

## Cover Sheet: Request 15928

### ARH 4XXX – Gender & Sexuality in the Avant-Garde

#### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Rachel Silveri rsilveri@ufl.edu
Created	3/3/2021 5:32:10 PM
Updated	5/4/2021 12:11:08 PM
Description of request	New upper-division ARH course that examines issues of gender and sexuality in the early twentieth-century avant-gardes.

#### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 13020000	Elizabeth Caple		3/29/2021
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		4/16/2021
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			4/16/2021
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 15928

## Info

**Request:** ARH 4XXX – Gender & Sexuality in the Avant-Garde

**Description of request:** New upper-division ARH course that examines issues of gender and sexuality in the early twentieth-century avant-gardes.

**Submitter:** Rachel Silveri rsilveri@ufl.edu

**Created:** 5/4/2021 12:10:26 PM

**Form version:** 4

## Responses

### Recommended Prefix

*Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.*

Response:

ARH

### Course Level

*Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).*

Response:

4

### Course Number

*Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.*

Response:

XXX

### Category of Instruction

*Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.*

Response:

Advanced

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000= Joint undergraduate/graduate
- 4000/6000= Joint undergraduate/graduate

*\*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)*

**Lab Code**

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:

None

**Course Title**

Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.&nbsp;

Response:

Gender & Sexuality in the Avant-Garde

**Transcript Title**

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:

Gender Sexuality Avant-Garde

**Degree Type**

Select the type of degree program for which this course is intended.

Response:

Baccalaureate

**Delivery Method(s)**

Indicate all platforms through which the course is currently planned to be delivered.

Response:

On-Campus

**Co-Listing**

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:

No

**Effective Term**

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:  
Earliest Available

**Effective Year**

Select the requested year that the course will first be offered. See preceding item for further information.

Response:  
Earliest Available

**Rotating Topic?**

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:  
No

**Repeatable Credit?**

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:  
No

**Amount of Credit**

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:  
3

**S/U Only?**

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:  
No

**Contact Type**

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

## Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

## Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

3

## Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:

Explores issues of gender and sexuality across the historical avant-gardes in Europe and North America. Students learn about the work of various women and queer-identified artists, and consider how issues of gender, race, and sexuality inform its production and reception.

## Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Courses level 3000 and above must have a prerequisite.

Please verify that any prerequisite courses listed are active courses.

Response:

6 ARH credits or senior standing

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.
- If the course prerequisite should list a specific major and/or minor, please provide the plan code for that major/minor (e.g., undergraduate Chemistry major = CHY\_BS, undergraduate Disabilities in Society minor = DIS\_UMN)

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and undergraduate PBH student should be written as follows: HSC 3502(C) & (HSC 3057 or HSC 4558) & UGPBH &nbsp;



## Weekly Schedule of Topics

*Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.*

Response:

Unit I. Introductions

### WEEK 1 INTRODUCTIONS

Class 1 Introductions, Overview, Expectations

Class 2 Gender — Sex — Identity

- Judith Lorber, "Introduction," in *Paradoxes of Gender* (New Haven: Yale University Press, 1994), 1-10.
- Judith Butler, "Performative Acts and Gender Constitution" (1988), in *The Feminism and Visual Culture Reader*, second edition, ed. Amelia Jones (New York: Routledge, 2010), 482-492.
- Richard Meyer, "Identity," in *Critical Terms for Art History*, second edition, ed. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 2003), 345-357.

### WEEK 2 THEORIZING GENDER & THE AVANT-GARDE

Class 3 Nude — Image — Gaze

- John Berger, "Ways of Seeing" (1972), in *The Feminism and Visual Culture Reader*, 49-52.
- Lynda Nead, *The Female Nude: Art, Obscenity and Sexuality* (New York: Routledge, 1992), 1-25.
- Griselda Pollock, "What's Wrong with 'Images of Women'?" in *Framing Feminism: Art and Women's Movements 1970-85*, ed. Rozsika Parker and Griselda Pollock (London: Pandora, 1987), 132-138.
- bell hooks, "The Oppositional Gaze: Black Female Spectators," in *Black Looks: Race and Representation* (Boston: South End Press, 1992), 115-131.
- Further Recommended Reading (not required): Margaret Olin, "Gaze," in *Critical Terms for Art History*, 318-329.

Class 4 Modern Subjects

- Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting," in *The Aesthetics of Power: Essays in Critical Art History* (Cambridge: Cambridge University Press, 1993), 81-108.
- Mark Antliff and Patricia Leighton, "Primitive," in *Critical Terms for Art History*, 217-233.
- Whitney Chadwick and Tirza True Latimer, "Introduction" and "Becoming Modern: Gender and Sexuality after World War I," in *The Modern Woman Revisited: Paris Between the Wars*, ed. Whitney Chadwick and Tirza True Latimer (New Brunswick, NJ: Rutgers University Press, 2003), xiii-19.
- Richard Meyer, "Inverted Histories: 1885-1979," in *Art & Queer Culture* by Catherine Lord and Richard Meyer (New York: Phaidon, 2013), 17-28.

Unit II. Feminizing the Avant-Garde

### WEEK 3 QUEERING CUBISM

Class 5 Gertrude Stein & Marie Laurencin

- Gertrude Stein, "Three Portraits of Painters," in *Selected Writings of Gertrude Stein*, ed. Carl Van Vechten (New York: Vintage, 1946), 289-295.
- Wanda M. Corn, "Bohemian Stein," in *Seeing Gertrude Stein: Five Stories*, ed. Wanda M. Corn and Tirza True Latimer (Berkeley: University of California Press, with the Contemporary Jewish Museum and the National Portrait Gallery, Smithsonian, 2011), 25-39.

