

Cover Sheet: Request 15907

ARH 4XXX – Global Surrealisms

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Rachel Silveri rsilveri@ufl.edu
Created	2/28/2021 4:52:36 PM
Updated	5/4/2021 12:20:18 PM
Description of request	New upper-division ARH course that examines the global spread of the Surrealist movement.

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					
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 15907

Info

Request: ARH 4XXX – Global Surrealisms

Description of request: New upper-division ARH course that examines the global spread of the Surrealist movement.

Submitter: Rachel Silveri rsilveri@ufl.edu

Created: 5/4/2021 12:19:18 PM

Form version: 6

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.

Response:

Global Surrealisms

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:

Global Surrealisms

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 the history of Surrealism, considering the birth of the movement in Paris in 1924, its global spread throughout the early- and mid-twentieth century, and its legacies on contemporary art today. Students learn how various Surrealist artistic strategies were adapted and developed in different transnational contexts, and consider how Surrealism's political commitments traverse and expand past national boundaries.

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

Co-requisites

Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.

Response:
N/A

Rationale and Placement in Curriculum

Explain the rationale for offering the course and its place in the curriculum.

Response:
Surrealism is briefly addressed in ARH 4450 Early Twentieth-Century Art, a course already existing in the curriculum. That course, however, only provides a general overview of Surrealism and only covers the early development of the movement in Paris. This new class provides a much more wholistic and in-depth examining of the Surrealist movement, considering its transnational spread throughout various countries of Western Europe to Eastern Europe, Asia, North Africa, Australia, the Caribbean, and Central and North America.

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

Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

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

Course Textbook(s) and/or Other Assigned Reading

Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course and identify required textbooks.

Response:
Please see the schedule below for assigned readings.

All assigned readings will be available online through the Canvas e-Learning Course Website or through Library Course Reserves (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.

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:

WEEK 1 INTRODUCTIONS

Class 1 Introductions, Overview, Expectations

Class 2 Paris: Beginnings of Surrealism: Early Manifestos and Publications

- André Breton, "Manifesto of Surrealism" (1924), in *Manifestoes of Surrealism*, translated by Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1972), 1-48.

WEEK 2 FRANCE

Class 3 Paris: Paintings

- André Breton, *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), selections.

Class 4 Paris: Objects and Assemblage

- André Breton, "Crisis of the Object" (1936), in *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), 275-281.
- Ingrid Pfeiffer, "Surreal Objects Yesterday and Today," in *Surreal Objects: Three-Dimensional Works from Dalí to Man Ray*, ed. Ingrid Pfeiffer and Max Hollein (Frankfurt: Schirn Kunsthalle Frankfurt, with Hatje Cantz, 2011), 15-33.

WEEK 3 FRANCE

Class 5 Paris: Photography and Film

- Man Ray, *Writings on Art*, ed. Jennifer Mundy (Los Angeles: The Getty Research Institute, 2015), 91-99.
- Rosalind Krauss, "Photography in the Service of Surrealism," in *L'Amour fou: Photography and Surrealism*, ed. Rosalind Krauss and Jane Livingston (Washington D.C.: The Corcoran Gallery of Art, with Abbeville Press, 1986), 15-42.

Class 6 Paris: Ethnographic Surrealism and Responses to Colonialism

— Reading Response 1 Due

- "Don't Visit the Colonial Exhibition" (May 1931), in *Surrealism Against the Current: Tracts and Declarations*, ed. and trans. Michael Richardson and Krzysztof Fijalkowski (London: Pluto Press, 2001), 183-185.
- James Clifford, "On Ethnographic Surrealism," *Comparative Studies in Society and History* 23:4 (October 1981): 539-564.

WEEK 4 BELGIUM

Class 7 Belgium: René Magritte, Paul Delvaux

- René Magritte, "La Ligne de vie I [Life-Line I]" (1938), in *Magritte: The Treachery of Images*, ed. Didier Ottinger (Munich: Prestel Verlag, 2017), 28-35.
- Anne Umland, "'This is How Marvels Begin': Brussels, 1926-1927," in *Magritte: The Mystery of the Ordinary, 1926-1938*, ed. Anne Umland (New York: The Museum of Modern Art, 2013), 26-41.

Class 8 Belgium: Paul Nougé, Marcel Mariën

- Xavier Canonne, *Surrealism in Belgium: The Discreet Charm of the Bourgeoisie* (Brussels:

Marot S.A, 2015), selections.

