



Italian 101-2

Elementary Italian-
2nd Session

MTWF 12-12:50p

Italian 101-3

Elementary Italian-
3rd Session

MTWF 10-10:50a
MTWF 1-1:50p
MTWF 2-2:50p

Italian 102-3

Intermediate Italian

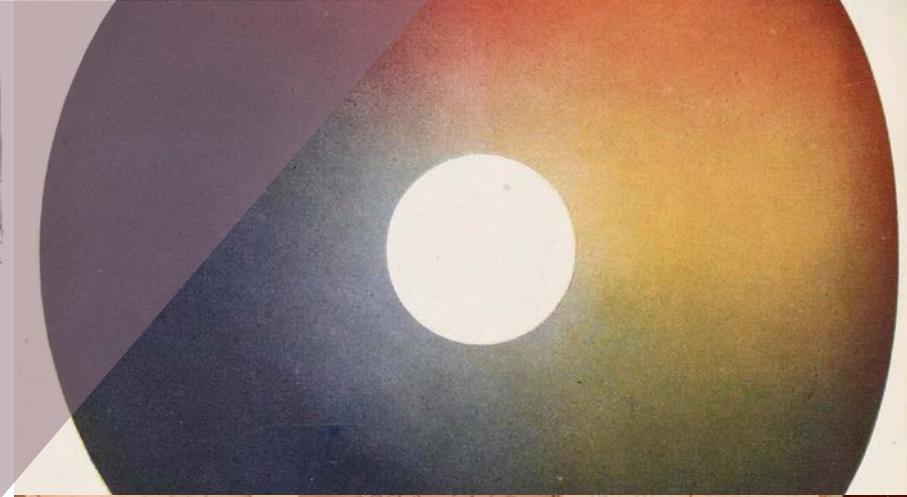
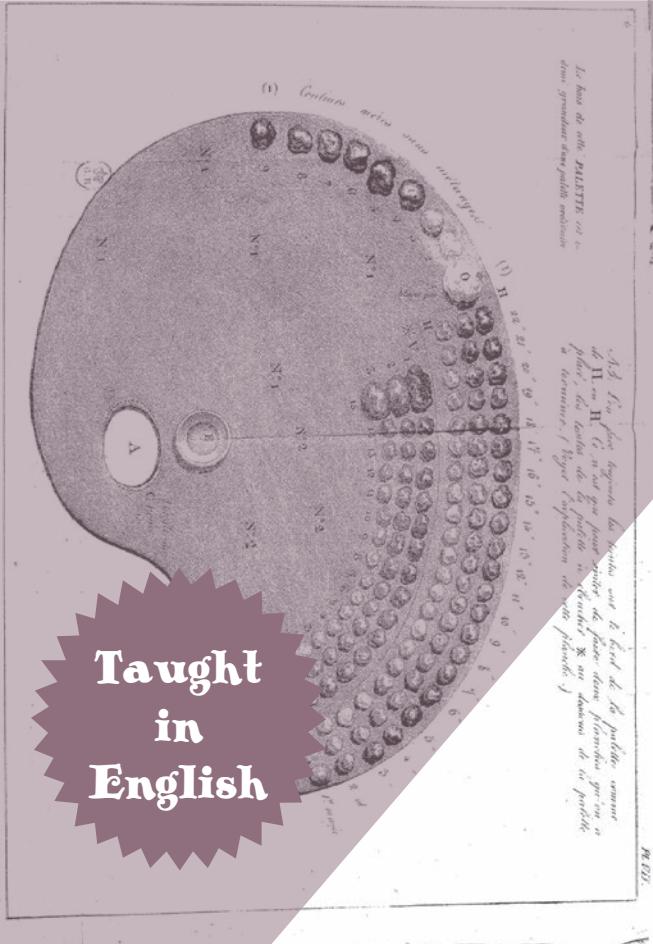
MTWF 1-1:50p
MTWF 2-2:50p

Italian 133-3 / 134-3

Intensive Italian

MTWF 11-12:50p

**Taught
in
English**



Italian 250: Artists' Writing on Technique

This class will introduce students to technical art historical methodologies through the study of modern artists' writings and their confrontation with their painting practices. The lectures will consider three main issues of turn-of-the-century discourse on painting materials: artists' commitment to scientific research (theories of color perception, advanced studies on the chemistry of colors), their way of reading historical treatises and their involvement in the new market of industrially produced colors. The aim is to offer an insight into technological art sources by determining the artists' active role as producers of art discourses.

The course will address examples from the late nineteenth- and twentieth-century avant-gardes, particularly the turning point between Divisionism and Italian Futurism, up to Italian Classicism and its 'revival' of old masters' craftsmanship. A historiographical review of some key primary art technological texts on painting techniques will be the main focus of the course. The course will cover documentary material ranging from treatises, manuals, handbooks, industrial archives, artists' correspondence, artists' biographies, artists' texts, to visual documentation on the artist's studio and the artist at work found in prints, paintings, drawings, photography. We shall also consider the developments of the methodology of technological source research, which dates back to the 18th century, as well as recent new approaches, using reconstructions and scientific analyses.

