

# A Gendered History of the Avant-Garde

## Bodies, Objects, Emotions, Ideas



The very concept of 'avant-garde' is steeped in a masculine warlike imagery, and the founding manifesto of Futurism even glorifies 'contempt for the woman'. Yet, feminine, queer, androgynous, and non-binary perspectives on sexual identity played a central role -- from Rimbaud to current experimentalism -- in the development of what has been called 'the tradition of the new'.

In this seminar we will explore such a paradoxical anti-traditional tradition through texts, images, sounds, and videos, adopting a historical perspective from early 20th century movements to the Neo-Avant-Garde. We will unearth the stories and works of great experimentalists who have been neglected because of their gender. We will deal with poems made up entirely of place names, of recorded noises, of typographical symbols. Taking advantage of the college's collection and library, we will try to read texts with no words, surreal stories, performances, objects, and experiments.

### Assessment components

- 20% · Participation\*
- 20% · Multimedia Presentation
- 30% · Journal/Response
- 30% · Final Workshop

\*Participation is not limited to speaking in class. See 'assessment components' for further information

### Learning Goals

- To develop familiarity with the formal and ideological traits that distinguish works from the main movements of Europe's avant-garde and neo-avant-garde
- To experimentally develop effective analytical approaches to abstract and unreadable readings and images, and to be aware of this process by journaling about it while studying and doing research
- To understand the major developments of Italian modern experimentalism through works made by or revolving around women
- To be able to describe avant-garde and neo-avant-garde artifacts through original research based on theoretical and historical knowledge

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Spring 2020

### Calendar

#### Part I (weeks 2-6)

*Late Modernity and Fascism (1909-1946)*

\* First Journal/Response due on March 2

#### Archaeology of the Avant-Garde (week 7)

*Class held at Special Collections, exploring objects*

### Spring Break

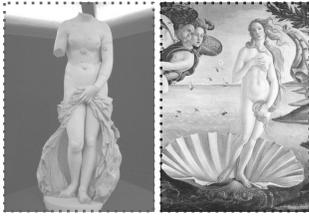
#### Part II (weeks 8-12)

*Postwar and Postmodernity (1947 - 1993)*

\* Second Journal/Response due on Apr 20

#### Final Workshop (weeks 13-14)

*Crafting an experimental final*



*Our patron deity for this course is Venus Anadyomene. Venus was born, already adult, from the dead waters of the ocean. She has no parents and had no childhood. She is perpetually born in the pictorial and sculptural representations that, from Apelles to Botticelli to Pop Art, keep on visualizing her as an old emblem of newness.*



## MANIFESTO OF THE COURSE

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- We are the members of the course *A Gendered History of the Avant-Garde*. Our patron deity is Venus Anadyomene. We meet on Thursdays from 1:10 pm to 4:00pm, and we observe a break (to look at our phones, go to the restroom, have a snack or a coffee, and relax) around 3pm.
  - This is our manifesto. However, since our is an experimental course about experimentalism, we reject total commitment: This manifesto will change when we need to update it.
  - We care about learning each other's names and using them during discussions and activities. For the first 3 weeks of class, each of us will say their name every time they speak.
  - We mostly read primary sources, and use various resources (suggested readings, each other's experience and knowledge, Alessandro's interactive lectures, the library, etc.) to understand them and their contexts. Our primary sources are often intentionally unclear, elusive, and weird. No interpretation of them is final. All attempts at analyzing them are welcome and encouraged, as long as they are based on the sources themselves.
  - Silence is fine for us. There is no need to repeat someone else's ideas in class discussions, and it is better to build on them. To show approval or echo someone's sentiments and ideas we use a variety of non-verbal signals (snapping, table knocking, strong nodding, high-fives, etc.).
  - We work to preserve the safeness and comfort of our class. Our interactions are respectful and our conversations remain in the classroom (i.e. we do not share them on social media or elsewhere without explicit permission). We do not tolerate discrimination.
  - When we divide into smaller groups, each group can find a quiet place outside of the classroom to work. Alessandro will provide necessary tools (images, handouts) to make this possible.
  - We care about accessibility and openness. When they are not available, we point it out.
  - Laptops and electronic devices (as well as snacks and beverages) are okay in class, as long as they are not a source of distraction and disruption. We respect the time of other people in the classroom.
  - When someone wants to intervene in a discussion, they can raise their hand. When they have a direct follow up to what someone is saying, they will raise a pen or pencil instead and skip the line. The instructor will keep track of hands and pens and maintain a running queue.
  - Questions are encouraged, and are a significant part of the teaching style. Questions are always open to the whole class, not just addressed to the instructor. Most answers are not definitive. Lecturing is fine and sometimes necessary, but the learning style of this class should be mostly based on interaction and collaborative efforts to understand texts, images, and problems.
  - We recognize that many of our primary and secondary sources contain depictions of violence, discrimination, and other startling content that may be triggering. Content warnings will be listed on Moodle for each source so that we may choose when and to what degree to engage with potentially triggering content. We encourage our classmates to take the necessary steps to engage with difficult content in a safe and healthy way, such as seeking support, withdrawing from certain discussions, or leaving the room if needed. If vulnerable conversations do occur, such conversations will not leave the classroom.
- [in progress...]

