ARTH 4801 - Topics in Art History
Global Surrealism
Fall 2021
Tuesday & Thursday 9:30 – 10:50
ART 288

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Office Hours: Tuesdays 11am-noon, ART 225

Course Description
The artistic movement of Surrealism found resonance across geographies and temporalities during the 20th century and beyond. Global Surrealism will explore why the movement had such a strong appeal among artists from around the world through a series of themes like chance, otherness, revolution, and magic. We will end by thinking about the legacy of Surrealism in today’s global context and how the fundamental ideas of the movement continue to inform the ways our society questions reality and challenges the status quo.

Course Objectives
- Understand the socio-historical contexts of Surrealist movements and artistic practices from around the world
- Employ Surrealist concepts and vocabulary to analyze works of art, known and unknown
- Discuss complex theoretical and visual ideas as they relate to artistic production
- Synthesize class discussions and lectures to theorize Surrealism as a global phenomenon
- Conduct research on Surrealist artists and apply principles discussed in class to their works

Course Readings
All course readings will be posted on Canvas, organized by class day. There are no required textbooks for this course.

Course Requirements and Grading
Course Participation – 10%
2 Take-Home Exams – 40% (20 % each)
Short Research Project / Studio Project with Presentation – 30%
Exhibition Response (Surrealism Beyond Borders) – 20 %
Course Participation (10%)
This course is not structured as a strict lecture. Discussion, presentation, collective analysis, and other forms of participation will be fundamental to our learning throughout the semester. Thus, you are required to attend and participate. Each class will begin with a sign-in sheet to track attendance and you are encouraged to speak up in class (otherwise, you will be called on to contribute!).

Take-Home Exams (20% each = 40%)
You will have a Midterm and Final Exam. These will be take-home short answer exams and you will have roughly a week to complete the exam.

5-7 pages Short Research Project / 3-page Studio Project with Presentation (30%)
You will be required to conduct one short research project or studio project and present your work to the class at the end of the semester. For the Short Research Project, you will choose an artist from a list and write a 5–7-page paper describing their connection to and application of Surrealist principles. If you are a studio major or wish to complete the Studio Project, you will produce a work of art that adheres to Surrealist principles and come up with a 3-page artist statement to explain how Surrealism is employed in your work. Both projects will require the use of and engagement with outside sources. A more detailed assignment breakdown can be found on canvas.

3-page Exhibition Response (Surrealism Beyond Borders) (20%)
The Metropolitan Museum in New York will be hosting an upcoming exhibition entitled Surrealism Beyond Border (opening October 11th). Even though we cannot visit the exhibition, you will still be required to formulate a response to the artworks/artists included in the exhibition, as well as the essays in the catalogue. More information on this forthcoming! Stay tuned!

Course Schedule
1. August 24 – The Exquisite Corpse: Introduction to the Course
   Introduction to the course and syllabus
   Recommended

2. August 26 – The Surrealist World
   Required
   - Rentzou, “The Surrealist World”
   - Richardson, “‘Other’ Surrealisms: Center and Periphery in International Perspective”
   Recommended
   - Tythacott, “The Culture of Surrealism”
3. August 31 – Surrealism (and Dada) in Europe
   Required
   - Hopkins, “Dada and Surrealism: A Historical Overview”
   - Fijalkowski, “Dada and Surrealism in Central and Eastern Europe”
   - Hopkins, “Art and Anti-Art”
   Recommended
   - Fijalkowski, “Dada”
   - Legge, “Nothing, Ventured: Paris Dada into Surrealism”
     https://smarthistory.org/surrealism-origins-and-precursors/
   - Rubin, “The Pioneer Years of Surrealism, 1924-1929”

4. September 2 – Surrealism in Latin America
   Required
   - Ades, “Surrealism in Latin America”
   - Bakhtiarova, “Surrealism on American Soil”
   Recommended
   - Sawin, “The Mexican Connection”

5. September 7 – Surrealism in North Africa
   Required
   - Bardaouil, “Art and Liberty and the Reworking of Surrealism”
   - Shalem, “Exceeding Realism”
   Recommended
   - Bardaouil, “Dirty Dark Loud and Hysteric…”
   - LaCoss, “Egyptian Surrealism and ‘Degenerate Art’ in 1939”

6. September 9 – Pacific Surrealism
   Required
   - Munro, “Surrealism and Japan”
   - Giles, “Pacific Surrealism”
   - Butler and Donaldson, “Surrealism and Australia”
   Recommended
   - Stojkovic, “Introduction,” to Surrealism and Photography in 1930s Japan

7. September 14 – Otherness: Surrealism and Gender Identities (a look at Claude Cahun)
   Required
   - Richardson, “Otherness and Self Identity”
   - Latimer, “Equivocal Gender: Dada/Surrealism and Sexual Politics between the Wars”
   - Topdjian, “Shape-Shifting Beauty”
Brown, “Claude Cahun”