Class 6 Gertrude Stein & Marie Laurencin

- Cécile Debray, "Gertrude Stein and Painting: From Picasso to Picabia," in *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, ed. Janet Bishop, Cécile Debray, and Rebecca Rabinow (New Haven: Yale University Press, with the San Francisco Museum of Modern Art, 2011), 223-242.
- Bridget Elliott, "Arabesque: Marie Laurencin, Decadence and Decorative Excess," in *Modernist Sexualities*, ed. Hugh Stevens and Caroline Howlett (Manchester: Manchester University Press, 2000), 92-113.

#### WEEK 4 LA FEMME MODERNE: SONIA DELAUNAY

##### Class 7 Sonia Delaunay

- Ann Albritton, "'She Has a Body on Her Dress': Sonia Delaunay-Terk's First Simultaneous Dress, 1913," *Dress* 32 (2005): 3-13.

##### Class 8 Sonia Delaunay

- Sonia Delaunay, "The Influence of Painting on Fashion Design" (1926), in *The New Art of Color: The Writings of Robert and Sonia Delaunay*, ed. Arthur A. Cohen, trans. David Shapiro and Arthur A. Cohen (New York: The Viking Press, 1978), 203-207.
- Juliet Bellow, "Fashioning Cléopâtre: Sonia Delaunay's New Woman," *Art Journal* 68:2 (Summer 2009): 7-25.

#### WEEK 5 LIVING DADA: THE BARONESS ELSA VON FREYTAG-LORINGHOVEN

— Short Visual Analysis Paper Due

##### Class 9 Baroness Elsa

- Elsa von Freytag-Loringhoven, *Body Sweats: The Uncensored Writings of Elsa von Freytag-Loringhoven*, ed. Irene Gammel and Suzanne Zelazo (Cambridge, MA: The MIT Press, 2011), 40-51, 99-107.

##### Class 10 Baroness Elsa

- Irene Gammel, "Limbswishing Dada in New York: Baroness Elsa's Gender Performance," *Canadian Review of Comparative Literature* 29:1, special issue *The Politics of Cultural Mediation: Baroness Elsa von Freytag-Loringhoven and Felix Paul Greve* (January-March 2002): 1-14.

#### WEEK 6 THE NEUE FRAU: HANNAH HÖCH

##### Class 9 Hannah Höch

- Edouard Roditi, "Interview with Hannah Höch," *Arts* vol. 34, no. 3 (December 1959): 24-29.
- Maud Lavin, *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch* (New Haven: Yale University Press, 1993), 1-46.

##### Class 10 Hannah Höch

- Maud Lavin, "Hannah Höch's From an Ethnographic Museum," in *Women in Dada: Essays on Sex, Gender, and Identity*, ed. Naomi Sawelson-Gorse (Cambridge, MA: The MIT Press, 1998), 330-359.

#### WEEK 7 "NEUTER IS THE ONLY GENDER THAT SUITS ME"

##### Class 11 Claude Cahun & Marcel Moore

- Claude Cahun [with Marcel Moore], *Disavowals or Cancelled Confessions*, trans. Susan de Muth (Cambridge, MA: The MIT Press, 2008), 1-2, 21-34.

##### Class 12 Claude Cahun & Marcel Moore

- Tirza True Latimer, "'Narcissus and Narcissus': Claude Cahun and Marcel Moore," in *Women Together/Women Apart: Portraits of Lesbian Paris* (New Brunswick, NJ: Rutgers University Press, 2005), 68-104.
- Claire Follain, "Lucy Schwob and Suzanne Malherbe – Résistantes," in *Don't Kiss Me: The Art*

of Claude Cahun and Marcel Moore, ed. Louise Downie (London: Tate Publishing, with Jersey Heritage Trust and Aperture Foundation, 2006), 83-95.

### Unit III. Swishes, Sailors, & Dada Dandies: Queer Masculinities

#### WEEK 8 JEAN COCTEAU'S GUIDE TO QUEER LOVE

##### Class 13 Jean Cocteau

- Jean Cocteau, *Le Livre blanc* [The White Book], trans. Margaret Crosland (San Francisco: City Lights Books, 1989), selections.

##### Class 14 Midterm Exam

— In-class Midterm Exam

#### WEEK 9 RROSE SÉLAVY: MARCEL DUCHAMP IN DRAG

##### Class 15 Marcel Duchamp

- Giovanna Zapperi, "Marcel Duchamp's 'Tonsure': Towards an Alternate Masculinity," *Oxford Art Journal* 30:2 (2007): 291-303.

##### Class 16 Marcel Duchamp & Other Dada Dandies

- Amelia Jones, *Postmodernism and the En-gendering of Marcel Duchamp* (Cambridge: Cambridge University Press, 1995), 146-190.
- David Hopkins, *Dada's Boys: Masculinity after Duchamp* (New Haven: Yale University Press, 2008), 85-105.

#### WEEK 10 "SPEAKING FOR VICE" IN THE AMERICAN AVANT-GARDE

##### Class 17 Charles Demuth

- Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde* (New Haven: Yale University Press, 1993), 89-113.