## Participation

Attendance is crucial for the success of this class. If you absolutely cannot attend a class meeting, please inform me in advance and let's figure out together how to make up for the missed class. It is also absolutely crucial to come to class prepared. This means that it is important to (1) spend time with the required readings and with the audio/video material for the week; (2) take a look at the suggested secondary sources (especially when the required readings seem hard to navigate by themselves); (3) take notes towards the weekly journal entry while preparing for class. If serious reasons prevent you from completing the readings for a class, please be present anyway and inform me about such reasons. Not all readings require the same level of attention and investment, but you are expected to come to class with impressions and, ideally, questions about them. Actively participating in discussions and activities during class time is the best way to show your participation. You are always encouraged to be vocal, and to let me know how to make it easier for you to speak in class. However, there are many other ways to show that you are participating. You can, for instance, take good notes (which may include drawings, photos of marginalia on your copy of the readings, quotes from class discussion) in class and attach them to your journal submission, as a separate document. You can integrate the journal itself with elaborations of things that you have learned in class, and with reflections about how class discussion has changed or confirmed your initial perspective on the readings. You can also come to my office hours or schedule an appointment just to have a conversation about what we discussed in class. In sum, I expect you to find your own way to make your participation visible, and I am always available to give you feedback and suggestions.



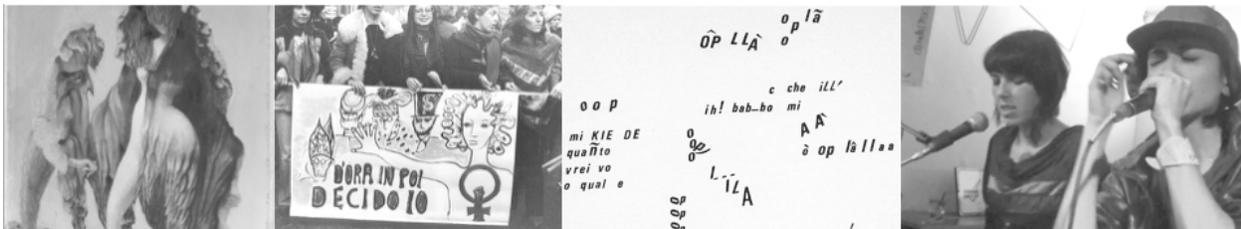
## Multimedia Presentation

Most classes will include this exercise, which is entirely led by a small group of students (usually 2). The task is to analyze the audio/video material of the week in relationship with the main formal features, themes, and problems presented by the required readings. In no more than twenty minutes, the presenters will report on their experience with the audio/video, try to establish a connection with the readings, and orient the wider discussion that will follow their presentation. To do so, they will send to Alessandro in advance the images and quotes that they want to use (if any) and the questions that they want to pose to the rest of the seminar. Questions (no more than three) should be clearly formulated, succinct, and should be real questions (i.e. questions to which the presenters have no definitive answer, questions that can generate a discussion). Images, quotes, and questions will be sent to Alessandro via email no later than 9 am on the day of the presentation (please!) so that he can include them in the class' slides. Presenters are encouraged to share their experience and collaborate but they can decide to agree on an outline of the presentation and mostly work independently. This portion of the grade is not determined by your performance: you can be hesitant, correct yourself, read from notes, focus on aspects of the material that you did not understand. What matters is the generativeness of (1) the connection that you will establish between the audio/video material and the readings, and (2) the questions that you will pose to the rest of the class. If you are uncomfortable speaking in public, you can provide me or another student with a written version of your lecture or a one-on-one oral explanation: the designated speaker will read the text or report to the rest of the class about the conversation (s)he/they had with the presenter.

