

Early Twentieth-Century Art



Images: Pablo Picasso, *Violin and Grapes*, 1912 / Henri Matisse, *The Blue Window*, 1913 / Hannah Höch, *Da-Dandy*, 1919

ARH 4450: Early Twentieth-Century Art
ARH 6917: Graduate Cognate: Individual Study – Modern Art
School of Art + Art History, College of the Arts, University of Florida
Spring 2019

Mondays | Period 9-10: 4:05-6:00pm
Wednesdays | Period 10: 5:10-6:00pm

Room: FAC 0201

Credits: 3

Prerequisite: ARH 2050 or ARH 2051, and art major or art history major

Course Fees: \$10.00

Instructor: Professor Rachel Silveri

Email: rsilveri@arts.ufl.edu

Office: FAC 119B

Office Hours: Wednesdays | Period 9: 4:05-4:55pm + by appointment

Office Telephone: 352-273-3053 – Outside of class and office hours, please know that my preferred method for communication is through email.

Course Canvas Website: <https://ufl.instructure.com/courses/362956>

Course Description

This course offers an introduction to European and North American art in the early twentieth century. Providing a general art historical and thematic overview, it examines a variety of figures, movements, and practices within the arts, situating each within their social, political, economic, and historical contexts. Movements studied will include Cubism, Fauvism, Expressionism, Futurism, Dada, Surrealism, Russian Constructivism, the Bauhaus, and more. Throughout, we will consider the

various ways by which artists challenged the traditional mediums of painting and sculpture, developed strategies to negotiate rising consumerism, worked to politicize (or depoliticize) their works, and in general responded to the myriad of ways by which modernization affected society.

Course Objectives

- Provide a comprehensive, in-depth, and critical account of early twentieth-century art, enabling students to identify the work of major artists from this period and fluidly discuss some of the main concerns of modernism and the avant-garde
- Strengthen comparative analysis skills
- Build awareness of the ways in which social history, politics, and identity 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
- Train students in practical applications of art historical research and academic writing

Course Policies

Attendance, Participation, Due Dates

Students are expected to **attend all lectures**, 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 with an official doctor's note or written statement, although supplemental assignments may be assigned in order to help keep up with the material and to make up for lost class participation.

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 lecture, and being respectful of the comments made by your peers.

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. Any extensions or make-up 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, 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>

Classroom Behavior

This is a NO SCREENS class. Please choose a writing notebook for taking notes during class. This means no laptops, no cellphones, no tablets or other electronic devices. There should be no ringing, beeping, messaging, texting, or emailing during class. Class sessions are not to be recorded. Please do not eat or drink loudly or consume any odorous foods. Students are expected to behave in a manner that is conducive to learning and that is respectful to their instructor and peers.

Email

Announcements about the class will be sent out over email. Please check your UF email regularly. If you send me any emails, 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 Silveri” or “Dr. Silveri,” 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 requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Diversity

It is my intent that we explore the content of this course in a way that is respectful of diversity—including gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at: <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at: <https://evaluations.ufl.edu/results/>.

Course Requirements and Grading

- Attendance and Participation: 5%
- Questions: 5%
- Reflection Paper: 10%
- Exam 1: 20%
- Exam 2: 30%
- Final Project: 30%

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	93 and above	4.00
A-	90 to 92	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

For each Monday class, students are expected to bring a typed **Question** on the readings to class.

There will be one short **Reflection Paper** assigned early in the semester.

There will be two **Exams** in the middle and towards the end of the semester. Exams will consist of slide identifications (artist name, artwork title, year, and country of origin), 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 and review sessions will be held in class.

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 an early twentieth-century artwork for the University of Florida's Samuel P. Harn Museum of Art. The proposal will consist of a close visual analysis and a concise argument advocating why that particular work is important (to the artist's oeuvre, to modernism more broadly, etc.) and how it would be a benefit to 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.

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

Graduate students enrolled in the **ARH 6917** cognate of this course are expected to complete all assignments and exams. Further, all graduate students will complete an additional final project. MA and PhD students will produce a **Final Research Paper**. MFA students have the option to create a unique **Studio Work** based on a modernist or avant-garde strategy, complete with a written artist's statement. (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 present their final projects on the last day of class.

The grading for graduate students is as follows:

- Attendance and Participation: 5%
- Questions: 5%
- Reflection Paper: 10%
- Exam 1: 20%
- Exam 2: 20%
- Acquisition Proposal: 20%
- Final Research Paper / Studio Work and Presentation: 20%

Readings

All assigned readings will be available online through the Canvas e-Learning Course Website and must be completed before each class. **Please bring hard copies of the readings to class with you and be ready to discuss them.** For each Monday session, students are expected to bring a typed **Question** on the readings to class. Any further suggested readings are optional.