##### Class 18 Marsden Hartley

- Patricia McDonnell, "'Essentially Masculine': Marsden Hartley, Gay Identity, and the Wilhelmine German Military," *Art Journal* 56:2 (Summer 1997): 62-68.
- Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde* (New Haven: Yale University Press, 1993), 163-194.

#### WEEK 11 "THE YOUNG AND THE EVIL" IN NEW YORK CITY

##### Class 19 Paul Cadmus

- Richard Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, 15th anniversary edition (Brattleboro, VT: Echo Point Books, 2018), 33-94 [excerpts].

##### Class 20 Charles Henri-Ford, Lincoln Kirstein, and George Platt Lynes

- Jarrett Earnest, ed., *The Young and Evil: Queer Modernism in New York, 1930–1955* (New York: David Zwirner Books, 2019), selections.

### Unit IV. "I'm absolutely free as to what I express": Black Women Artists in the Avant-Garde

#### WEEK 12 AUGUSTA SAVAGE: FROM FLORIDA TO PARIS AND NEW YORK

##### Class 21 Augusta Savage

- Jeffreen M. Hayes, ed., *Augusta Savage: Renaissance Woman* (Jacksonville, FL: Cummer Museum of Art, with D Giles Limited, 2018), selections.

Class 22 Augusta Savage

- Theresa Leininger-Miller, "Modern Dancers and African Amazons: Augusta Savage's Daring Sculptures of Women, 1929–1930," in *Women Artists of the Harlem Renaissance*, ed. Amy Helene Kirschke (Jackson, MS: University Press of Mississippi, 2014), chap. 6.

WEEK 13 JOSEPHINE BAKER: NEGOTIATING NEGROPHILIA

Class 23 Josephine Baker

- Josephine Baker, and Jo Bouillon, *Josephine* (1976), trans. Mariana Fitzpatrick (New York: Harper & Row, 1977), 1-5, 47-56, 82-94.
- Karen C. C. Dalton and Henry Louis Gates Jr., "Josephine Baker and Paul Colin: African American Dance Seen through Parisian Eyes," *Critical Inquiry* 24:4 (Summer 1998): 903-934.

Class 24 Josephine Baker

- Anne Anlin Cheng, *Second Skin: Josephine Baker and the Modern Surface* (Oxford: Oxford University Press, 2010), 12-21, 31-39, 72-90.

WEEK 14 LOÏS MAILOU JONES, "PAINTING IS MY LIFE"

Class 25 Loïs Mailou Jones

- Mildred Thompson, "Interview with Loïs Mailou Jones," *ART PAPERS* 15:5 (September/October 1991), <https://www.artpapers.org/lois-mailou-jones/>.
- Cheryl Finley, "The Mask as Muse: Loïs Mailou Jones," *Nka: Journal of Contemporary African Art* 29 (Fall 2011): 140-151.

Class 26 Loïs Mailou Jones

- Rebecca VanDiver, *Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of Blackness* (University Park, PA: Pennsylvania State University Press, 2020), 59-108.

WEEK 15 ELIZABETH CATLETT, "MY ART SPEAKS FOR BOTH MY PEOPLES"

— Final Research Papers due this week

Class 27 Elizabeth Catlett

- Melanie Herzog, *Elizabeth Catlett: An American Artist in Mexico* (Seattle: University of Washington Press, 2000), selections.

Class 28 Elizabeth Catlett

- Melanie Herzog, ed., *Elizabeth Catlett: In the Image of the People* (Chicago: Art Institute of Chicago, with Yale University Press, 2005), selections.

FINALS WEEK

— In-class Final Exam on the day assigned by the registrar

### Grading Scheme

*List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details regarding how those items will be assessed.*

Response:

Course Requirements

Active participation: 5%

Short Visual Analysis Paper: 20%  
Midterm Exam: 25%  
Final Research Paper: 25%  
Final Exam: 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

#### Sample Assignments:

Short Visual Analysis Paper (example): In "The Modern Woman Revisited," Whitney Chadwick and Tirza True Latimer write that the First World War "marked a watershed in European culture," particularly in terms of gender relations. This assignment asks you to go to The University of Florida's Samuel P. Harn Museum of Art and visit the special exhibition, "The Great Catastrophe: Remembering World War I, 1914-1918" (located in the Bishop Gallery, on view until February 3). "The Great Catastrophe" is filled with various posters and prints that act as propaganda for the war, and it also includes the display of several documentary photographs showing scenes of battle and social upheaval. One section of the exhibition highlights the newfound role of women during the war and the strengthening support of the suffragist movement. Pick a photograph from this section of the exhibition and contrast it with your choice of a propaganda poster. How does each document—photograph and poster—construct gender relations? How does the figuration of women in the photograph differ from the presentations of femininity or masculinity in the lithograph prints? Make sure that your essay has an argumentative thesis statement, that you engage at least one reading from the class, and that you include illustrations of the photograph and poster that you have chosen at the start of your paper. Length: 4 pages.

Final Research Paper (example): For the ART + FEMINISM Wikipedia Edit-a-thon you selected an artist to study and then revised that artist's public Wikipedia page based on the factual material you encountered throughout your research. As we all now know, Wikipedia is not the platform for original ideas—it's an online encyclopedia of verified, accepted knowledge. This paper assignment, by contrast, wants to hear your original ideas. Building off of the research you've done, construct a 6-page essay that develops an argument about your chosen Wikipedia artist. Your paper should focus closely on one or two visual artworks by that figure and should be based on a lengthy visual analysis. The essay must have an argumentative thesis statement, but what you decide to argue is entirely up to you. As guidance, you might think about answering the question: "how have issues of gender and sexuality informed the production of this artist?" Be sure to cite and engage at least one reading from the class in your paper in addition to your discussion of the existing literature on that artist.