**Recommended**
- Allmer, “Feminist Interventions: Revising the Canon”
- Krauss, “Claude Cahun and Dora Maar: By way of Introduction”

**8. September 16 – Otherness: Surrealism and Colonialism/Anti-Colonialism**

**Required**
- Eburne, “Decolonial Surrealism”
- Kelly, “The Ethnographic Turn”
- Tythacott, “Introduction,” *Surrealism and the Exotic*

**Recommended**
- Tythacott, “The Primitive” and “The Primitive Object”
- Stansell, “Surrealist Racial Politics at the Borders of ‘Reason’”

**9. September 21 – Otherness and Self-Identity (a look at Wifredo Lam)**

**Required**
- Noel, “Brazenly Avant-Garde”
- Cernuschi, “Introduction,” Race, Anthropology, and Politics in the work of Wifredo Lam”

**Recommended**
- Cernuschi, “Surrealism”

**10. September 23 – Revolution! Surrealism and Politics**

**Required**
- Spiteri, “Surrealism and the Question of Politics”
- Short, “The Politics of Surrealism”

**Recommended**
- Hopkins, “Politics”
- Greeley, “For an Independent Revolutionary Art”
- Sebbag, “Utopia: the revolution in question”

**11. September 28 – Revolution: Art and Liberty in Egypt (a look at Inji Efflatoun)**

**Required**
- Bardaouil, “From Theory to Practice”
- Lenssen, “Inji Efflatoun: White Light”

**Recommended**
- LaDuke, “Inji Efflatoun: Art Feminism and Politics in Egypt”
12. September 30 – Dreams and the Subconscious: Surrealism’s Psychoanalysis/Automatism
   Required
   - James, “Psychoanalysis”
   - Lusty, “Surrealism and Dreams”
   - Bauduin, “The Time of Slumbers”
   Recommended
   - Rabate, “Freudian Origins”
   - Opstrup, “From the Mouth of Shadows”
   - Bate, “The Automatic Image”
   - Birmingham, “Andre Masson’s Trance/Formations”
   - Cramer and Grant, “Surrealism and Psychoanalysis,”
     https://smarthistory.org/surrealism-and-psychoanalysis/

13. October 5 – Dreams and the Subconscious: The Uncanny (a look at Lee Miller)
   Required
   - Salvio, “Uncanny Exposures”
   - Bronstein and Seulin, “Introduction,” On Freud’s The Uncanny
   - Conley, “The Ghostliness in Lee Miller’s Egyptian Landscapes”
   Recommended
   - Bouville, “The uncanny double”
   - Kohon, “Aesthetics, the uncanny, and the psychoanalytic frame”
   - Brown, “Lee Miller I”

14. October 7 – The Subconscious, the Symbolic and the Self-Portrait (a look at Frida Kahlo)
   Required
   - Ankori, “Where is the ‘I’?: Losing and Find her Selves
   - Ankori, “Frida Kahlo’s Search for Self”
   - Prignitz-Poda, “Frida and Diego's marriage: Frida's symbolic language and surrealism”
   - Grimberg, “Frida Kahlo: The Self as an End”
   Recommended
   - Ankori, “The Artist as Mythmaker”
   - Harris and Zucker, “Frida Kahlo, Frieda and Diego Rivera,”
     https://smarthistory.org/frida-kahlo-frieda-and-diego-rivera/

15. October 12 – Surrealism, Mindscapes, and Abstraction (a look at Matta)
   ***Midterm Exam distributed at 11am***
   Required
   - Bogzaran, “Matta: Explorer of Consciousness and His Friendship with Gordon Onslow Ford”
   - Beckjord, “Totems and Taboos Revisited”
   - Cernuschi, “Mindscapes and Mind Games”
Recommended
  - Monahan, “Introduction,” Matta: On the Edge of a Dream

16. October 14 – MIDTERM EXAM - No Class

17. October 19 – Mad Love! Surrealism and the Erotic
***Midterm Exam due via Canvas at 5pm***
Required
  - Ades and Richardson, “Amour Fou -- Mad Love”
  - Taylor, “‘A Shine on the Nose:’ Sexual Metaphors in Surrealism”
  - Le Brun, “Desire - A Surrealist 'Invention'”
  - Bate, “The Sadean eye”
Recommended
  - Krauss, “Corpus Delicti”
  - Mahon, “Surrealism and Eros”
  - Cox, “Desire Bound”

18. October 21 – ‘A Ribbon Around a Bomb:’ Desire and Anxiety in the art of Male Surrealists
Required
  - Foster, “Violation and Veiling in Surrealist Photography: Woman as Fetish, as Shattered Object, as Phallus”
  - Belton, “‘A Ribbon Around A Bomb’”
  - Lyford, “The Paradox of Surrealist masculinity”
Recommended
  - Lyford, “Man Ray, Lee Miller, and the photography of surrealist sexuality”
  - Munson, “Eclipsing Desire: Masculine Anxiety and the Surrealist Muse”

