

Global Surrealisms



Images: Toyen, *Abandoned Burrow*, 1937 / Remedios Varo, *Star Maker*, 1958 / Wifredo Lam, *Zambezia, Zambezia*, 1950

ARH 4457 Global Surrealisms
ARH 6917 Independent Study Modern Art
School of Art + Art History, College of the Arts, University of Florida
Spring 2024 (under the stars of Surrealism)

Credits: 3

Tuesdays
Thursdays

Period 9 | 4:05–4:55pm
Periods 9–10 | 4:06–6:00pm

FAC 201
FAC 201

INSTRUCTOR
Professor Rachel Silveri

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 352-273-3053

Office
 FAC 119B

Office Hours
 Tuesdays 5:10–6:00pm
 Thursdays 1:55–2:45pm

Course Description

This class presents an in-depth examination of Surrealism, considering the beginnings of the movement in Paris in 1924 and its global spread throughout the twentieth century. Launched as a movement to liberate the unconscious and revolutionize life, Surrealist artists pursued these goals through a variety of media, including painting, drawing, writing, photography, film, collage, objects, publications, and various experimental life practices. Throughout the semester, we will explore how Surrealist strategies (automatism, chance, montage, the nude) were adapted and developed in different transnational contexts. We will look at Surrealism throughout Europe, Asia, Africa, and the Americas, and consider how Surrealism’s political commitments traverse and expand past national boundaries. Issues of gender, race, colonialism, autonomy, and self-determination will be of guiding concern. Readings will include artists’ writings and other historical texts, as well as recent art historical, literary, and museum scholarship on Surrealism in a global context.

Course Objectives

- Develop a comprehensive, in-depth, and critical overview of the Surrealist movement across various countries from 1924 to circa 2015, enabling students to identify the work of major artists associated with this movement and fluidly discuss some of the movement's main concerns
- Strengthen comparative and cross-cultural analysis skills
- Build awareness of the ways in which social history, politics, and identity (including gender, race, and nationality) can affect artistic production
- Increase fluency with reading primary sources and hone critical reading skills for scholarly texts
- Heighten forms of visual attention, observation, and analysis for works in a variety of media
- Improve research and writing skills

Course Requirements

Active participation	5%
Short Paper	20%
Exam 1	25%
Final Project (Acquisition Proposal)	25%
Exam 2	25%

Completion of all assignments and exams is necessary to pass the course.

Please note: Any grade of C- or below will not count toward major requirements.

For more information on UF's grading policies and assigning grade points, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Letter Grade	% Equivalency	GPA Equivalency
A	94 and above	4.00
A-	90 to 93	3.67
B+	87 to 89	3.33
B	83 to 86	3.00
B-	80 to 82	2.67
C+	77 to 79	2.33
C	73 to 76	2.00
C-	70 to 72	1.67
D+	67 to 69	1.33
D	63 to 66	1.00
D-	60 to 62	0.67
E, I, NG, WF	59 and below	0.00

Assignments and Exams

There will be one **Short Paper** assigned in the first half of the semester.

There will be two **Exams** in the middle and towards the end of the semester. Exams will consist of multiple choice questions and short answer essays. In advance of the exams, a collection of study images will be posted to Canvas as a PowerPoint file.

The **Final Project** will consist of a detailed “Acquisition Proposal.” Students are to imagine that they are given the opportunity (and unlimited budget) to propose the acquisition of a Surrealist artwork for the University of Florida’s Samuel P. Harn Museum of Art. The proposal will consist of a concise argument advocating why that particular work is important (to Surrealism, to the artist’s oeuvre, etc.) and how it would benefit the Museum and its audiences. The proposal will also include an annotated bibliography of scholarly sources.

All assignments must be in Times New Roman 12-point font, double-spaced, with 1-inch margins. Please number the pages. Any citations must be done in Chicago-style.

Chicago Manual of Style Guide: https://www.chicagomanualofstyle.org/tools_citationguide.html

Further details on all assignments and exams will be provided during the semester.