#### Grading Rubric:

Assignment: Active Participation (100 points; 5% of total grade):  
Exceptional (90–100 points): Arrives ready to engage and discuss the week's reading

assignments, as well as ask questions. Frequently responds when the instructor or a fellow peer student asks a question to the class.

Good (80–89 points): Mostly ready to engage and discuss the week's reading assignment, but asks few questions. Participates only occasionally in class conversations.

Competent (70–79 points): Somewhat ready to engage and discuss the week's reading assignment, but asks little questions and demonstrates evidence of having not completed the readings. Participates infrequently in class conversations.

Unsatisfactory (60–69 points): Provides an inaccurate and/or largely incomplete account of reading assignment and is unable to formulate or answer any questions. Does not participate at all in class conversations.

#### Assignment: Short Visual Analysis Paper

Exceptional (90–100 points): Beautifully written argumentative analysis of an artwork at the Harn. Has a clear thesis statement, lucid structure, and is filled with rich, descriptive detail of the formal elements of the artwork. Includes original insight and analysis of the artwork.

Good (80–89 points): Nicely written analysis of an artwork at the Harn. Has a clear attempt at a thesis statement which indicates the direction of the paper, but this statement is vague and/or lacks argumentative focus. The paper provides some nice details of visual analysis, but may not go in depth in its description or may be missing crucial details.

Competent (70–79 points): An adequately written analysis of an artwork at the Harn. Attempts an organizing sentence indicating the direction of the paper, but it is not clear what the argument is and the overall structure of the paper is not lucid.

The paper provides only a few details of visual analysis, but does not go in depth in most of its description. This paper might also not meet the minimum length requirements.

Unsatisfactory (60–69 points): Poorly written paper. No thesis statement or argument whatsoever. Structure is muddled and unclear. The paper lacks many details and does an unacceptable job in its visual analysis. This paper does not meet the minimum length requirements and is extremely short.

#### Assignment: Exams: Midterm Exam and Final Exam

Exceptional (90–100 points): Student correctly identifies all aspects of the slide ID's, correctly answers all multiple choice questions, and writes short essays that excellently compare-and-contrast the paired works on the exam. These essays have a clear, organizing thesis, go into great formal detail, and engage the course readings.

Good (80–89 points): Student correctly identifies many parts of the slide ID's, correctly answers many multiple choice questions, and writes short essays that nicely compare-and-contrast the paired works on the exam. These essays attempt a thesis statement, but are usually vague or not argumentative. The essays have many details about the artworks and/or readings, but might be missing a crucial point or two.

Competent (70–79 points): Student correctly identifies some parts of the slide ID's, correctly answers a majority of the multiple choice questions, and writes short essays that adequately compare-and-contrast the paired works on the exam. These essays might lack a thesis statement but still provide some minimum detail about the artworks and/or readings.

Unsatisfactory (60–69 points): Student incorrectly identifies most of the slide ID's, incorrectly answers most of the multiple choice questions, and writes short essays that fail to discuss the paired works on the exam. These essays do not have a thesis statement and they greatly lack detail about the artworks and/or readings.

#### Assignment: Final Research Paper

Exceptional (90–100 points): Has a strong, original argument with a clear thesis statement and lucid structure throughout. Demonstrates excellent knowledge of the scholarly literature on the chosen artist by citing other scholars and situating their own argument amongst other positions in the field. The research is complete and the bibliography contains all the relevant primary and secondary literature. Rich in detail and description, offering original insight of the artworks discussed. Beautifully written, with no grammar or syntax issues.

Good (80–89 points): Has a clear attempt at a thesis statement, but this may be vague or lacking in argumentative force and the structure of the paper may not be clear. Demonstrates good knowledge of the literature on the chosen artist, but does not cite these sources frequently and does not take a position within the field. The research is mostly complete, but may be lacking a few critical sources. Good in its visual description, but may be missing some crucial details in its formal analysis. Nicely written, with only a few grammar or syntax issues.

Competent (70–79 points): Has an overall sense of an argument but no clear thesis statement at

the start and a muddled structure throughout. Indicates that they may have read some scholarship on the artist, but without fully grasping the arguments of other scholars. Does not cite other literature throughout the paper. There is an attempt at some research, but the bibliography is lacking many sources. Has some adequate detail in the formal analysis, but missing key and crucial aspects of the artworks. Decently written, but has some significant grammar or syntax issues. This paper might also not meet the minimum length requirements.

Unsatisfactory (60–69 points): No argumentative focus, no thesis statement, and inadequately structured throughout. The student did not do any research. The bibliography is lacking in many sources. The formal analysis greatly lacks detail and description. Poorly written, with many grammar or syntax issues throughout. This paper does not meet the minimum length requirements and is extremely short.

### **Instructor(s)**

*Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.*

Response:

Rachel Silveri

### **Attendance & Make-up**

*Please confirm that you have read and understand the University of Florida Attendance policy.*

*A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.*

*• 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>*

Response:

Yes

### **Accommodations**

*Please confirm that you have read and understand the University of Florida Accommodations policy.*

*A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:*

*• Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://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.*

Response:

Yes

### **UF Grading Policies for assigning Grade Points**

*Please confirm that you have read and understand the University of Florida Grading policies.*

*Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:*

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

Response:

Yes

### **Course Evaluation Policy**

#### *Course Evaluation Policy*

*Please confirm that you have read and understand the University of Florida Course Evaluation Policy.*

*A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:*

- 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/public-results/>. 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/>.

