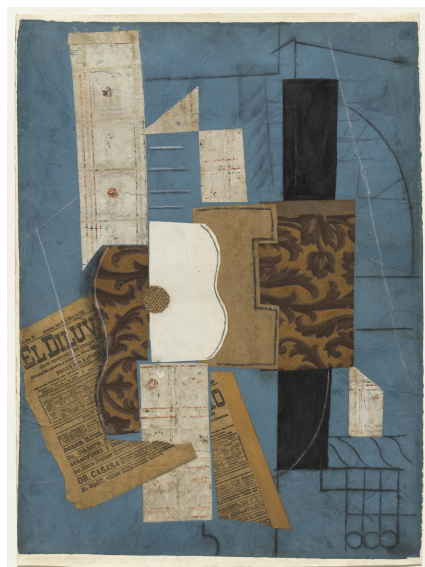


# Early Twentieth-Century Art



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 2023**

**Credits: 3**

**Rm: FAC 201**

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

**Tuesdays | Period 9–10: 4:05–6:00pm**

**Thursdays | Period 9: 4:05–4:55pm**

**INSTRUCTOR**

Professor Rachel Silveri

**Email & Office Phone**

[rsilveri@arts.ufl.edu](mailto:rsilveri@arts.ufl.edu)  
352-273-3053

**Office**

FAC 119B

**Office Hours**

Thursdays 1:55–3:50pm

**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

### 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>

<b>Letter Grade</b>	<b>% Equivalency</b>	<b>GPA Equivalency</b>
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; 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>

### **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** (10–12 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 & 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.). If your professor sends you an email answering a question or providing research advice, please consider saying thank you. 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.a.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.’*”

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](mailto: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](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](mailto: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:**

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](https://www.chicagomanualofstyle.org/tools_citationguide.html)

### **Important Dates to Remember**

Monday, February 6	Reflection Paper Due
Thursday, February 23	Midterm Exam Due
Monday, April 24	Final Projects Due
Tuesday, May 2	Take-Home Final Exam Due

### **Schedule**

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

#### **Week 1: Introductions**

<b>Tuesday, January 10</b>	<b>Introductions + Overview of the Syllabus</b>
<b>Thursday, January 12</b>	<b>Establishing the Terms: Modernity – Modernism – Avant-Garde</b>

#### **Week 2: Pablo Picasso, Primitivism, & Cubism**

<b>Tuesday, January 17</b>	<b>Primitivism</b>
<b>Thursday, January 19</b>	<b>Analytic &amp; Synthetic Cubism</b>

#### **Week 3: Henri Matisse & Fauvism**

**Tuesday, January 24                      The Beginnings of Fauvism**

**Thursday, January 26                      Orientalism**  
**Receive Reflection Paper Assignment**

### **Week 4: The Vienna Secession & German Expressionism**

**Tuesday, January 31                      The Vienna Secession, Die Brücke in Germany**

**Thursday, February 2                      Die Brücke, continued, Wassily Kandinsky + Der Blaue Reiter**

### **Week 5: Piet Mondrian, De Stijl, Competing Abstractions**

**☞ Monday, February 6, 11:59 am EST: Reflection Paper Due**

**Tuesday, February 7                      Piet Mondrian & De Stijl**

**Thursday, February 9                      Competing Abstractions: Mondrian, The Delaunays, Hilma af Klint**

### **Week 6: American Modernism**

**Tuesday, February 14                      Alfred Stieglitz, Marsden Hartley, Stuart Davis, Georgia O’Keeffe**

**Thursday, February 16                      Georgia O’Keeffe, continued**

### **Week 7: Futurism**

**Tuesday, February 21                      Italian Futurism**

**☞ Thursday, February 23                      MIDTERM EXAM**

### **Week 8: Dada**

**Tuesday, February 28                      Zurich Dada**

**Thursday, March 2                      Berlin Dada**

### **Week 9: Marcel Duchamp + The Readymade**

**Tuesday, March 7                      Marcel Duchamp, The Readymade, & Dada in New York**

**Thursday, March 9                      Marcel Duchamp, The Readymade, & Dada in New York, continued**



## **Week 10 — Spring Break**

## **Week 11: Surrealism**

**Tuesday, March 21**                      **Surrealist Strategies in Painting**

**Thursday, March 23**                      **Surrealist Objects**

## **Week 12: The Harlem Renaissance**

### **Receive Final Project (Acquisition Proposal) Assignment**

**Tuesday, March 28**                      **The Harlem Renaissance**

**Thursday, March 30**                      **The Harlem Renaissance, continued**

## **Week 13: Mexican Muralism**

**Tuesday, April 4**                      **Mexican Muralism**

**Thursday, April 6**                      **Mexican Muralism, continued**

## **Week 14: Europe at War**

**Tuesday, April 11**                      **Europe at War**

**Thursday, April 13**                      **Europe at War, continued**

## **Week 15: Abstract Expressionism**

**Tuesday, April 18**                      **Jackson Pollock & The Beginnings of Abstract Expressionism**

**Thursday, April 20**                      **Romare Bearden, Norman Lewis, & Abstract Expressionism**

## **Week 16: Graduate Student Final Presentations**

**☞ Monday, April 24, 11:59am EST: Final Projects (Acquisition Proposals + Graduate Student Final Projects) Due**

**Tuesday, April 25**                      **Graduate Student Final Presentations**

**📅 Tuesday, May 2, 11:59am EST: Take-Home FINAL EXAM Due**