Graduate students enrolled in **ARH 6917 Independent Study Modern Art, Section 20CN (Course Number 23046), Tuesdays, 4:05–4:55pm & Thursdays 4:05–6:00pm** (the graduate cognate of this course) will complete a final project in lieu of the undergraduate acquisition proposal. MA and PhD students will produce a **Final Research Paper** (10–12 pages in length). MFA students have the option to create a unique **Studio Work** based on a Surrealist strategy and/or with content related to the themes of the course, complete with a written artist’s statement (2–3 pages in length). Research papers and studio work previously created or done on assignment for another course will not count. Graduate students must discuss their final projects with the instructor in advance and will be expected to present “**flash**” presentations of their projects on the last day of class.

The grading for graduate students is as follows:

- Active Participation: 5%
- Short Paper: 20%
- Exam 1: 25%
- Exam 2: 25%
- Final Research Paper / Studio Work: 25%

Graduate students enrolled in **ARH 6917 Independent Study Modern Art, Section HYB1 (Course Number 31391), Thursdays 4:05–6:00pm** (taking an independent study with me) will complete a comprehensive **Annotated Bibliography** in a specialized subject within Surrealism studies and will author a **Final Research Paper** (15 pages in length). These graduate students must discuss their final projects with the instructor in advance and will also be expected to present “**flash**” presentations of their projects on the last day of class.

The grading for these graduate students is as follows:

- Active Participation: 5%
- Annotated Bibliography: 45%
- Final Research Paper: 50%

Readings

All assigned readings will be available either on reserve at the Architecture & Fine Arts Library or made available online through the Canvas e-Learning Course Website. All readings must be completed before each class. Please bring hard copies of the readings to class with you.

Attendance, Participation, Due Dates

Students are expected to **attend all classes**, arrive to the classroom on time, and actively participate in our class discussions. Attendance will be taken at the start of every class. **More than three unexcused absences per semester will lower a student's overall grade in the class.** Absences that are incurred as a consequence of illness, religious observance, or family emergency will be excused; please simply inform the instructor and, in the case of illness, provide a doctor's note.

Active participation is required for this course and will be factored into your final grade. Active participation means coming to class having completed all the readings and being prepared to discuss them (consulting images, identifying puzzling aspects of the texts, highlighting passages for analysis, raising questions for discussion), being engaged during our class conversations, and being respectful of the comments made by your peers. Efforts are made to encourage all students to participate.

Students are expected to **turn in all assignments on time** and attend all exams. Late assignments will be penalized 1/3 of a letter grade for every twenty-four hours past their due date (i.e., from an A to an A-). Any extensions or late work due to an excused absence must be coordinated with the instructor.

If you miss an exam without a valid excuse, you will receive a 0 on that exam. With regards to illness, **only valid medical excuse notes will be accepted for missed exams, not "verification of visit" forms.** The Student Health Care Center (SHCC) will only provide a valid excuse note if they have been involved in your medical care for three or more days or in limited cases of severe illness/injury. The provision of any make up exam is solely at the discretion of the instructor.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Course Policies & Additional Information

Land Acknowledgement

The University of Florida rests on the traditional lands of the Potano, Timucua, and Seminole peoples, territories which later had long ties with the Miccosukee and Mascogo peoples as well. As one of the 52 land-grab universities in the United States, the University of Florida has benefited from the forced cession and sale of 90,226 acres of Indigenous lands from 121 Tribal Nations under the Morrill Act of 1862.

Please learn more at the Land-Grab Universities Project and Native Land Digital:

<https://www.landgrabu.org/universities/university-of-florida>

<https://native-land.ca/>

As faculty, I recognize and respect these Indigenous communities past, present, and future, and honor the ongoing important work of dismantling settler colonialism.

Email

Announcements about the class will be sent out over email. Please check your UF email regularly. If you send the professor an email, please do so from your official UF account and practice email etiquette and courtesy when messaging (write a clear subject line, include a salutation and closing, address your instructor as “Professor” or “Dr.,” etc.). For more information on email etiquette, see the guide from *Inside Higher Education*: <https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay>

Disability Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

College of the Arts Mission

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students, faculty, and staff to shape that experience fearlessly through critical study, creative practice, and provocation
- Collaborating effectively with the forces of change
- Preparing students to access and unsettle centers of power in a radically changing world
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels

School of Art + Art History Mission and Values

Mission Statement:

The School of Art + Art History nurtures a culture of critical inquiry in our scholarly and creative work. Our educational mission is to empower each student with knowledge, skills, and insight to engage thoughtfully with our changing world.