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.’”

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. These violations include:

A. Cheating. A Student cannot use unauthorized materials or resources in any academic activity for academic advantage or benefit. Cheating includes but is not limited to:

1. Using any materials or resources prepared by another Student without the other Student’s express Consent or without proper attribution to the other Student.
2. Using any materials or resources, through any medium, which the Faculty has not given express permission to use and that may confer an academic benefit to the Student.
3. Using additional time, or failing to stop working when instructed, on any time-bound academic activity.
4. Failing to follow the directions of a proctor of any academic activity, when such conduct could lead to an academic advantage or benefit.
5. Collaborating with another person, through any medium, on any academic activity, when Faculty has expressly prohibited collaboration.

B. Complicity in Violating the Student Honor Code. Attempting, aiding, encouraging, facilitating, abetting, conspiring to commit, hiring someone else to commit, giving or receiving bribes to secure, or being a participant (by act or omission) in any act prohibited by the Student Honor Code.

C. False or Misleading Information.

1. A Student must not make a false or misleading statement during the Investigation or resolution of an alleged Student Honor Code violation.
2. A Student must not make a false or misleading statement for the purpose of procuring an improper academic advantage for any Student.
3. A Student must not use or present fabricated information, falsified research, or other findings if the Student knows or reasonably should be aware that the information, research, or other finding is fabricated or falsified.

D. Interference with an Academic Activity.

1. A Student must not take any action or take any material for the purpose of interfering with an academic activity, through any means over any medium.
2. A Student must not be disruptive to the testing environment or other academic activity.

E. Plagiarism. A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
2. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
3. Submitting materials from any source without proper attribution.
4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

F. Submission of Academic Work Purchased or Obtained from an Outside Source. A Student must not submit as their own work any academic work in any form that the Student purchased or otherwise obtained from an outside source, including but not limited to: academic materials in any form prepared by a commercial or individual vendor of academic materials; a collection of research papers, tests, or academic materials maintained by a Student Organization or other entity or person, or any other sources of academic work.

G. Unauthorized Recordings. A Student must not, without express authorization from Faculty, make or receive any Recording, through any means over any medium, of any academic activity, including but not limited to a Recording of any class or of any meeting with Faculty. Students registered with the Disability Resource Center who are provided reasonable accommodations that include allowing such Recordings must inform Faculty before making such Recordings.

H. Unauthorized Taking or Receipt of Materials or Resources to Gain an Improper Academic Advantage. A Student, independently or with another person or other people, must not without express authorization take, give, transmit, or receive materials, information, or resources in any manner, through any medium, for the purpose of gaining or providing an improper academic advantage to any Student.

Students are obligated to report any condition that facilitates academic misconduct.

UF's policies regarding academic honesty, the Honor Code, and student conduct related to the Honor Code will be strictly enforced. This means that **cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office.**

During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor, and phones must be turned off. An online service that checks for plagiarism may be used to screen papers.

For more information on the Honor Code, see: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

If you have any questions or concerns, please ask me.

University of Florida George A. Smathers Libraries Guide for Avoiding Plagiarism:

Plagiarism is about the failure to properly *attribute the authorship* of copied material (whether copies of ideas or of text or images).

How to Avoid Plagiarism:

Citing: The rules for citing your sources are fairly straightforward. The following items taken from other sources must be acknowledged:

1. Direct quotations
2. Ideas from other sources, whether paraphrased or summarized
3. Facts that are not considered common knowledge (facts such as the dates of important occurrences, are considered common knowledge and usually need not be footnoted)

Whenever you are in doubt about a particular item, cite it! This serves an important purpose in addition to preserving academic integrity. Along with your bibliography, it indicates to your reader the extent of your research; it also allows the reader to pursue particular aspects of your topic on his or her own.

Quoting: You must be careful not only to document material taken from other sources but to indicate each and every use you make of another author's wording. For direct quotations, be sure not to omit any words or punctuation. If part of the quotation is irrelevant to your purpose and its omission does not change the meaning of the quotation, you may replace that segment with an ellipsis. Place brackets around any word or comment you add within the quotation.