WEEK 5 SPAIN

Class 9 Spain: Luis Buñuel and Salvador Dalí

- Gwynne Edwards, "Luis Buñuel: The Surrealist Triptych," in *Companion to Spanish Surrealism*, ed. Robert Havard (Woodbridge: Tamesis, 2004), 79-96.

Class 10 Spain: Salvador Dalí (continued), Joan Miró, and Maruja Mallo

- Salvador Dalí, "The Moral Position of Surrealism" (1930) and "The Rotting Donkey" (1930), in *The Collected Writings of Salvador Dalí*, ed. and trans. Haim Finkelstein (Cambridge: Cambridge University Press, 1998), 219-226.
- Dawn Ades, "Morphologies of Desire" (1994), in *Writings on Art and Anti-Art*, ed. Doro Globus (London: Ridinghouse, 2015), 433-474.

WEEK 6 ITALY — GREAT BRITAIN

Class 11 Italy: Leonor Fini

- Alyce Mahon, "La Feminité triomphante: Surrealism, Leonor Fini, and the Sphinx," *Dada/Surrealism* 19 (2016): 1-21.

Class 12 Great Britain: Paul Nash

- Emma Chambers, "Introduction," in *Paul Nash*, ed. Emma Chambers (London: Tate Gallery Publications, 2016), 11-22.
- Ben Highmore, "Itinerant Surrealism: British Surrealism Either Side of the Second World War," in *A Companion to British Art: 1600 to the Present*, edited by Dana Arnold and David Peters Corbett (Oxford: Blackwell, 2013), 241-264.

WEEK 7 GREAT BRITAIN — AUSTRALIA

Class 13 Great Britain: Eileen Agar

- Eileen Agar, "Am I a Surrealist?" in *A Look at My Life* (London: Methuen, 1988), 114-149.
- Michel Remy, *Eileen Agar: Dreaming Oneself Awake* (London: Reaktion, 2017), 70-129.

Class 14 Australia: James Gleeson

- James Gleeson, "What is Surrealism?" *Art in Australia* (November 1940): 27-30.
- Rex Butler and A.D.S. Donaldson, "Surrealism and Australia: Towards a World History of Surrealism," *Journal of Art Historiography*, n. 9 (December 2013): 1-15.

WEEK 8 EASTERN EUROPE

— Take-home Midterm Exam due this week

Class 15 Czechoslovakia: Karel Teige, Jindrich Štyrský, Toyen

- Matthew S. Witkovsky, "The Spread of Surrealism," in *Foto: Modernity in Central Europe, 1918-1945* (Washington, DC: National Gallery of Art, with Thames & Hudson, 2007), 116-137.

Class 16 Romania: Gherasim Luca

- Gherasim Luca, "The Objectively Offered Object," in *The Passive Vampire* (1945), translated by Krzysztof Fijalkowski (Prague: Twisted Spoon Press, 2008), 23-66.

WEEK 9 JAPAN

Class 17 Japan: Koga Harue, Shuzo Takiguchi

- Chinghsin Wu, *Parallel Modernism: Koga Harue and Avant-Garde Art in Modern Japan* (Berkeley: University of California Press, 2019), selections.

Class 18 Japan: Kansuke Yamamoto, Yamanaka Tiroux

- Amanda Maddox, "Disobedient Spirit: Kansuke Yamamoto and His Engagement with Surrealism," in *Japan's Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto*, edited by Judith Keller and Amanda Maddox (Los Angeles: J. Paul Getty Museum, 2012), 180-203.

WEEK 10 NORTH AFRICA

Class 19 Egypt: Art et Liberté

- Sam Bardaouil, *Surrealism in Egypt: Modernism and the Art and Liberty Group* (New York: I.B. Tauris, 2017), selections.

Class 20 Egypt: Art et Liberté continued

- Sam Bardaouil, *Surrealism in Egypt: Modernism and the Art and Liberty Group* (New York: I.B. Tauris, 2017), selections.

WEEK 11 THE CARIBBEAN

Class 21 Martinique: Aimé Césaire, Suzanne Césaire, René Ménéil

— Reading Response 2 Due

- *Refusal of the Shadow: Surrealism and the Caribbean*, ed. Michael Richardson, trans. Michael Richardson and Krzysztof Fijalkowski (New York: Verso, 1996), 37-43, 69-81, 89-100, 123-126, 176-182.
- Aimé Césaire, *Discourse on Colonialism* (1955), trans. Joan Pinkham (New York: Monthly Review Press, 2000), 31-46.