&nbsp;

Response:

Yes

# Gender & Sexuality in the Avant-Garde



Germaine Krull, *Sonia Delaunay*, 1925 / Claude Cahun, *Self-Portrait*, 1928 / Elsa von Freytag-Loringhoven, *Self-Portrait as a Dancer*, 1920

**ARH 4XXX: Gender & Sexuality in the Avant-Garde**  
School of Art + Art History, College of the Arts, University of Florida  
Fall 2021

**Mondays | Period 6: 12:50–1:40pm (sample day/time)**  
**Wednesdays | Period 6–7: 12:50–2:45pm (sample day/time)**

**Room:** FAC 201  
**Credits:** 3  
**Prerequisite:** 6 ARH credits or senior standing  
**Course Fees:** \$10.00

**Instructor:** Professor Rachel Silveri  
**Email:** [rsilveri@arts.ufl.edu](mailto:rsilveri@arts.ufl.edu)  
**Office:** FAC 119B  
**Office Hours:** Fridays | Period 8–9: 3:00–5:00pm  
**Office Phone:** 352-273-3053 — Outside of class and office hours, please know that my preferred method for communication is through email.

## Course Description

Explores issues of gender and sexuality across the historical avant-gardes in Europe and North America. Students learn about the work of various women and queer-identified artists, and consider how issues of gender, race, and sexuality inform its production and reception.

## Rationale and Placement in the Curriculum

A number of women artists are briefly addressed in ARH 4450 Early Twentieth-Century Art, a course already existing in the curriculum. That course, however, only provides a general survey of

modern and avant-garde art from 1900 to 1950, a narrative in which many of the key artists are white heterosexual men. This new class provides a much more in-depth examination of the ways in which the avant-garde attracted a number of women, non-binary, and queer practitioners, who used their artistic practice to explore issues of gender, race, and sexuality.

This class will fulfill a distribution requirement for the Art History major, counting as: “Modern — Art After 1750”

It will also count towards the various other majors in the School that require one or more Art History course(s).

### **Course Objectives**

- Develop a comprehensive, in-depth, and critical account of issues surrounding gender and sexuality throughout the historical avant-gardes, enabling students to identify and fluidly discuss the work of women and queer artists from the interwar period
- Strengthen comparative analysis skills
- Build awareness of the ways in which social history, politics, and identity (including gender, race, and sexuality) 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 Visual Analysis Paper:	20%
Midterm Exam:	25%
Final Research Paper:	25%
Final Exam:	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. 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 due to an unexcused absence, it is at the discretion of the instructor to provide a make-up exam.

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 Visual Analysis Paper** assigned early in the semester. This paper will require you looking closely at the work of a woman or queer artist in the University of Florida's Samuel P. Harn Museum of Art.

There will be two **Exams** in the middle and at 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.

The **Final Research Paper** will consist of a six-page argumentative essay on a chosen artist that builds off independent research conducted by the student. In advance of the Final Paper, students will be expected to turn in a draft thesis and outline of their work for peer and instructor review.

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.

### Grading Rubric

<b>Assignment</b>	<b>Exceptional (90–100 points)</b>	<b>Good (80–89 points)</b>	<b>Competent (70–79 points)</b>	<b>Unsatisfactory (60–69 points)</b>
<b>1. Active Participation</b>  (100 points; 5% of total grade)	Arrives ready to engage and discuss the week’s reading assignments, as well as ask questions. Frequently responds when the instructor or a fellow peer student asks a question to the class.	Mostly ready to engage and discuss the week’s reading assignment, but asks few questions. Participates only occasionally in class conversations.	Somewhat ready to engage and discuss the week’s reading assignment, but asks little questions and demonstrates evidence of having not completed the readings. Participates infrequently in class conversations.	Provides an inaccurate and/or largely incomplete account of reading assignment and is unable to formulate or answer any questions. Does not participate at all in class conversations.
<b>2. Short Visual Analysis Paper</b>  (100 points; 20% of total grade)	Beautifully written argumentative analysis of an artwork at the Harn. Has a clear thesis statement, lucid structure, and is filled with rich, descriptive detail of the formal elements of the artwork. Includes original insight and analysis of the artwork.	Nicely written analysis of an artwork at the Harn. Has a clear attempt at a thesis statement which indicates the direction of the paper, but this statement is vague and/or lacks argumentative focus. The paper provides some nice details of visual analysis, but may not go in depth in its description or may be missing crucial details.	An adequately written analysis of an artwork at the Harn. Attempts an organizing sentence indicating the direction of the paper, but it is not clear what the argument is and the overall structure of the paper is not lucid. The paper provides only a few details of visual analysis, but does not go in depth in most of its description. This paper might also not meet the minimum length requirements.	Poorly written paper. No thesis statement or argument whatsoever. Structure is muddled and unclear. The paper lacks many details and does an unacceptable job in its visual analysis. This paper does not meet the minimum length requirements and is extremely short.
<b>3. Midterm and Final Exams</b>  (two exams 100 points each, consisting of 20 points slide IDs, 20 points multiple choice, 60	Student correctly identifies all aspects of the slide ID’s, correctly answers all multiple choice questions, and writes short essays that excellently compare-and-contrast the paired works on the exam. These essays have a clear, organizing thesis, go	Student correctly identifies many parts of the slide ID’s, correctly answers many multiple choice questions, and writes short essays that nicely compare-and-contrast the paired works on the exam. These essays attempt a thesis statement, but are usually vague or	Student correctly identifies some parts of the slide ID’s, correctly answers a majority of the multiple choice questions, and writes short essays that adequately compare-and-contrast the paired works on the exam. These essays might lack a thesis	Student incorrectly identifies most of the slide ID’s, incorrectly answers most of the multiple choice questions, and writes short essays that fail to discuss the paired works on the exam. These essays do not have a thesis statement and they greatly lack detail