## Journal/response

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In addition to what you will do in class, an important part of the course is based on the time you will spend with the material (required readings, audio/video material, objects, and suggested secondary sources) outside of class. Every week, with a pause during week 7, you will work on a journal about your learning experience. The journal will be centered on your personal response to the assigned material (how it relates to what you already knew, what you learned from it, how it connects with the rest of the course). This journal can take many forms, depending on your specific skills, goals, and learning style: you can write, you can include images and other media, you can record your voice, you can translate, you can include texts that were not assigned and annotate or interpret them. At the deadlines (end of Part I and end Part II of the seminar) you will submit a polished version of your journal for grading: the first submission will be about material covered from week 2 to week 6, the second about material covered from week 8 to week 12. The ideal length of each submission is the equivalent of 6 written pages (double-spaced, 1 inch margin, 12pt font). This means that, if most of your submission is not a written text, you should put into it the same amount of time and energy that a 6 page response would require. It also means that a very good way to approach this task would be to work on the equivalent of a 1-page response each week, and to add the equivalent of an additional page of response when wrapping up the submission. It is important that you work on this journal weekly, rather than concentrating the work in the days before submission: the journal should have an arc, and it is meant to document your engagement with the readings and your progress in the course. I welcome informal submissions of journal entries each week: my feedback on them will not affect this portion of the grade, which is determined by the quality, breath, and honesty of your 2 official submissions. Both partial informal submissions and the official final ones are welcome in Italian, in English, or in a mix of the two languages; a translation will be needed for portions of the submission in other languages. You are encouraged to attach to the journal (in a separate file) any material that you produce while working for this class, including notes for the preparation of your oral presentation, brief reviews and impressions about material related to class themes (the Avant-Garde, feminism, experimentalism, etc.) that you encounter during the semester (film, tv, books, songs, webpages, etc.), reports of conversations and discussions with other students, ideas from other classes that connect with what we are doing in our seminar.



## Final Workshop

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The last two weeks of our seminar will be mostly dedicated to a workshop based on objects from Bryn Mawr's Special Collections, which we will visit on week 7. With the help of curators, we will work on material related to the avant-garde and neo-avant-garde—ideally unaccessioned objects. We will research the histories of these objects and of their makers/collectors. We will divide the available material among the workshop participants, and design a way to share the result of everyone's work with the rest of the college (a virtual gallery, small conference, posters, or an archive). Each student will have an individual goal/project, but everyone will be involved in the design and organization of the final coherent display of the workshop results. Therefore, details about this final assignment will be defined collectively at the beginning of the workshop. The whole process (rather than just the final result) of the workshop will determine this portion of the grade.

## Material

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All required readings (40-60 pages per week) are on moodle. You are not expected to fully understand the most experimental texts, such as visual poems or conceptual art: some experiments are supposed to be unreadable, and confusion is perfectly fine. In fact, it is welcome. Just bring your impressions and interpretations in class and we will discuss them. You can use your journal to keep track of the challenges that you faced studying this material, and the ways in which you overcame such challenges. If you feel really lost (or really curious), make use of the suggested secondary sources or ask for more. My interactive lectures will hopefully provide key contextual element useful to decrypt the most weird objects assigned. Probably, the most disorienting (but, at least for me, also most exciting) materials are the audio-tracks and the videos. Most of them will be uploaded on moodle, or I will provide you with links to reach them on artists' personal sites, on UPenn's Penn-Sound, and on a rather peculiar archive created by an Italian vanguardist, Maurizio Spatola. You are very welcome to suggest additional material (texts, films, audio-tracks, etc.) and bring it to the attention of the class. The syllabus can be modified (within reason) to meet your interest and curiosity.

## Office Hours and E-Mails

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Take advantage of my office hours. If you absolutely can't meet during my office hours, we can schedule an appointment. It is always okay to ask about your performance in class and to give suggestions about how to make class better (more clear, more comfortable and inclusive, more focused, more effective). As explained above, I will gladly give you in-advance feedback on portions of your journal/response, and we can discuss it during office hours. Office hours should also be a safe space to admit that you are lost and go over material that you did not understand. Come to office hours with a specific goal in mind and please, help me understand how I can help you with it.