Class 22 Cuba and Haiti: Wifredo Lam and Hector Hyppolite

- André Breton, "Wifredo Lam" and "Hector Hyppolite," in *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), 172, 308-312.
- Kobena Mercer, "Wifredo Lam's Afro-Atlantic Routes," in *The EY Exhibition: Wifredo Lam*, edited by Catherine David (London: Tate Publishing, 2016), 23-35.

WEEK 12 MEXICO

Class 23 Mexico: Diego Rivera and Frida Kahlo

- André Breton, "Frida Kahlo de Rivera," in *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), 141-144.
- Frida Kahlo, *Frida By Frida: Selection of Letters and Texts*, translated by Gregory Dechant (Mexico City: Editorial RM, 2003), 172-180.
- Alyce Mahon, "The Lost Secret: Frida Kahlo and the Surrealist Imaginary," *Journal of Surrealism and the Americas* 5:1 (2011): 33-54.

Class 24 Mexico: Wolfgang Paalen, Alice Rahon, and Eva Sulzer

- Wolfgang Paalen, "The New Image," *Dyn*, n. 1 (April-May 1942): 7-15, reprinted in *Wolfgang Paalen's DYN: The Complete Reprint*, edited by Christian Kloyber (New York: Springer, 2000).
- Andreas Neufert, "Wolfgang Paalen: The Totem as Sphinx," in *Surrealism in Latin America: Vivísimo muerto*, edited by Dawn Ades, Rita Eder, and Graciela Speranza (Los Angeles: Getty Research Institute, 2012), 111-129.

WEEK 13 MEXICO

Class 25 Mexico: Leonora Carrington

- Alyce Mahon, "'She Who Revealed': The Celtic Goddess in the Art of Leonora Carrington," in *Leonora Carrington*, edited by Seán Kissane (Dublin: Irish Museum of Art, 2013), 127-150.

Class 26 Mexico: Remedios Varo

- Natalya Frances Lusty, "Art, Science and Exploration: Rereading the Work of Remedios Varo," *Journal of Surrealism and the Americas* 5:1-2 (2011): 55-76.

WEEK 14 UNITED STATES

Class 27 The United States: European Surrealists in Exile

- Stephanie Barron, with Sabine Eckmann, ed., *Exiles + Emigrés: The Flight of European Artists from Hitler* (Los Angeles: Los Angeles County Museum of Art, 1997), 11-42, 147-182.

Class 28 The United States: Local Surrealists

- Isabelle Dervaux, ed., *Surrealism USA* (New York: National Academy Museum, with Hatje Cantz, 2005), 12-19, 36-47.
- Ilene Susan Fort, "In the Land of Reinvention: The United States," in *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, ed. Ilene Susan Fort and Tere Arcq, with Terri Geis (Los Angeles: Los Angeles County Museum of Art, with Museo de Arte Moderno, 2012), 31-63.

WEEK 15 AFROSURREALISM IN THE UNITED STATES AND BEYOND

— Final Projects (Acquisition Proposals) due this week

Class 29 Ted Joans: "Jazz is my religion, and Surrealism is my point of view."

- Joanna Pawlik, "Ted Joans' Surrealist History Lesson," *International Journal of Francophone Studies* 14:1-2, special issue on Afromodernisms: Modernity, Paris and the Atlantic World (2011): 221-239.

Class 30 Afrosurrealisms

- Amiri Baraka, "Henry Dumas: Afro-Surreal Expressionist," *Black American Literature Forum*, vol. 22, no. 3, Henry Dumas Issue (Summer 1988): selections.
- Terri Francis, "Introduction: The No-Theory Chant of Afrosurrealism," *Black Camera* 5:1, special issue on AfroSurrealism (Fall 2013): 94-111.
- D. Scott Miller, "Afrosurreal Manifesto: Black is the New black—a 21st-Century Manifesto," *Black Camera* 5:1, special issue on AfroSurrealism (Fall 2013): 113-117.

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%

Reading Response 1: 10%

Midterm Exam: 25%

Reading Response 2: 10%

Final Project (Acquisition Proposal): 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:

Reading Response 1: Write a 1000-word response paper that reflects upon the two readings assigned for that day: "Don't Visit the Colonial Exhibition" and James Clifford's essay, "On Ethnographic Surrealism."

