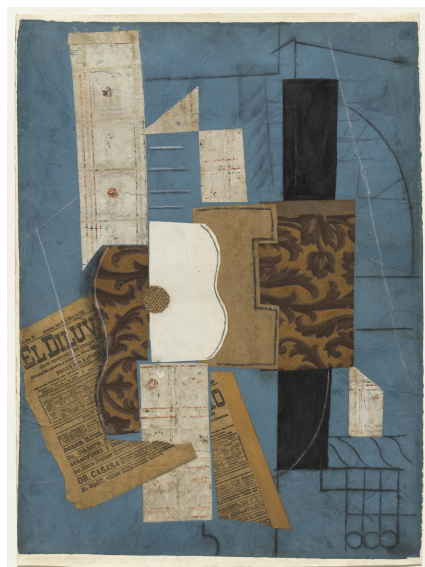


Early Twentieth-Century Art



Images: Pablo Picasso, *Guitar*, Céret, Spring 1913 / Georgia O'Keeffe, *Manhattan*, 1932 / Aaron Douglas, *The Toiler*, c. 1935

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 2021

Credits: 3

Course Fees: \$10.00

Rm: FAC 201 & Online

Prerequisite: ARH 2051, or art major or art history minor

Tuesdays | Period 9: 4:05–4:55pm

Thursdays | Period 9-10: 4:05–6:00pm

Zoom link:

Meeting ID:

Passcode:

INSTRUCTOR

Professor Rachel Silveri

Email & Office Phone

rsilveri@arts.ufl.edu

352-273-3053

Office

FAC 119B

Office Hours

*Fridays, 3:00-5:00pm

*please sign up in advance

Course Canvas Website:

<https://elearning.ufl.edu/>

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 Harlem Renaissance, 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. Issues of gender, race, and power will be highlighted throughout.

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

COVID-19 Emergency Online Structure

All lectures and discussion sections will occur live, real-time, synchronously over Zoom. They will not be recorded. Please plan on attending the online class accordingly.

For more on using and connecting to Zoom, please see here:

<https://elearning.ufl.edu/zoom/>

Students who have enrolled in the face-to-face registration of the course are asked to bring their laptops to room FAC 201 and connect to the class from there.

In response to COVID-19, the following policies and requirements are in place to maintain the learning environment and to enhance the safety of any in-classroom interactions:

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

Course Requirements and Grading

- Active Participation: 5%
- Reflection Paper: 20%
- Exam 1: 25%
- Exam 2: 25%
- Final Project: 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

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 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 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>

Assignments and Exams

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

There will be two **Exams** in the middle and at the end of the semester. Exams will consist of multiple choice questions and short answer essays.

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 will complete a final project in lieu of the undergraduate acquisition proposal. MA and PhD students will produce a **Final Research Paper** (10 pages in length). MFA students have the option to create a unique **Studio Work** based on a modernist or avant-garde strategy or with content related to the themes of the course, complete with a written artist’s statement (1-2 pages in length). 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** on their projects on the last day of class.

The grading for graduate students is as follows:

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

Readings

All assigned readings will be available online through the Canvas e-Learning Course Website and must be completed before each class. **Please have copies of the readings accessible to you during class hours for discussion.** Any further suggested readings are strictly optional.

Textbook readings come from: Hal Foster et al., *Art Since 1900: Modernism, Antimodernism, Postmodernism*, second edition, vol. 1 (New York: Thames & Hudson, 2011). A copy of this book can be found on AFA Library Reserves under the call number: Reserve N6490 .A789 2011

Course Policies

Zoom Etiquette

Please arrive to class with your cameras turned on. You may use a virtual background, but please do not include any distracting, political, or offensive messaging. Please mute your audio when not speaking.

Class sessions are not to be recorded. Do not take any screen shots or photographs of our class.

Students are expected to behave in a manner that is conducive to learning and that is respectful to their instructor and peers.

Equipment and Technical Requirements

For best results connecting to the class, please make sure your system meets these requirements:

- A laptop or desktop computer that meets the University's Student Computing Requirements: <https://it.ufl.edu/policies/student-computing-requirements/>
- Internet connection must be at least 600 kbps/1.2 Mbps (up/down). For HD video, must be at least 1.5 Mbps (up/down).
- Webcam, either built-in or USB plug-in. See Zoom system requirements: <https://support.zoom.us/hc/en-us/articles/201362023-System-Requirements-for-PC-Mac-and-Linux>
- Headset/headphones/earbuds with microphone (recommended)

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 which 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, ability, 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.