Values Statement:

We believe in community and transformation. We aspire to be courageous, generous, and engaged.

- **Community:** We foster a diverse, equitable, and inclusive community through mutual respect and acceptance.
- **Transformation:** We pursue positive transformation and impact through education, research, and creative works.
- **Courage:** We ask challenging questions, take risks, and strive for excellence.
- **Generosity:** We assume the best in others and enable a culture where everyone can flourish.
- **Engagement:** We believe the diverse contributions of art, design, and scholarship are critical to our community and beyond.

Diversity

We will explore the content of this course in a way that is respectful of diversity—including gender identity, sexuality, race, ethnicity, age, ability, socioeconomic class, nationality, religion, and culture.

Throughout, this course explores diverse points of view, which might be challenging. Maintaining a respectful environment will be the responsibility of both the students and the instructor. This course is intended to serve students from all backgrounds and perspectives and is based upon the premise that the diversity which students bring to the classroom is a resource, strength, and benefit. Throughout the semester, your suggestions are encouraged and appreciated.

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.blucera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University of Florida Student Honor Code

UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’*”

In addition to The Honor Pledge, students are responsible for knowing and abiding by the Student Honor and Conduct Codes, both of which are available in full here: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

UF’s policies regarding academic honesty, the Honor Code, and the Conduct Code will be strictly enforced. Plagiarism, in part or in full, will be grounds for failing the course.

Campus Resources: Health and Wellness

U Matter, We Care: If you are in distress or have a friend who is, please contact “U Matter, We Care” so that a team member can reach out to the student.

Email: umatter@ufl.edu

Phone: 352-392-1575

Website: <http://www.umatter.ufl.edu/>

Counseling and Wellness Center:

Address: 3190 Radio Road, Gainesville, FL 32611

Phone: 352-392-1575

Website: <https://counseling.ufl.edu/>

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:

Phone: 352-392-1161

Website: http://www.umatter.ufl.edu/sexual_violence

Campus Resources: Academic

The Writing Studio, 2215 Turlington Hall, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

Website: <http://writing.ufl.edu/writing-studio/>

Academic Resources, 1317 Turlington Hall, for tutoring and strengthening study skills.

Email: teaching-center@ufl.edu

Phone: 352-392-6420

Website: <https://academicresources.clas.ufl.edu/>

Harn Museum of Art, 3259 Hull Road, excellent collection on campus with more than 10,000 works of art; offers free student memberships that include admission to 75+ museums nationwide, invitations to museum events, and more.

Phone: 352-392-9826

Website: <http://harn.ufl.edu/>

Resources for Art Historical Research and Research on Surrealism:

The following sources are a good place to start for a general overview of Surrealism and may assist students in their research:

Recommended Books

- Maurice Nadeau, *The History of Surrealism* (1945), trans. Richard Howard (New York: Macmillan, 1965).
- Gérard Durozoi, *History of the Surrealist Movement* (1997), trans. Alison Anderson (Chicago: University of Chicago Press, 2002).
- Krzysztof Fijalkowski and Michael Richardson, ed., *Surrealism: Key Concepts* (New York: Routledge, 2016).

Recommended Journals

- *Dada/Surrealism* (1971–present): <https://ir.uiowa.edu/dadasur/>
- *Journal of Surrealism and the Americas* (2008–present): <https://jsa.hida.asu.edu/index.php/jsa>
- Other recommended art history journals that contain articles on Surrealism include *The Art Bulletin*, *Art Journal*, *Art History*, *October*, *Grey Room*, *Oxford Art Journal*, *History of Photography*, *Modernism/modernity*, *RES: Anthropology and Aesthetics*, *African Arts*, *Nka: Journal of Contemporary African Art*, *Third Text*, *Representations*, *Critical Inquiry*, *Word & Image*, *American Art Journal*, *ARTMargins* + lots more – access through UF Libraries Catalogue.