<b>points short essays; 50% of total grade)</b>	into great formal detail, and engage the course readings.	not argumentative. The essays have many details about the artworks and/or readings, but might be missing a crucial point or two.	statement but still provide some minimum detail about the artworks and/or readings.	about the artworks and/or readings.
<b>4. Final Research Paper (100 points; 25% of total grade)</b>	Has a strong, original argument with a clear thesis statement and lucid structure throughout. Demonstrates excellent knowledge of the scholarly literature on the chosen artist by citing other scholars and situating their own argument amongst other positions in the field. The research is complete and the bibliography contains all the relevant primary and secondary literature. Rich in detail and description, offering original insight of the artworks discussed. Beautifully written, with no grammar or syntax issues.	Has a clear attempt at a thesis statement, but this may be vague or lacking in argumentative force and the structure of the paper may not be clear. Demonstrates good knowledge of the literature on the chosen artist, but does not cite these sources frequently and does not take a position within the field. The research is mostly complete, but may be lacking a few critical sources. Good in its visual description, but may be missing some crucial details in its formal analysis. Nicely written, with only a few grammar or syntax issues.	Has an overall sense of an argument but no clear thesis statement at the start and a muddled structure throughout. Indicates that they may have read some scholarship on the artist, but without fully grasping the arguments of other scholars. Does not cite other literature throughout the paper. There is an attempt at some research, but the bibliography is lacking many sources. Has some adequate detail in the formal analysis, but missing key and crucial aspects of the artworks. Decently written, but has some significant grammar or syntax issues. This paper might also not meet the minimum length requirements.	No argumentative focus, no thesis statement, and inadequately structured throughout. The student did not do any research. The bibliography is lacking in many sources. The formal analysis greatly lacks detail and description. Poorly written, with many grammar or syntax issues throughout. This paper does not meet the minimum length requirements and is extremely short.

**Course Textbook(s) and/or Other Assigned Reading**

Please see the schedule below for assigned readings.

All assigned readings will be available online through the Canvas e-Learning Course Website (there is no required textbook to purchase). Students must complete the readings before each class and should have copies of the readings ready and accessible during class hours for discussion.

**Course Policies**

**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, <https://disability.ufl.edu>) 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.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. This means that **cheating and plagiarism will be penalized with a failing grade, and a report will be filed with the Office of the Dean of Students.**

An online service that checks for plagiarism may be used to screen papers and exams.

## **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, 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/>

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

Email: [teaching-center@ufl.edu](mailto: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.

Phone: 352-392-9826

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

### **Resources for Art Historical Research:**

For research on women and queer artists, the list of academic journals below is a good place to start.

Recommended art history journals that contain various articles on women and queer artists include *The Art Bulletin*, *Art Journal*, *Art History*, *October*, *Grey Room*, *Oxford Art Journal*, *Modernism/modernity*, *RES: Anthropology and Aesthetics*, *History of Photography*, *Dada/Surrealism*, and *Journal of Surrealism and the Americas* — access through UF Libraries Catalogue.

Recommended feminist journals that contain various articles on women and queer artists and issues of feminist/queer theory at large include *Feminist Studies*, *Women's Studies Quarterly*, *Women's Art Journal*, *GLQ: A Journal of Lesbian and Gay Studies*, *Signs*, *Genders*, *Camera Obscura*, *Women's Studies: An Interdisciplinary Journal*, *differences: A Journal of Feminist Cultural Studies*, *Women: A Cultural Review*, *Feminist Media Studies*, and *Hypatia* — 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](https://www.chicagomanualofstyle.org/tools_citationguide.html)

### **Schedule**

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

#### **Unit I. Introductions**

#### **WEEK 1      INTRODUCTIONS**

#### **Class 1      Introductions, Overview, Expectations**

#### **Class 2      Gender — Sex — Identity**

- Judith Lorber, "Introduction," in *Paradoxes of Gender* (New Haven: Yale University Press, 1994), 1-10.
- Judith Butler, "Performative Acts and Gender Constitution" (1988), in *The Feminism and Visual Culture Reader*, second edition, ed. Amelia Jones (New York: Routledge, 2010), 482-492.
- Richard Meyer, "Identity," in *Critical Terms for Art History*, second edition, ed. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 2003), 345-357.

## WEEK 2 THEORIZING GENDER & THE AVANT-GARDE

### Class 3 Nude — Image — Gaze

- John Berger, “Ways of Seeing” (1972), in *The Feminism and Visual Culture Reader*, 49-52.
- Lynda Nead, *The Female Nude: Art, Obscenity and Sexuality* (New York: Routledge, 1992), 1-25.
- Griselda Pollock, “What’s Wrong with ‘Images of Women?’” in *Framing Feminism: Art and Women’s Movements 1970-85*, ed. Rozsika Parker and Griselda Pollock (London: Pandora, 1987), 132-138.
- bell hooks, “The Oppositional Gaze: Black Female Spectators,” in *Black Looks: Race and Representation* (Boston: South End Press, 1992), 115-131.
- Further Recommended Reading (not required): Margaret Olin, “Gaze,” in *Critical Terms for Art History*, 318-329.