Professor D'Ayala Valva

TuTh 12:30-1:50P

Spring 2018 – French and Italian Department



Italian 349:

Topics in Italian Culture and Literature: Sicily

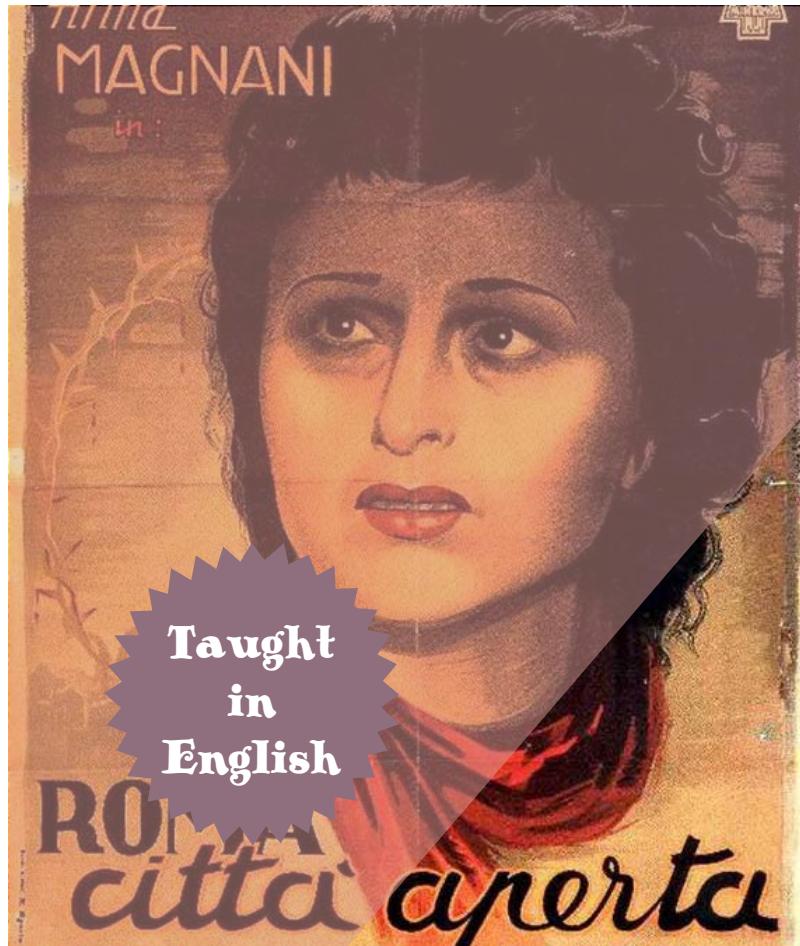
This interdisciplinary course aims at untangling the diverse cultural threads that converge in the life of one of the Mediterranean's most beautiful islands. Sicily is a place where many disparate communities and historical strata coexist. The island and its surrounding territory represent a place where the Greek, Latin, and Arab worlds, Norman and Swabian waves of colonization, and medieval, modern, European, and even American influences transect and alter one another.

Not only has Sicily produced some of the greatest writers of the Italian literary tradition, but it also has been responsible for some of Italy's worst social, economic, and political afflictions, e.g. the Mafia. Today, it is also a central theater for the contemporary drama of immigration to Europe and the endangerment and deaths of thousands of refugees on its coasts.

Through critical scrutiny of films, novels, historical essays, and journalistic reports, we will explore three dimensions of Sicilian culture in particular: the celebration of the city of Palermo as the capital of Italian culture in 2018; local resistance to the Mafia, especially by women; and the drama of global refugees. Among other things, we will focus on texts by Giovanni Verga, Leonardo Sciascia, and Nando dalla Chiesa as well as films by Marco Tullio Giordana and Gianfranco Rosi.

Professor Ricciardi

TuTh 3:30-4:50P



Italian 351:

Italian Film and Transnational Cinema: Neorealism

The film movement known as Italian Neorealism has changed the way in which we understand cinema and its relationship to reality. It has produced masterpieces such as Roberto Rossellini's *Rome, Open City* (1945) and Vittorio De Sica's *Bicycle Thieves* (1947) and inspired generations of filmmakers in countries as diverse as Brazil, France, India, Iran, Senegal, and the United States. This course will explore the history of Neorealism and its aftermath from a global, transnational perspective. Neorealism was soon marked as "Italian" and yet its origins and influence go well beyond the boundaries of a single nation—one of the aims of this course will be to assess the role that diversity and plurality have played in shaping the forms and themes of Neorealist cinema and its aftermath. While drawing from the field of cinema and media studies, we will analyze films by renowned directors such as Jean-Luc Godard, François Truffaut, Abbas Kiarostami, Glauber Rocha, and Martin Scorsese, among others.

Professor Torlasco

TuTh 11:00-12:20P