIALS:

Part of this assignment is doing research and finding information. A good place to start looking for an object that appeals to you is Claudia Neumann, *Design Directory Italy* which is available in FILES on the Quercus course page, or the other readings listed here:

Other helpful readings available online through U of T library UTCat:

Cottini, Luca. *Art of Objects: the Birth of Italian Industrial Culture, 1878-1928*. Toronto: University of Toronto Press, 2018.

Fallan, Kjetil, and Grace Lees-Maffei, eds. *Made in Italy: Rethinking a Century of Italian Design*. London: Bloomsbury Academic, 2014.

White, Anthony. *Italian Modern Art in the Age of Fascism*. New York: Routledge, 2019.

If you are unsure of your references, email Elizabeth Legge for advice!

2. Two on-site short art response essays**Value: 60% (30 marks each)**

1000 words per work of art:

Due: September 1st

Write 2 individual responses to 3 works of art that you have seen in the Gori Collection, Venice, Rome, Tuscany, or anywhere during the course. *You may only write about things we have actually seen during the course.*

Hint: take photos of things we see so you have some things to refer to.

This will be a *close look at and interpretation of a work of art*. You might want to talk about how this work is typical of a given artist or movement, referring to the books in the reading list, or to the course lectures.

You might think about the ways that the artist's choice of materials, techniques, and scale affect what we take away from the work. Think about the way that the physical location and installation of the work affects the way that it may be understood.

Take this opportunity to use your eyes, to look closely at the work. Try and find the language to describe it, the ways it's made, and your own responses to it.

One way to prepare for this is to make notes as we visit different locations, so that you have material to work with.

WEEKLY COURSE SCHEDULE

Monday 3	Lecture: Introduction
Tuesday 4	Lecture: 20 th Century Sculpture
Wednesday 5	Field Trip: Gori Site Specific Sculpture Collection, Pistoia
Thursday 6	Lecture: Fascism, Sironi
Monday 10	Lecture: Futurism
Tuesday 11	Lecture: Surrealism, Pollock, Kapoor
Wednesday 12	Field Trip: Venice Guggenheim Museum
Thursday 13	Walking tour, Punta della Dogana Museum
Monday 17	Lecture: Metaphysical Art
Tuesday 18	Lecture: Burri, Fontana, Manzoni
Wednesday 19	Lecture: Transavanguardia
Thursday 20	Bus Trip and walking: Contemporary Art Installations in Colle di Val d'Elsa, Poggibonsi, San Gimignano
Monday 24	Lecture: Ara Pacis / Italian Design
Tuesday 25	Rome walk
Wednesday 26	Ara Pacis, National Gallery of Modern Art, Villa Borghese
Thursday 27	Rome EUR (Bus leaves for Siena at 5:00 from hotel)

HERE ARE USEFUL THINGS YOU NEED HAVE WITH YOU AT ALL TIMES:

1. Shoes/sandals you can comfortably walk in for six hours! Don't bring brand-new shoes, or you will have horrible blisters.
2. A few Band-Aids and antibiotic cream (in case you ignore #1 and find yourself with blisters!)
3. Any prescription medicines including epipens, inhalers, etc.
4. Refillable water bottle. There are fountains all over in Italy that have good quality clear water available to refill your bottle. https://www.tripadvisor.ca/Articles-lswAKFH07jkY-Drinking_fountains_in_rome.html
5. Salted snack or crackers of some kind. Salt helps stop you getting dehydrated in the heat. ***PLEASE DO NOT BRING PEANUTS!**
6. Hand sanitizer.
7. Sunblock.
8. A hat to protect you from the sun. If you don't like hats, then take an umbrella (and call it a "parasol!")
9. Insect repellent spray. If you are prone to mosquito bites, take some after-bite cream. Or buy a tube of the excellent "Reactifargan" at a pharmacy in Italy.
10. Because of serious allergies among us:

Do not wear perfumes to class and on bus trips.