### Class 4 Modern Subjects

- Carol Duncan, “Virility and Domination in Early Twentieth-Century Vanguard Painting,” in *The Aesthetics of Power: Essays in Critical Art History* (Cambridge: Cambridge University Press, 1993), 81-108.
- Mark Antliff and Patricia Lighten, “Primitive,” in *Critical Terms for Art History*, 217-233.
- Whitney Chadwick and Tirza True Latimer, “Introduction” and “Becoming Modern: Gender and Sexuality after World War I,” in *The Modern Woman Revisited: Paris Between the Wars*, ed. Whitney Chadwick and Tirza True Latimer (New Brunswick, NJ: Rutgers University Press, 2003), xiii-19.
- Richard Meyer, “Inverted Histories: 1885-1979,” in *Art & Queer Culture* by Catherine Lord and Richard Meyer (New York: Phaidon, 2013), 17-28.

## Unit II. Feminizing the Avant-Garde

## WEEK 3 QUEERING CUBISM

### Class 5 Gertrude Stein & Marie Laurencin

- Gertrude Stein, “Three Portraits of Painters,” in *Selected Writings of Gertrude Stein*, ed. Carl Van Vechten (New York: Vintage, 1946), 289-295.
- Wanda M. Corn, “Bohemian Stein,” in *Seeing Gertrude Stein: Five Stories*, ed. Wanda M. Corn and Tirza True Latimer (Berkeley: University of California Press, with the Contemporary Jewish Museum and the National Portrait Gallery, Smithsonian, 2011), 25-39.

### Class 6 Gertrude Stein & Marie Laurencin

- Cécile Debray, “Gertrude Stein and Painting: From Picasso to Picabia,” in *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, ed. Janet Bishop, Cécile Debray, and Rebecca Rabinow (New Haven: Yale University Press, with the San Francisco Museum of Modern Art, 2011), 223-242.
- Bridget Elliott, “Arabesque: Marie Laurencin, Decadence and Decorative Excess,” in *Modernist Sexualities*, ed. Hugh Stevens and Caroline Howlett (Manchester: Manchester University Press, 2000), 92-113.

#### **WEEK 4      LA FEMME MODERNE: SONIA DELAUNAY**

##### **Class 7      Sonia Delaunay**

- Ann Albritton, “‘She Has a Body on Her Dress’: Sonia Delaunay-Terk’s First Simultaneous Dress, 1913,” *Dress* 32 (2005): 3-13.

##### **Class 8      Sonia Delaunay**

- Sonia Delaunay, “The Influence of Painting on Fashion Design” (1926), in *The New Art of Color: The Writings of Robert and Sonia Delaunay*, ed. Arthur A. Cohen, trans. David Shapiro and Arthur A. Cohen (New York: The Viking Press, 1978), 203-207.
- Juliet Bellow, “Fashioning *Cléopâtre*: Sonia Delaunay’s New Woman,” *Art Journal* 68:2 (Summer 2009): 7-25.

#### **WEEK 5      LIVING DADA: THE BARONESS ELSA VON FREYTAG-LORINGHOVEN**

##### **☞ Short Visual Analysis Paper Due**

##### **Class 9      Baroness Elsa**

- Elsa von Freytag-Loringhoven, *Body Sweats: The Uncensored Writings of Elsa von Freytag-Loringhoven*, ed. Irene Gammel and Suzanne Zelazo (Cambridge, MA: The MIT Press, 2011), 40-51, 99-107.

##### **Class 10      Baroness Elsa**

- Irene Gammel, “Limbswishing Dada in New York: Baroness Elsa’s Gender Performance,” *Canadian Review of Comparative Literature* 29:1, special issue *The Politics of Cultural Mediation: Baroness Elsa von Freytag-Loringhoven and Felix Paul Greve* (January-March 2002): 1-14.

#### **WEEK 6      THE NEUE FRAU: HANNAH HÖCH**

##### **Class 9      Hannah Höch**

- Edouard Roditi, “Interview with Hannah Höch,” *Arts* vol. 34, no. 3 (December 1959): 24-29.
- Maud Lavin, *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch* (New Haven: Yale University Press, 1993), 1-46.

##### **Class 10      Hannah Höch**

- Maud Lavin, “Hannah Höch’s *From an Ethnographic Museum*,” in *Women in Dada: Essays on Sex, Gender, and Identity*, ed. Naomi Sawelson-Gorse (Cambridge, MA: The MIT Press, 1998), 330-359.

#### **WEEK 7      “NEUTER IS THE ONLY GENDER THAT SUITS ME”**

##### **Class 11      Claude Cahun & Marcel Moore**

- Claude Cahun [with Marcel Moore], *Disavowals or Cancelled Confessions*, trans. Susan de Muth (Cambridge, MA: The MIT Press, 2008), 1-2, 21-34.