Structure your response by addressing the following questions: "What is "ethnographic surrealism"? How would you describe the Parisian surrealists' attitudes toward colonialism?" Be sure to include a succinct summary of Clifford's main argument.

Reading Response 2: Write a 1000-word response paper that reflects upon the readings assigned for that day: the selection of writings from the edited collection "Refusal of the Shadow" and the excerpts of Aimé Césaire's "Discourse on Colonialism." Structure your response by addressing the following questions: "How do the artists of Martinique—René Ménil, Aimé Césaire, Suzanne Césaire—critique colonialism? How would you describe their interest in surrealism?"

Final Project (Acquisition Proposal): For this assignment, you are to imagine that you have been 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. To begin, select an artist we've looked at in class and search for possible works that could be acquired (i.e. artworks at auction houses, galleries, ones that have been recently auctioned, or are listed in recent exhibition catalogues as belonging to a "private collection"). I recommend the latter route (in addition to UF Libraries, log into your UF account and use Interlibrary Loan and WorldCat to find additional catalogues), but online sites such as Sotheby's, Christie's, Phillips, and Artnet will also have works listed.

The acquisition proposal consists of:

–Introduction to the artist (500 words)

–Introduction to the specific artwork proposed, explaining why it is important (to the artist's career, to the history of modern art, etc.) and providing an extensive formal analysis (1000 words)

–Discussion of how the work would be relevant to the Harn's modern collection — please go to the museum and explore the galleries of the "Highlights from the Modern Collection" (500 words)

–Annotated bibliography of 5 scholarly sources. Scholarly sources include essays from academic journals, books on academic presses, book chapters, and major museum exhibition catalogues. Each annotation should consist of a 200-word summary that outlines the main argument of the academic text. (1000 words total)

Grading Rubric:

Assignment: Active Participation (100 points; 5% of the 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: 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: Reading Responses (two assignments 100 points each; 20% of the total grade):

Exceptional (90–100 points): Accurately describes and interprets the relevant aspects of the assigned readings, cogently and with unusual insight and attention to detail. Completely answers the prompt given by the assignment.

Good (80–89 points): Mostly accurate in describing and interpreting the relevant aspects of the assigned readings, but lacking detail and analysis. Mostly, but not fully, responds to the prompt of the assignment.

Competent (70–79 points): Somewhat accurate in describing the relevant aspects of the assigned readings, but misinterprets key aspects of the text. Only partially responds to the prompt of the assignment, missing a crucial component. This response might also not meet the minimum length requirements.

Unsatisfactory (60–69 points): Provides an inaccurate and/or largely incomplete account of the assigned readings and offers no analysis. Lacks detail and insight. This response does not meet the minimum length requirements and is extremely short.

Assignment: Exams: Midterm Exam and Final Exam (two exams 100 points each, consisting of 20 points slide IDs, 20 points multiple choice, 60 points short essays; 50% of total grade):

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 Project (Acquisition Proposal) (100 points; 25% of total grade):

Exceptional (90–100 points): Makes a clear, well-argued, and convincing case for why the chosen artwork is important and should be collected. Formal analysis is filled with detail and original analysis. Demonstrates excellent knowledge of the scholarly literature on the artwork/artist through well-detailed annotated bibliographies and an excellent selection of scholarly sources. Beautifully written, with no grammar or syntax issues.

Good (80–89 points): Makes a mostly strong case for why the chosen artwork is important and should be collected, but lacks argumentative force. Formal analysis is good, but does not go into as much depth or detail as it could. Demonstrates an adequate knowledge of the scholarly literature on the artwork/artist but the annotated bibliographies are missing key points and details and it is clear that the student's research has not been thorough. Nicely written, but may have some grammar or syntax issues.

Competent (70–79 points): Makes an adequate case for why the chosen artwork is important and should be collected, but lacks argumentative force. Formal analysis lacks significant detail. Demonstrates a minimum amount of knowledge of the scholarly literature on the artwork/artist but the annotated bibliographies are vague, indicating that the student may not have read the sources closely. Decently written, but may have some grammar or syntax issues. This proposal might also not meet the minimum length requirements.

Unsatisfactory (60–69 points): Makes an inadequate case for why the chosen artwork is

important, and lacks any form of argument. Formal analysis is minimum and missing crucial components of the artwork. Demonstrates an inadequate knowledge of the scholarly literature on the artwork/artist. The annotated bibliographies are completely lacking in detail and it is not evident if the student read the literature at all. Poorly written, with many grammar or syntax issues throughout. This proposal 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/) 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/>.