I'll do my best to respond to emails in a timely fashion. However, I receive an average of seventy-five messages a day, and on most days I only read emails twice a day between 9am and 5pm. Please be patient if I am not able to respond on the same day.

## Access

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Bryn Mawr College is committed to providing equal access to students with a documented disability. Students needing academic accommodations for a disability must first register with Access Services. Students can call 610-526-7516 to make an appointment with the Access Services Director, Deb Alder, or email her at [dalder@brynmawr.edu](mailto:dalder@brynmawr.edu) to begin this confidential process. Once registered, students should schedule an appointment with the professor as early in the semester as possible to share the verification form and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement. More information can be obtained at the Access Services website. (<http://www.brynmawr.edu/access-services/>). Any student who has a disability-related need to tape record this class first must speak with the Access Services Director and to me. Class members need to be aware that this class may be recorded.

## Honor Code

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In completing all your assignments for this course, you are expected to abide by the Bryn Mawr College Honor Code. See [sga.blogs.brynmawr.edu/honor-board/honor-code/](http://sga.blogs.brynmawr.edu/honor-board/honor-code/) for more information. Note in particular that using someone else's ideas or words without quotation marks and/or bibliographic references is not acceptable in writing texts for Humanities classes. Use of google translator and similar automatic translators is also not acceptable for Italian concentrators. When in doubt about what to do with a source (and within reason), ask me.

## Tips to improve your participation and journal

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### LIBRARY

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Please, plan to spend at least one or two afternoons in the library this semester, devoting them to the exploration of our course reserve (which will be available from week 3 on). This small collection of books will include both research tools (reference books, companions, major secondary sources) and actual experimental artifacts (or reproductions of them) created by the artists that we are studying. Ideally, at least one of your two journal submissions will include references to one or more of these books, or to other material available in the Bi-Co's extremely rich collection of sources about 20th century art, feminism, and experimental literature (you are encouraged to describe the very experience of using the library to deepen your understanding of a topic or theme). Any week is good to go to the library, but a particularly good one could be the one of your presentation. The library will be an important resource for the final workshop.

### USE OF THE COLLECTION

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We will take advantage of Bryn Mawr's Special Collections in two ways: we will spend a week working on a selection of objects during our Intermezzo, and we will base our final workshop on material in the collection. No previous knowledge of art history, archaeology or museum studies is expected, but objects should be treated as required readings: they are a crucial part of our seminar, and reading them is a fundamental component of the final workshop.

### NOTES

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Keep good notes of (1) your learning experience with the weekly material; (2) how such experience was then influenced by class discussions, lectures, and activities; (3) how invited speakers and your direct experience of art works and ephemera (in Special Collections and during our trips) connect with what you are learning. Notes can include images, links, and bibliographic references that might turn useful for the journal or the final workshop. They should serve you as a lab diary or a logbook. They are proof of your participation and a record of your progress in this seminar, and you are welcome to attach them to your journal submission in a separate file.



### Calendar

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January 23

Week 1

## Gender and the Avantgarde: Objects, Premise, Method

First discussion of the term avant-garde and introduction to some analytical strategies to read experimental works. The genre of the Manifesto and its application to this course.

(Clip from the oscar-winning film *La Grande Bellezza*, 2014: <https://youtu.be/wMjovGzPqZM>)

January 30

Week 2

**Contempt for the Woman**

Founding of Italian futurism and gendered reactions to the first Manifesto. Womanhood in Europe before WWII as futurist painters and ideologues represented it. Switches of paradigm on the eve of fascism (tradition vs. avantgarde, “decadentismo” vs modernism, academic and experimental representations of the world).

**Required readings**

- Anthology of futurist Manifestoes and pamphlets  
[38 pp.]

**Audio/video material**

- Declamations of Futurist Poems: Giacomo Balla, *L'annoiaata*; Francesco Cangiullo, *La piccola cioccolataia*; Fortunato Depero, *Verbalizzazione astratta di signora* (tracks from Arrigo Lora Totino, *Futura* - LP of futurist declamations recorded in 1978)  
[Arch. Maurizio Spatola]

**Suggested Secondary Sources**

- *Poetry and the avant-garde* (Oxford Companion to Italian Literature)  
- Lawrence Rainey, *Introduction to Futurism*



February 6

Week 3

**Florence & the Machine**

The avantgarde in Florence: futurism, vocianesimo, late-modern reactions to classicism. The experimental work of neglected key-figures such as Mina Loy, Benedetta Cappa, and Valentine De Saint-Point. Aviatrices/ aeropainters and paroliberiste. War and Italy’s industrialization.