**Class 12      Claude Cahun & Marcel Moore**

- Tirza True Latimer, “‘Narcissus and Narcissus’: Claude Cahun and Marcel Moore,” in *Women Together/Women Apart: Portraits of Lesbian Paris* (New Brunswick, NJ: Rutgers University Press, 2005), 68-104.
- Claire Follain, “Lucy Schwob and Suzanne Malherbe – *Résistantes*,” in *Don’t Kiss Me: The Art of Claude Cahun and Marcel Moore*, ed. Louise Downie (London: Tate Publishing, with Jersey Heritage Trust and Aperture Foundation, 2006), 83-95.

Unit III. Swishes, Sailors, & Dada Dandies: Queer Masculinities

**WEEK 8      JEAN COCTEAU’S GUIDE TO QUEER LOVE**

**Class 13      Jean Cocteau**

- Jean Cocteau, *Le Livre blanc [The White Book]*, trans. Margaret Crosland (San Francisco: City Lights Books, 1989), selections.

**Class 14      Midterm Exam**

☞ **In-class Midterm Exam**

**WEEK 9      RROSE SÉLAVY: MARCEL DUCHAMP IN DRAG**

**Class 15      Marcel Duchamp**

- Giovanna Zapperi, “Marcel Duchamp’s ‘Tonsure’: Towards an Alternate Masculinity,” *Oxford Art Journal* 30:2 (2007): 291-303.

**Class 16      Marcel Duchamp & Other Dada Dandies**

- Amelia Jones, *Postmodernism and the En-gendering of Marcel Duchamp* (Cambridge: Cambridge University Press, 1995), 146-190.
- David Hopkins, *Dada’s Boys: Masculinity after Duchamp* (New Haven: Yale University Press, 2008), 85-105.

**WEEK 10      “SPEAKING FOR VICE” IN THE AMERICAN AVANT-GARDE**

**Class 17      Charles Demuth**

- Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde* (New Haven: Yale University Press, 1993), 89-113.

**Class 18      Marsden Hartley**

- Patricia McDonnell, “‘Essentially Masculine’: Marsden Hartley, Gay Identity, and the Wilhelmine German Military,” *Art Journal* 56:2 (Summer 1997): 62-68.

- Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde* (New Haven: Yale University Press, 1993), 163-194.

## **WEEK 11 “THE YOUNG AND THE EVIL” IN NEW YORK CITY**

### **Class 19 Paul Cadmus**

- Richard Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, 15<sup>th</sup> anniversary edition (Brattleboro, VT: Echo Point Books, 2018), 33-94 [excerpts].

### **Class 20 Charles Henri-Ford, Lincoln Kirstein, and George Platt Lynes**

- Jarrett Earnest, ed., *The Young and Evil: Queer Modernism in New York, 1930–1955* (New York: David Zwirner Books, 2019), selections.

## Unit IV. “I’m absolutely free as to what I express”: Black Women Artists in the Avant-Garde

## **WEEK 12 AUGUSTA SAVAGE: FROM FLORIDA TO PARIS AND NEW YORK**

### **Class 21 Augusta Savage**

- Jeffreen M. Hayes, ed., *Augusta Savage: Renaissance Woman* (Jacksonville, FL: Cummer Museum of Art, with D Giles Limited, 2018), selections.

### **Class 22 Augusta Savage**

- Theresa Leininger-Miller, “Modern Dancers and African Amazons: Augusta Savage’s Daring Sculptures of Women, 1929–1930,” in *Women Artists of the Harlem Renaissance*, ed. Amy Helene Kirschke (Jackson, MS: University Press of Mississippi, 2014), chap. 6.

## **WEEK 13 JOSEPHINE BAKER: NEGOTIATING NEGROPHILIA**

### **Class 23 Josephine Baker**

- Josephine Baker, and Jo Bouillon, *Josephine* (1976), trans. Mariana Fitzpatrick (New York: Harper & Row, 1977), 1-5, 47-56, 82-94.
- Karen C. C. Dalton and Henry Louis Gates Jr., “Josephine Baker and Paul Colin: African American Dance Seen through Parisian Eyes,” *Critical Inquiry* 24:4 (Summer 1998): 903-934.

### **Class 24 Josephine Baker**

- Anne Anlin Cheng, *Second Skin: Josephine Baker and the Modern Surface* (Oxford: Oxford University Press, 2010), 12-21, 31-39, 72-90.

## **WEEK 14 LOÏS MAILLOU JONES, “PAINTING IS MY LIFE”**

### **Class 25 Loïs Mailou Jones**

- Mildred Thompson, “Interview with Loïs Mailou Jones,” *ART PAPERS* 15:5 (September/October 1991), <https://www.artpapers.org/lois-mailou-jones/>.
- Cheryl Finley, “The Mask as Muse: Loïs Mailou Jones,” *Nka: Journal of Contemporary African Art* 29 (Fall 2011): 140-151.

**Class 26      Loïs Mailou Jones**

- Rebecca VanDiver, *Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of Blackness* (University Park, PA: Pennsylvania State University Press, 2020), 59-108.

**WEEK 15      ELIZABETH CATLETT, “MY ART SPEAKS FOR BOTH MY PEOPLES”**

**📅 Final Research Papers due this week**

**Class 27      Elizabeth Catlett**

- Melanie Herzog, *Elizabeth Catlett: An American Artist in Mexico* (Seattle: University of Washington Press, 2000), selections.

**Class 28      Elizabeth Catlett**

- Melanie Herzog, ed., *Elizabeth Catlett: In the Image of the People* (Chicago: Art Institute of Chicago, with Yale University Press, 2005), selections.

**FINALS WEEK**

**📅 In-class Final Exam on the day assigned by the registrar**