Response:

Yes

Global Surrealisms



Images: Eileen Agar, *Head Collage*, 1937 / Abduh Khalil, *Untitled*, c. 1949 / Wifredo Lam, *Zambezia, Zambezia*, 1950

ARH 4XXX: Global Surrealisms

School of Art + Art History, College of the Arts, University of Florida
Fall 2021

Tuesdays | Period 9: 4:05–4:55pm (sample day/time)

Thursdays | Period 9–10: 4:05–6:00pm (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

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 the history of Surrealism, considering the birth of the movement in Paris in 1924, its global spread throughout the early- and mid-twentieth century, and its legacies on contemporary art today. Students learn how various Surrealist artistic strategies were adapted and developed in different transnational contexts, and consider how Surrealism's political commitments traverse and expand past national boundaries.

Rationale and Placement in the Curriculum

Surrealism is briefly addressed in ARH 4450 Early Twentieth-Century Art, a course already existing in the curriculum. That course, however, only provides a general overview of Surrealism and only covers the early development of the movement in Paris. This new class provides a much more wholistic and in-depth examining of the Surrealist movement, considering its transnational spread throughout various countries of Western Europe to Eastern Europe, Asia, North Africa, Australia, the Caribbean, and Central and North America.

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

Course Requirements

Active participation:	5%
Reading Response 1:	10%
Midterm Exam:	25%
Reading Response 2:	10%
Final Project (Acquisition Proposal):	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

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 two **Reading Response** papers assigned throughout the semester. Each reading response should be 1000 words in length, succinctly summarize the key arguments of the assigned readings, and respond to the prompt provided by the instructor.

There will be two **Exams** in the middle and towards the end of the semester. Exams will consist of slide identifications (artist name, artwork title, year, and country of origin), multiple choice questions, and short answer essays. In advance of the exams, a collection of study images will be posted to Canvas as a PowerPoint file.

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

Grading Rubric

Assignment	Exceptional (90–100 points)	Good (80–89 points)	Competent (70–79 points)	Unsatisfactory (60–69 points)
1. Active Participation (100 points; 5% of the 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.
2. Reading Responses (two assignments 100 points each; 20% of the total grade)	Accurately describes and interprets the relevant aspects of the assigned readings, cogently and with unusual insight and attention to detail. Completely answers the prompt given by the assignment.	Mostly accurate in describing and interpreting the relevant aspects of the assigned readings, but lacking detail and analysis. Mostly, but not fully, responds to the prompt of the assignment.	Somewhat accurate in describing the relevant aspects of the assigned readings, but misinterprets key aspects of the text. Only partially responds to the prompt of the assignment, missing a crucial component. This response might also not meet the minimum length requirements.	Provides an inaccurate and/or largely incomplete account of the assigned readings and offers no analysis. Lacks detail and insight. This response does not meet the minimum length requirements and is extremely short.
3. Midterm and Final Exams (two exams 100 points each, consisting of 20 points slide IDs, 20	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	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.	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	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

<p>points multiple choice, 60 points short essays; 50% of total grade)</p>	<p>exam. These essays have a clear, organizing thesis, go into great formal detail, and engage the course readings.</p>	<p>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.</p>	<p>paired works on the exam. These essays might lack a thesis statement but still provide some minimum detail about the artworks and/or readings.</p>	<p>have a thesis statement and they greatly lack detail about the artworks and/or readings.</p>
<p>4. Final Project (Acquisition Proposal) (100 points; 25% of total grade)</p>	<p>Makes a clear, well-argued, and convincing case for why the chosen artwork is important and should be collected. Formal analysis is filled with detail and original analysis. Demonstrates excellent knowledge of the scholarly literature on the artwork/artist through well-detailed annotated bibliographies and an excellent selection of scholarly sources. Beautifully written, with no grammar or syntax issues.</p>	<p>Makes a mostly strong case for why the chosen artwork is important and should be collected, but lacks argumentative force. Formal analysis is good, but does not go into as much depth or detail as it could. Demonstrates an adequate knowledge of the scholarly literature on the artwork/artist but the annotated bibliographies are missing key points and details and it is clear that the student's research has not been thorough. Nicely written, but may have some grammar or syntax issues.</p>	<p>Makes an adequate case for why the chosen artwork is important and should be collected, but lacks argumentative force. Formal analysis lacks significant detail. Demonstrates a minimum amount of knowledge of the scholarly literature on the artwork/artist but the annotated bibliographies are vague, indicating that the student may not have read the sources closely. Decently written, but may have some grammar or syntax issues. This proposal might also not meet the minimum length requirements.</p>	<p>Makes an inadequate case for why the chosen artwork is important, and lacks any form of argument. Formal analysis is minimum and missing crucial components of the artwork. Demonstrates an inadequate knowledge of the scholarly literature on the artwork/artist. The annotated bibliographies are completely lacking in detail and it is not evident if the student read the literature at all. Poorly written, with many grammar or syntax issues throughout. This proposal does not meet the minimum length requirements and is extremely short.</p>