**Required readings**

- Anthology of linear and visual poems by Mina Loy, Valentine De Saint-Point, Marietta Angelini, Emma Marpillero, Benedetta Cappa, Irma Valeria, Maria Ginanni.  
[53 pp.]

**Audio/video material**

- Documents, Re-Enactments and Re-Inventions of Futurist Dance: Giannina Censi’s choreographies, De Saint-Point’s meta-dance, and Maria Sideri, *Vibrant Matter/ La Métachorie*, 2014 (video performance inspired by De Saint-Point’s avantgarde dance)  
[mariasideri.co]

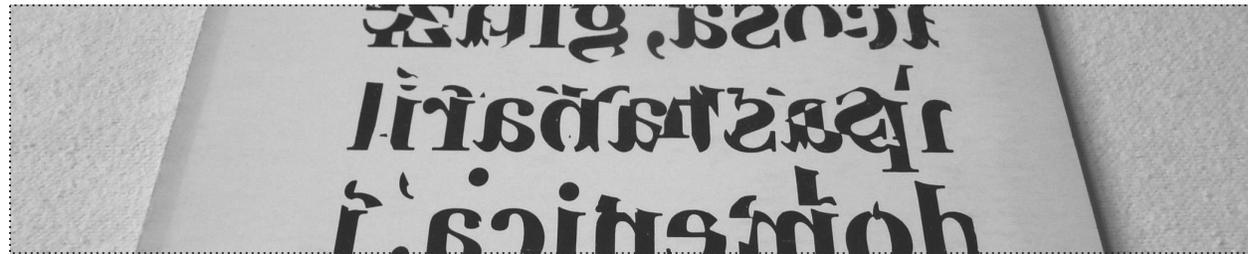
**Suggested Secondary Sources**

- Lucia Re, *Futurism and Feminism*;  
- Lucia Re, *Mina Loy and the Quest for a Futurist Feminist Woman*;  
- Lucia Re, *Maria Ginanni vs. F. T. Marinetti: Women, Speed, and War in Futurist Italy*;  
- Roger Conover, *Introduction to The Lost Lunar Baedeker*

## Metamorphoses of Surreal Bodies

Androgyny, masculinity, femininity in the poetics of Surrealism, Magic Realism, Metaphysical Art. Sexual desire and trauma in gothic and surreal narrative. Body vs. sub-conscious in surrealist/dada experiments. Zoomorphism, goddesses, monsters. Fascist Italy and gender issues.

Required readings	Audio/video material	Suggested Secondary Sources
<ul style="list-style-type: none"> <li>- Alberto Savinio, <i>The Laranà Theatre</i> (from <i>Tragedy of Childhood</i>)</li> <li>- Tommaso Landolfi, <i>The Death of the King of France</i> (excerpt) [26+27 pp.]</li> <li>- Two reviews of recent Italian Exhibitions of <i>Metaphysical Painting</i> [6 pp.]</li> </ul>	<ul style="list-style-type: none"> <li>- European Surrealist texts of the 1920s and 30s performed today in the US: Salvador Dali, <i>The Great Masturbator</i>; Mina Loy, <i>Auto-Facial-Construction</i>; Robert Desnos, <i>Awakenings and Ideal Mistress</i> (tracks from <i>What Oozed Through the Staircase: A Winter Afternoon of Surrealist Writing and Music</i>, by Kenneth Goldsmith and Tracie Morris, Philadelphia Museum, 2014) [PennSound]</li> </ul>	<ul style="list-style-type: none"> <li>- Allison Pease, <i>Sexuality</i> (Cambridge Companion to Modernist Culture)</li> <li>- André Breton, <i>Manifesto of Surrealism</i> (1924)</li> <li>- J.H. Matthews, <i>Fifty Years Later: The Manifesto of Surrealism</i></li> <li>- Alessandro Giammei, <i>Stratigraphy of Andromeda: de Chirico, Savinio, Origins and Originality</i></li> </ul>



## Not So Desperate Housewives

Female subalternity, motherhood, and marriage from the Risorgimento to the Regime. Anti-fascist feminist magical realism. Life and work of Paola Masino. Localness vs. Europeanism in the age of fascist censorship. Novecentismo as a literary and visual movement.