UF Libraries Catalogue: <http://cms.uflib.ufl.edu/>

UF Libraries Inter-Library Loan Service: <https://uflib.illiad.oclc.org/illiad/FUG/logon.html>

Databases:

JSTOR, Oxford Art Online, WorldCat – access through UF Libraries Catalogue.

Chicago Manual of Style Quick Guide for Citations:

https://www.chicagomanualofstyle.org/tools_citationguide.html

Important Dates to Remember

Thursday, January 11, 6:00–9:00pm	Get (Sur)Real! Museum Night at the Harn
Friday, February 9, time TBD	Surrealist Film Program at the Hippodrome
Monday, February 19, 11:59pm	Short Paper Assignment Due
Thursday, March 7	Exam 1
Thursday, March 22, 11:59pm	Graduate Student Ind Study Bibliographies Due
Friday, March 22, 3:00–7:00pm	Surrealism Symposium, Day 1
Saturday, March 23, 10:00am–5:00pm	Surrealism Symposium, Day 2
Tuesday, April 23, in class	Graduate Student Flash Presentations
Thursday, April 25, 11:59pm	Final Projects Due
Thursday, May 2, 8:00–10:00pm	Exam 2

Schedule

The schedule may change slightly during the semester in response to the needs of the class.

Week 1

Tuesday, January 9 Introductions & Overview

Thursday, January 11 Paris: Beginnings & The First Manifesto of Surrealism

☞ Thursday, January 11, 6:00–9:00pm: “Get (Sur)Real!) Art After Dark at the Harn Museum of Art, explore the exhibition *Surrealism at the Harn: A Centennial Celebration*

Week 2

Tuesday, January 16 Paris: Paintings & Drawings

Thursday, January 18 Paris: Objects, Collage, Assemblage

Week 3

Tuesday, January 23 No Class

Thursday, January 25 Paris: Politics, (Anti-)Colonialism, & Ethnography

Week 4

Tuesday, January 30 Paris: Photography

Thursday, February 1 Paris: Film

Week 5

Short Paper Assignment Distributed

Tuesday, February 6 Belgium

Thursday, February 8 Spain

☞ Friday, February 9, time TBD: Surrealist film screening at the Hippodrome Cinema, 25 SE 2nd Pl, Gainesville, FL 32601

Week 6

Tuesday, February 13 Spain

Thursday, February 15 Italy

Week 7

☞ Monday, February 19 by 11:59pm Short Paper Assignment Due

Tuesday, February 20 Great Britain

Thursday, February 22 Great Britain

Week 8

Tuesday, February 27 Eastern Europe

Thursday, February 29 Eastern Europe

Week 9

Tuesday, March 5 Japan

☞ Thursday, March 7 Exam 1

Week 10 – Spring Break

Week 11

Tuesday, March 19 Egypt

Thursday, March 21 **No class (plan on attending Surrealism symposium)**

☞ **Thursday, March 21, 11:59pm** **Graduate Student Independent Study Annotated Bibliographies due**

☞ **Friday, March 22 (3:00–7:00pm) & Saturday, March 23 (10:00am–5:00pm)**

Two-day HESCAH Symposium: *Surrealism, Yesterday, Today, Tomorrow*

Week 12

Tuesday, March 26 **The Caribbean**

Thursday, March 28 **The Caribbean**

Week 13

Final Projects (Acquisition Proposals) Assignment Distributed

Tuesday, April 2 **Mexico**

Thursday, April 4 **Mexico**

Week 14

Tuesday, April 9 **The United States**

Thursday, April 11 **The United States & Beyond: Ted Joans & Afrosurrealist Futures**

Week 15

Tuesday, April 16 **The United States & Beyond: Ted Joans & Afrosurrealist Futures**

Thursday, April 18 **No class**

Week 16

Tuesday, April 23 **Graduate Student Flash Presentations & Wrap-Up**

☞ **Thursday, April 25** **Final Projects Due**

☞ Thursday, May 2, 8:00–10:00pm Final Exam