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 and must be completed before each class. Please have copies of the readings accessible to you 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

Phone: 352-392-1575

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

Counseling and Wellness Center:

Address: 3190 Radio Road, Gainesville, FL 32611

Phone: 352-392-1575

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

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

Phone: 352-392-1161

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

Campus Resources: Academic

The Writing Studio, 302 Tigert Hall and 339 Library West, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

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

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.

Phone: 352-392-9826

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

Resources for Art Historical Research and Research on Surrealism:

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

Recommended Books

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

Recommended Journals

- *Dada/Surrealism* (1971-present): <https://ir.uiowa.edu/dadasur/>
- *Journal of Surrealism and the Americas* (2008-present): <https://jsa.hida.asu.edu/index.php/jsa>
- Other recommended art history journals that contain various articles on Surrealism include *The Art Bulletin*, *Art Journal*, *Art History*, *October*, *Grey Room*, *Oxford Art Journal*, *Modernism/modernity*, *RES: Anthropology and Aesthetics*, and *History of Photography* – 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

Schedule

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

WEEK 1 INTRODUCTIONS

Class 1 Introductions, Overview, Expectations

Class 2 Paris: Beginnings of Surrealism: Early Manifestos and Publications

- André Breton, “Manifesto of Surrealism” (1924), in *Manifestoes of Surrealism*, translated by Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1972), 1-48.

WEEK 2 FRANCE

Class 3 Paris: Paintings

- André Breton, *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), selections.

Class 4 Paris: Objects and Assemblage

- André Breton, “Crisis of the Object” (1936), in *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), 275-281.
- Ingrid Pfeiffer, “Surreal Objects Yesterday and Today,” in *Surreal Objects: Three-Dimensional Works from Dalí to Man Ray*, ed. Ingrid Pfeiffer and Max Hollein (Frankfurt: Schirn Kunsthalle Frankfurt, with Hatje Cantz, 2011), 15-33.

WEEK 3 FRANCE

Class 5 Paris: Photography and Film

- Man Ray, *Writings on Art*, ed. Jennifer Mundy (Los Angeles: The Getty Research Institute, 2015), 91-99.
- Rosalind Krauss, “Photography in the Service of Surrealism,” in *L’Amour fou: Photography and Surrealism*, ed. Rosalind Krauss and Jane Livingston (Washington D.C.: The Corcoran Gallery of Art, with Abbeville Press, 1986), 15-42.

Class 6 Paris: Ethnographic Surrealism and Responses to Colonialism

📖 Reading Response 1 Due

- “Don’t Visit the Colonial Exhibition” (May 1931), in *Surrealism Against the Current: Tracts and Declarations*, ed. and trans. Michael Richardson and Krzysztof Fijalkowski (London: Pluto Press, 2001), 183-185.
- James Clifford, “On Ethnographic Surrealism,” *Comparative Studies in Society and History* 23:4 (October 1981): 539-564.

WEEK 4 BELGIUM

Class 7 Belgium: René Magritte, Paul Delvaux

- René Magritte, “La Ligne de vie I [Life-Line I]” (1938), in *Magritte: The Treachery of Images*, ed. Didier Ottinger (Munich: Prestel Verlag, 2017), 28-35.
- Anne Umland, “‘This is How Marvels Begin’: Brussels, 1926-1927,” in *Magritte: The Mystery of the Ordinary, 1926-1938*, ed. Anne Umland (New York: The Museum of Modern Art, 2013), 26-41.