Paraphrasing and Summarizing: At times, you will be paraphrasing or summarizing an author's idea. Any paraphrases or summaries that you do make should be completely in your own words and sentence structure. The surest means for achieving this end is not to look at the original while writing. Inserting synonyms for an author's words into his or her sentence structure is just as much plagiarism as unidentified word-for-word quotations. Integrating paraphrases and summaries fully into your own style has the virtue of demonstrating your clear comprehension of the subject matter; it also makes for a more unified and readable essay.

Note that when paraphrasing or summarizing, you will still cite the author's name and page number as a way to acknowledge your use of the source.

For more information, see: <http://guides.uflib.ufl.edu/copyright/plagiarism>

Campus Resources: Health and Wellness

U Matter, We Care: If you or a friend is in distress, 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, 302 Tigert Hall and 339 Library West, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

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

E-learning Technical Support:

Email: learningsupport@ufl.edu.

Phone: 352-392-4357 (select option 2)

Website: <https://lss.at.ufl.edu/help.shtml>.

Library Support, for assistance in using the libraries and finding resources.

Email: <http://answers.uflib.ufl.edu/ask>

Phone: 352-273-2805

Website: <http://cms.uflib.ufl.edu/ask>

Teaching Center, SW Broward Hall, for tutoring and strengthening study skills.

Email: teaching-center@ufl.edu

Phone: 352-392-6420

Website: <https://teachingcenter.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.

Email: membership@ufl.edu

Phone: 352-392-9826

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

Resources for Art Historical Research:

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

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

Journals:

Recommended art history journals include *The Art Bulletin*, *Art Journal*, *Art History*, *October*, *Grey Room*, *Oxford Art Journal*, *History of Photography*, *Dada/Surrealism*, and *Journal of Surrealism and the Americas* – access through UF Libraries Catalogue.

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

Monday, February 11:	Reflection Papers Due
Monday, February 25:	Exam 1
Monday, April 22:	Exam 2
Wednesday, April 24:	Graduate Student Final Presentations + Papers/Studio Work Due
Monday, April 29:	Final Project: Acquisition Proposals Due
* Date Pending:	Class Visit to the Harn Museum

Schedule

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

WEEK 1: Introduction

Monday, January 7

Introduction and Syllabus Overview

Wednesday, January 9

Establishing the Terms: Modernity – Modernism – Avant-Garde

WEEK 2: Pablo Picasso and Cubism

Monday, January 14

Primitivism

Wednesday, January 16

Cubism

WEEK 3: Pablo Picasso and Cubism, continued

Monday, January 21: Martin Luther King Jr. Day – No Class

Wednesday, January 23

Cubism, continued

WEEK 4: Henri Matisse and Fauvism

Monday, January 28

Beginnings of Fauvism

Wednesday, January 30
Matisse & Orientalism

WEEK 5: German Expressionism

Monday, February 4
Ernst Kirchner, Emil Nolde, Gustav Klimt

Wednesday, February 6
Wassily Kandinsky's Abstraction

WEEK 6: Piet Mondrian and De Stijl

Monday, February 11
Piet Mondrian and De Stijl
 **Reflection Papers Due**


Wednesday, February 13: CAA Advancing Art & Design 107th Annual Conference – No Class
No class today. Begin studying for Exam 1.

WEEK 7: Futurism

Monday, February 18
Futurism

Wednesday, February 20
Review for Exam 1

WEEK 8: Exam 1

Monday, February 25
 **EXAM 1**

Wednesday, February 27
Futurism, continued

WEEK 9: Spring Break

WEEK 10: Dada

Monday, March 11
Zurich Dada

Wednesday, March 13
Berlin Dada

WEEK 11: Dada, continued

Monday, March 18
Marcel Duchamp + New York Dada

Wednesday, March 20
Paris Dada

WEEK 12: Russian Avant-Gardes

Monday, March 25
Suprematism to Constructivism

Wednesday, March 27
Constructivism to Productivism

WEEK 13: Surrealism

Monday, April 1
Surrealism: Manifesto and Paintings

Wednesday, April 3
Surrealism: Objects

WEEK 14: The Bauhaus & European Artists in Exile

Monday, April 8
The Bauhaus

Wednesday, April 10
The Closure of the Bauhaus / European Artists in Exile

WEEK 15: Harlem Renaissance

Monday, April 15
The Harlem Renaissance

Wednesday, April 17
Review for Exam 2

WEEK 16: Exam 2

Monday, April 22
☞ EXAM 2

Wednesday, April 24

☞ **Graduate Student Final Presentations + Research Papers/Studio Work Due**

Any remaining class time will be allowed for work on the Acquisition Proposals – use of laptops and tablets allowed

Monday, April 29

☞ **Final Project: Acquisition Proposals Due**