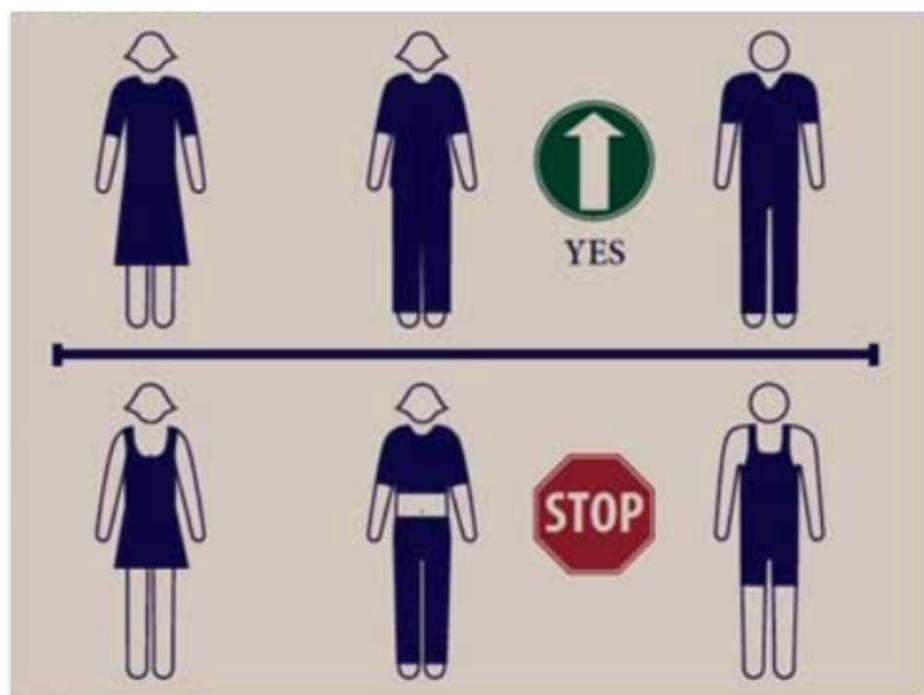
Do not bring peanut snacks or chocolate with peanuts to class or on bus trips.



11. Clothing: To get into churches, including the Siena Duomo (Cathedral), you need a summer scarf or shawl of some kind that you can use to cover up your shoulders or wrap around your waist.

Anyone with bare shoulders, low-cut tops, or shorts and skirts that don't come down to the knee, may be kept out of churches.

What can you wear when visiting Italian churches?



- Clothing that covers the shoulders
- You can wear a shawl to cover bare shoulders or as a sarong for legs.
- Shorts, skirts, or dresses that go above the knee

***Note on Plagiarism from the University of Toronto Academic Integrity Handbook**

If you plagiarize, or cut and paste from the internet, you will be given a failing grade.

Plagiarism is the most common academic offence.

Plagiarism includes failing to cite sources AND/OR failing to place within quotation marks material taken verbatim from a source, regardless of whether the material is acknowledged with a citation. **Failure to use quotation marks is an academic offence.**

The inclusion of false, misleading, or concocted references is an offence which often occurs in conjunction with plagiarism. This can be a product of sloppy research or a deliberate attempt to mislead the reader into thinking that the paper has been properly researched and cited. Both are inappropriate, the latter much more so.

“If you do not tell your reader where you found the material or idea by providing an accurate reference to the source from which you borrowed it or if you don’t place within quotation marks material taken word for word, this is plagiarism.”

Arts and Science Statement on What Grades Mean

Percentage	Letter Grade	Grade Point Value	Grade Definition	
90-100	A+	4.0	Excellent	Strong evidence of original thinking; good organization; capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluations; evidence of extensive knowledge base.
85-89	A	4.0		
80-84	A-	3.7		
77-79	B+	3.3	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytic ability; reasonable understanding of relevant issues; evidence of familiarity with literature
73-76	B	3.0		
70-72	B-	2.7		
67-69	C+	2.3	Adequate	Student who is profiting from the university experience; understanding of the subject matter and ability to develop solutions to simple problems in the material.
63-66	C	2.0		
60-62	C-	1.7		
57-59	D+	1.3	Marginal	Some evidence of familiarity with the subject matter and some evidence that critical and analytic skills have been developed.
53-56	D	1.0		
50-52	D-	0.7		
0-49	F	0.0	Inadequate	Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; limited or irrelevant use of literature.