Class 8 Belgium: Paul Nougé, Marcel Mariën

- Xavier Canonne, *Surrealism in Belgium: The Discreet Charm of the Bourgeoisie* (Brussels: Marot S.A, 2015), selections.

WEEK 5 SPAIN

Class 9 Spain: Luis Buñuel and Salvador Dalí

- Gwynne Edwards, “Luis Buñuel: The Surrealist Triptych,” in *Companion to Spanish Surrealism*, ed. Robert Havard (Woodbridge: Tamesis, 2004), 79-96.

Class 10 Spain: Salvador Dalí (continued), Joan Miró, and Maruja Mallo

- Salvador Dalí, “The Moral Position of Surrealism” (1930) and “The Rotting Donkey” (1930), in *The Collected Writings of Salvador Dalí*, ed. and trans. Haim Finkelstein (Cambridge: Cambridge University Press, 1998), 219-226.
- Dawn Ades, “Morphologies of Desire” (1994), in *Writings on Art and Anti-Art*, ed. Doro Globus (London: Ridinghouse, 2015), 433-474.

WEEK 6 ITALY — GREAT BRITAIN

Class 11 Italy: Leonor Fini

- Alyce Mahon, “La Feminité triomphante: Surrealism, Leonor Fini, and the Sphinx,” *Dada/Surrealism* 19 (2016): 1-21.

Class 12 Great Britain: Paul Nash

- Emma Chambers, “Introduction,” in *Paul Nash*, ed. Emma Chambers (London: Tate Gallery Publications, 2016), 11-22.
- Ben Highmore, “Itinerant Surrealism: British Surrealism Either Side of the Second World War,” in *A Companion to British Art: 1600 to the Present*, edited by Dana Arnold and David Peters Corbett (Oxford: Blackwell, 2013), 241-264.

WEEK 7 GREAT BRITAIN — AUSTRALIA

Class 13 Great Britain: Eileen Agar

- Eileen Agar, “Am I a Surrealist?” in *A Look at My Life* (London: Methuen, 1988), 114-149.
- Michel Remy, *Eileen Agar: Dreaming Oneself Awake* (London: Reaktion, 2017), 70-129.

Class 14 Australia: James Gleeson

- James Gleeson, “What is Surrealism?” *Art in Australia* (November 1940): 27-30.
- Rex Butler and A.D.S. Donaldson, “Surrealism and Australia: Towards a World History of Surrealism,” *Journal of Art Historiography*, n. 9 (December 2013): 1-15.

WEEK 8 EASTERN EUROPE

☞ Take-home Midterm Exam due this week

Class 15 Czechoslovakia: Karel Teige, Jindřich Štyrský, Toyen

- Matthew S. Witkovsky, “The Spread of Surrealism,” in *Foto: Modernity in Central Europe, 1918-1945* (Washington, DC: National Gallery of Art, with Thames & Hudson, 2007), 116–137.

Class 16 Romania: Gherasim Luca

- Gherasim Luca, “The Objectively Offered Object,” in *The Passive Vampire* (1945), translated by Krzysztof Fijalkowski (Prague: Twisted Spoon Press, 2008), 23-66.

WEEK 9 JAPAN

Class 17 Japan: Koga Harue, Shūzō Takiguchi

- Chinghsin Wu, *Parallel Modernism: Koga Harue and Avant-Garde Art in Modern Japan* (Berkeley: University of California Press, 2019), selections.

Class 18 Japan: Kansuke Yamamoto, Yamanaka Tiroux

- Amanda Maddox, “Disobedient Spirit: Kansuke Yamamoto and His Engagement with Surrealism,” in *Japan’s Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto*, edited by Judith Keller and Amanda Maddox (Los Angeles: J. Paul Getty Museum, 2012), 180-203.

WEEK 10 NORTH AFRICA

Class 19 Egypt: Art et Liberté

- Sam Bardaouil, *Surrealism in Egypt: Modernism and the Art and Liberty Group* (New York: I.B. Tauris, 2017), 85-119.

Class 20 Egypt: Art et Liberté continued

- Sam Bardaouil, *Surrealism in Egypt: Modernism and the Art and Liberty Group* (New York: I.B. Tauris, 2017), selections.

WEEK 11 THE CARIBBEAN

Class 21 Martinique: Aimé Césaire, Suzanne Césaire, René Ménil

📖 Reading Response 2 Due

- *Refusal of the Shadow: Surrealism and the Caribbean*, ed. Michael Richardson, trans. Michael Richardson and Krzysztof Fijalkowski (New York: Verso, 1996), 37-43, 69-81, 89-100, 123-126, 176-182.
- Aimé Césaire, *Discourse on Colonialism* (1955), trans. Joan Pinkham (New York: Monthly Review Press, 2000), 31-46.