Required readings	Audio/video material	Suggested Secondary Sources
<ul style="list-style-type: none"> <li>- Paola Masino, <i>Birth and Death of the Housewife</i> (chapters 1-4) [55 pp.]</li> </ul>	<ul style="list-style-type: none"> <li>- Marni Kotak, <i>The Birth of Baby X and Raising Baby X</i>, 2011-2014 (series of videos by Kotak, who gave birth in front of an open audience at the Microscope Gallery in Brooklyn) [marnikotak.com]</li> </ul>	<ul style="list-style-type: none"> <li>- Louise Rozier, <i>Motherhood and Femininity in Paola Masino's Novels</i></li> <li>- E. Paulicelli, <i>Art in modern Italy</i> (Cambridge Companion to MIC)</li> <li>- Marella Feltrin Morris, <i>Introduction to Birth and Death of the Housewife</i></li> </ul>

February 27

Week 6

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## Archaeology of the Avant-Garde

Class held at Special Collections, with objects that we will use for the final workshop.

March 5

Week 7

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## Fascist Virilities

Fascist cooptation of the avant-garde. Total art and totalitarianism. A fascist slaughterhouse that turned into a gay nightclub that turned into an avant-garde museum.

Required readings	Audio/video material	Suggested Secondary Sources
<ul style="list-style-type: none"><li>- Barbara Spackman, <i>Fascist Women and the Rhetoric of Virility</i></li><li>- Ara Merjian, <i>Fascism Gender Culture</i></li><li>- Carla Orban, <i>Women, Futurism, and Fascism</i></li></ul>	<ul style="list-style-type: none"><li>- Fascist propaganda (posters, magazines, ephemera) and Neo-fascist imagery (1970s - 2010s)</li></ul>	<ul style="list-style-type: none"><li>-Lucas Ramos, <i>Queer Symbols: A Micro-History of the Roman Fascist Slaughterhouse that Created an LGBTQIA+ Nightclub</i></li></ul>

First submission of Journal response due on March 7

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## Post-War and Post-Modernity (1947-1993)

## Part II - Weeks 8-12

March 19

Week 8

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## Girl, Where Do You Think You're Going?

Women as workers after WWII. Neorealism and Neo-Avantgarde: the birth of "I novissimi" poets. Post-war industrialization: Milan. Marxism and Experimentalism. Male and queer gazes on feminine bodies and minds. Gendered identities in the age of "Mad Men". The myth of Marilyn.

Required readings	Audio/video material	Suggested readings
<ul style="list-style-type: none"><li>- Elio Pagliarani, <i>A Girl Named Carla</i></li><li>- Alfredo Giuliani, <i>Introduction to "I Novissimi: Poetry for the Sixties"</i> [27+14 pp.]</li></ul>	<ul style="list-style-type: none"><li>- Pier Paolo Pasolini, <i>La Rabbia</i>, 1963 (film made with leftover video-materials from newsreels) [on moodle, 50 minutes]</li></ul>	<ul style="list-style-type: none"><li>- Lucia Re, <i>Language Gender and Sexuality in the Italian neo-Avant-Garde</i></li></ul>

## The Only Woman

Postmodern (?) avantgarde in Italy: Gruppo '63 and Mulino di Bazzano. Visual and Verbal abstraction. The “only” woman of the Neoavanguardia (actually at least four). Focus on Rosselli and Vicinelli, reasons of their marginalization (psychosis, addiction, suicide, incarceration). Informal sounds, performance poetry.