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.

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.bluera.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.’”

The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) 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: <https://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*, *Journal of Surrealism and the Americas*, *Modernism/modernity*, *RES: Anthropology and Aesthetics* – 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 8, 11:59 am EST	Reflection Paper Due
Thursday, February 18, 6:00pm EST	HESCAH Lecture with Dr. Maria Gough
Friday, February 19, time TBD	Master class with Dr. Maria Gough
Monday, March 1, 11:59 am EST	Take-home Midterm Exam Due
Thursday, March 19, 6:00pm EST	HESCAH Lecture with Dr. Suzanne Preston Blier
Friday, March 20, time TBD	Master class with Dr. Suzanne Preston Blier
Thursday, April 1, 6:00pm EST	HESCAH Lecture with Dr. Julia Bryan-Wilson
Friday, April 2, time TBD	Master class with Dr. Julia Bryan-Wilson
Monday, April 19, 11:59 am EST	Final Project (Acquisition Proposal) Due
Friday, April 23, 11:59 pm EST	Graduate Student Project (Paper/Studio Work) Due
Monday, April 26, 3:00-5:00 pm EST	Final Exam

Schedule

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

WEEK 1: Introduction

Tuesday, January 12

Thursday, January 14

WEEK 2: Pablo Picasso & Cubism

Tuesday, January 19

Thursday, January 21

WEEK 3: Henri Matisse & Fauvism

Receive Reflection Paper Assignment

Tuesday, January 26

Thursday, January 28

WEEK 4: The Vienna Secession & German Expressionism

Tuesday, February 2

Thursday, February 4

WEEK 5: Piet Mondrian, De Stijl, Competing Abstractions

☞ Monday, February 8, 11:59 am EST: Reflection Paper Due

Tuesday, February 9

Thursday, February 11

WEEK 6: The Russian Avant-Gardes

Tuesday, February 16

Thursday, February 18

☞ Required Lecture: Thursday, February 18, 6:00pm, Streamyard (online): HESCAH talk by Dr. Maria Gough, “Drawing for World Revolution”

☞ Required Event: Friday, February 19, time to be announced, Zoom: Master class with Dr. Maria Gough

WEEK 7: Futurism

Tuesday, February 23

Thursday, February 25

WEEK 8: Dada

☞ **Monday, March 1, 11:59 am EST: Take-home MIDTERM EXAM Due**

Tuesday, March 2

Thursday, March 4

WEEK 9: Marcel Duchamp + The Readymade

Tuesday, March 9

Thursday, March 11

☞ **Recommended Event: Thursday, March 11, 6:00pm, Streamyard (online): Book launch for Dr. Maya Stanfield-Mazzi's *Clothing the New World Church: Liturgical Textiles of Spanish America, 1520–1820* (University of Notre Dame Press, 2021)**

WEEK 10: Surrealism

Tuesday, March 16

Thursday, March 18

☞ **Required Lecture: Thursday, March 18, 6:00pm, Streamyard (online): HESCAH talk by Dr. Suzanne Preston Blier, "Picasso, Decay, and the Surrealist Colonial Gaze"**

☞ **Required Event: Friday, March 19, time to be announced, over Zoom: Master class with Dr. Suzanne Preston Blier**

WEEK 11: Europe at War

Tuesday, March 23

Thursday, March 25 >> No class

WEEK 12: American Modernism

Receive Final Project (Acquisition Proposal) Assignment

Tuesday, March 30

Thursday, April 1

☞ **Required Lecture: Thursday, April 1, 6:00pm: HESCAH talk by Dr. Julia Bryan-Wilson, "Louise Nevelson's Palace"**

☞ **Required Event: Friday, April 2, time to be announced: Master class with Dr. Julia Bryan-Wilson**

WEEK 13: The Harlem Renaissance

Tuesday, April 6

Thursday, April 8

WEEK 14: Mexican Muralism

Tuesday, April 13

Thursday, April 15

☞ **Recommended Event: Thursday, April 15, 6:00pm, Streamyard (online): Book launch for Dr. Kaira Cabañas's *Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art* (University of California Press, 2021)**

WEEK 15: Abstract Expressionism

☞ **Monday, April 19, 11:59am EST: Final Project (Acquisition Proposal) Due**

Tuesday, April 20

☞ **Friday, April 23, 11:59pm EST: Graduate Student Final Project (Research Paper/Studio Work) Due**

☞ **Monday, April 26, 3:00-5:00pm EST: FINAL EXAM**