Class 22 Cuba and Haiti: Wifredo Lam and Hector Hyppolite

- André Breton, “Wifredo Lam” and “Hector Hyppolite,” in *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), 172, 308-312.
- Kobena Mercer, “Wifredo Lam’s Afro-Atlantic Routes,” in *The EY Exhibition: Wifredo Lam*, edited by Catherine David (London: Tate Publishing, 2016), 23-35.

WEEK 12 MEXICO

Class 23 Mexico: Diego Rivera and Frida Kahlo

- André Breton, "Frida Kahlo de Rivera," in *Surrealism and Painting*, trans. Simon Watson Taylor (Boston: Museum of Fine Arts, Boston, 2002), 141-144.
- Frida Kahlo, *Frida By Frida: Selection of Letters and Texts*, translated by Gregory Dechant (Mexico City: Editorial RM, 2003), 172-180.
- Alyce Mahon, "The Lost Secret: Frida Kahlo and the Surrealist Imaginary," *Journal of Surrealism and the Americas* 5:1 (2011): 33-54.

Class 24 Mexico: Wolfgang Paalen, Alice Rahon, and Eva Sulzer

- Wolfgang Paalen, "The New Image," *Dyn*, n. 1 (April-May 1942): 7-15, reprinted in *Wolfgang Paalen's DYN: The Complete Reprint*, edited by Christian Kloyber (New York: Springer, 2000).
- Andreas Neufert, "Wolfgang Paalen: The Totem as Sphinx," in *Surrealism in Latin America: Vivísimo muerto*, edited by Dawn Ades, Rita Eder, and Graciela Speranza (Los Angeles: Getty Research Institute, 2012), 111-129.

WEEK 13 MEXICO

Class 25 Mexico: Leonora Carrington

- Alyce Mahon, "'She Who Revealed': The Celtic Goddess in the Art of Leonora Carrington," in *Leonora Carrington*, edited by Seán Kissane (Dublin: Irish Museum of Art, 2013), 127-150.

Class 26 Mexico: Remedios Varo

- Natalya Frances Lusty, "Art, Science and Exploration: Rereading the Work of Remedios Varo," *Journal of Surrealism and the Americas* 5:1-2 (2011): 55-76.

WEEK 14 UNITED STATES

Class 27 The United States: European Surrealists in Exile

- Stephanie Barron, with Sabine Eckmann, ed., *Exiles + Emigrés: The Flight of European Artists from Hitler* (Los Angeles: Los Angeles County Museum of Art, 1997), 11-42, 147-182.

Class 28 The United States: Local Surrealists

- Isabelle Dervaux, ed., *Surrealism USA* (New York: National Academy Museum, with Hatje Cantz, 2005), 12-19, 36-47.
- Ilene Susan Fort, "In the Land of Reinvention: The United States," in *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, ed. Ilene Susan Fort and Tere Arcq, with Terri Geis (Los Angeles: Los Angeles County Museum of Art, with Museo de Arte Moderno, 2012), 31-63.

WEEK 15 AFROSURREALISM IN THE UNITED STATES AND BEYOND

📅 Final Projects (Acquisition Proposals) due this week

Class 29 Ted Joans: “Jazz is my religion, and Surrealism is my point of view.”

- Joanna Pawlik, “Ted Joans’ Surrealist History Lesson,” *International Journal of Francophone Studies* 14:1-2, special issue on *Afromodernisms: Modernity, Paris and the Atlantic World* (2011): 221-239.

Class 30 Afrosurrealisms

- Amiri Baraka, “Henry Dumas: Afro-Surreal Expressionist,” *Black American Literature Forum*, vol. 22, no. 3, Henry Dumas Issue (Summer 1988): selections.
- Terri Francis, “Introduction: The No-Theory Chant of Afrosurrealism,” *Black Camera* 5:1, special issue on *AfroSurrealism* (Fall 2013): 94-111.
- D. Scott Miller, “Afrosurreal Manifesto: Black is the New black—a 21st-Century Manifesto,” *Black Camera* 5:1, special issue on *AfroSurrealism* (Fall 2013): 113-117.

FINALS WEEK

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