### Required readings

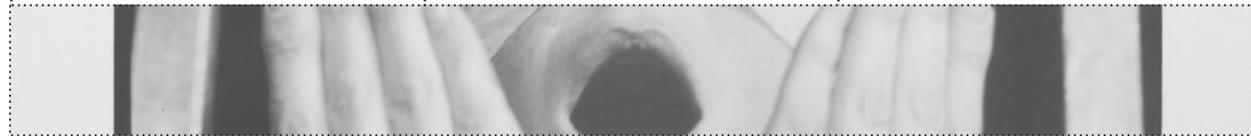
- Amelia Rosselli, *Metrical Spaces* and excerpts from *Palermo '63* and *Bellicose Variations*
- Patrizia Vicinelli, *Apotheosis of Schizoid Woman* (excerpt) [58 pp. (but half images)]
- Dieter Schwarz, *The Irony of Marisa Merz*

### Audio/video material

- Patrizia Vicinelli, *Fonemi*, 1986 and *Majakovskij*, 1988 (clips from Italian poetry festivals in the Eighties) [Fondazione Memmo]
- Amelia Rosselli, *Impromptu*, 1981 (audio-recording - in Italian, but focus on the rhythm) [PennSound]

### Suggested readings

- Jennifer Scappettone, *Stanza as “Homicide”: The Poetry of Amelia Rosselli*
- Taylor Kang, *This Will Become a Literary Document If You Don't Burn It*



## Verbivocovisual

Visual poetry, Sound poetry, Concretism, Post-punk publishing, Neo-surrealism. Abstraction vs. Pop, marxist realism vs. informal experimentalism (1969-1977). The multilingual/multimedia work of Giulia Niccolai. Preparation for the second visit to the Princeton Art Museum.

### Required readings

- Giulia Niccolai, *Humpty Dumpty and Greenwich* [43 pp. (but mostly images)]
- Marco Meneguzzo, *Giosetta Fioroni, The 60s in Rome*
- Francesca Pola, *A New Mythology* and Rebecca West, *Giulia Niccolai: A Wide-Angle Portrait* [essays shared via email]

### Audio/video material

- Sound Poetry and Vocal Experiments: Adriano Spatola, *Aviation/Aviateur*, Giulia Niccolai, *Toti Scialoja Ballad*, F. Tiziano, *To type to hit* (tracks from “Baobab”, soundpoetry journal) [Arch. Maurizio Spatola]
- Arrigo Lora Totino, *Discussion between two aliens, Toccata in A, The critic* (vocal performance at the Accademia di Belle Arti in Milan) [Youtube]

### Suggested readings

- Sarah Patricia Hill, *Poems as Objects: The Visual Poetry of Giulia Niccolai* [5+38+18 pp.]

April 9

Week 11

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## The Personal Is Public

Radical feminist poetry. Leaders of the 1968 protests and their literary and visual work. The active body in public and Gina Pane. Politics of Neo-Surrealism (and anti-fascist-anti-Futurism).

Required readings	Audio/video material	Suggested readings
<ul style="list-style-type: none"><li>- Anthology of poems by feminist authors Biancamaria Frabotta and Dacia Maraini [43 pp.]</li><li>- Virginia Woolf, <i>A Room of One's Own</i> [excerpt]</li></ul>	<ul style="list-style-type: none"><li>- Documents of Gina Pane's performance work and re-enactments by Marina Abramović</li></ul>	<ul style="list-style-type: none"><li>- Sharon Wood and Joseph Farrell, <i>Feminism</i> (Cambridge Companion to Modern Italian Culture)</li><li>- Jessica Santone, Marina Abramović's "Seven Easy Pieces": <i>Critical Documentation Strategies for Preserving Art's History</i></li></ul>

April 16

Week 12

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## Okay Boomers

Gender and consumerism during the "Boom". Experimentalism and disengagement between the Eighties and the Nineties (Cannibal Writers, Gruppo 93, euphoric postmodernism). Minimalist narrative and Nouveau Roman. Transavanguardia and Arte Povera.

Required readings	Audio/video material	Suggested readings
<ul style="list-style-type: none"><li>- Sandra Petrigiani, <i>The Toy Catalogue</i> (excerpt) [60 pp.]</li></ul>	<ul style="list-style-type: none"><li>- <i>La grammatica della massaia - Lezioni per la donna moderna</i> (series of educational films for Italian housewives of the late 50s) [Youtube]</li></ul>	<ul style="list-style-type: none"><li>- <i>The 1980s</i> (Oxford Companion to Italian Literature)</li></ul>

Second submission of Journal response due on April 20

April 23

Week 13

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## Workshop 1

April 30

Week 14

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## Workshop 2

\* Likely things to schedule: a **trip to NYC** (CIMA & MoMA); a **trip to Philadelphia** (Marisa Merz at the PMoA and Barnes Foundation), **screenings** of Antonioni's *Blowup* and Pasolini's *La Rabbia*, **public presentation** of the results of final workshop and research.