19. October 26 – ‘Angels of Anarchy:’ Sexuality and the Women of Surrealism
Required
  - Caws, “These Photographing Women: The Scandal of Genius”
  - Allmer, “Of Fallen Angels and Angels of Anarchy”
  - Eipeldauer, “Great Art is Always Male-Female…”
Recommended
  - Powers, “Meret Oppenheim – or, These Boots Ain’t Made for Walking”
  - Chadwick, “An Infinite Play of Empty Mirrors: Women, Surrealism, and Self-Representation”
  - Hubert, “The Reluctant Partner: Meret Oppenheim”

20. October 28 – Objective Chance: The Marvelous and the Everyday
Required
  - Cheng and Richardson, “The Marvellous”
  - Kadri, “Objective chance”
  - Susik, “Chance and Automatism”
Recommended
- Roberts, “Surrealism and Natural History”
- Caillous, “Mimicry and Legendary Psychasthenia”

21. November 2 – Objective Chance and ‘the Involuntary Sculpture’ (a look at Brassai)
***Short Research Project or Studio Project due via Canvas at 5pm***

Required
- Fijalkowski, “The object”
- Kelly, “The Found, the made and the functional: Surrealism, Objects, and Sculpture”
- Conley, “Modernist Primitivism in 1933: Brassai’s ‘Involuntary Sculptures’ in Minotaure”

Recommended
- Harris, “Voluntary and Involuntary Sculpture”
- Stojkovic, “Coded Revolution”

22. November 4 – Objective Chance, The Marvelous and the City/Landscape (a look at Max Dupain and Olive Cotton)

Required
- Waxman, “Surrealism’s Ambulatory Dreams”
- Lusty, “Surrealism in the Hallucinatory City”
- Miles, “Dream worlds and imagination: the illuminated city in modern Australia”

Recommended
- Ennis, “Postwar Australian landscape photography Olive Cotton and Max Dupain”

23. November 9 – Magic Art: Surrealism and the Occult

Required
- Schmitt, “Magic Art”
- Massicotte, “Spiritual Surrealists”
- Matheson, “Heritage of the accursed: Surrealism, Magic, and the Alchemical Quest”

Recommended
- Aberth, “Harbingers of the New Age”
- Bauduin, “The Occultation of Surrealism”

24. November 11 – Magic Sisters (a look at Leonora Carrington and Remedios Varo)

Required
- Bauduin, “Magic in Exile”
- Raaij, “Mirrors of the marvellous: Leonora Carrington and Remedios Varo”
- Cardinal, “The imaging of Magic”
- Plunkett, “Melusina after the Scream”

Recommended
- “Remedios Varo I” + “Leonora Carrington I”
- Ferentinou, “The Quest for the Goddess”
- Madrid, “‘On the True Exercise of Witchcraft’ in the work of Remedios Varo”
25. November 16 – Magical Realism: Surrealism’s Hyperreal Double
   Required
   · Bowers, “Delimiting the Terms”
   · Bowers, “Magic(al) Realist Painting”
   · Selections from World history of realism in visual arts 1830-1990
   Recommended
   · Bowers, “Origins of Magical Realism”
   · Gee, “Magic realism: the prehensile toe, Jameson, Magritte and affect”

26. November 18 – Aftermath: The Legacies of Surrealism
   Required
   · Hopkins, “Looking Back on Dada and Surrealism”
   · King, “Surrealism and Counterculture”
   · Lehmann, “Assimilation: Objects; Commodities; Fashion”
   Recommended
   · Lusty, “Rethinking Historiography and ethnography: Surrealism’s intellectual legacy”

27. November 23 – Surrealism Beyond Borders – Exhibition Discussion
   ***Exhibition Response due via Canvas at 5pm***
   Required
   · Selections from Surrealism Beyond Borders exhibition catalogue

28. November 25 – NO CLASS – Enjoy your Thanksgiving Break!

29. November 30 – Presentations
   ***Studio Project artworks due in class***

30. December 2 – Presentations
   ***Studio Project artworks due in class***
   *** Final Exam distributed via Canvas at 11am***

31. December 7 – Final Exam Week – NO CLASS

32. December 9 – Final Exam Due
   *** Final Exam due via Canvas at 5pm***

*The instructor reserves the right to alter this syllabus over the course the semester*

Course Disclaimer
Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. The College of Visual Arts and Design is devoted to the
principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

**Academic Integrity Standards and Consequences**
According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

**ADA Accommodation Statement**
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu

**Emergency Notification & Procedures**
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

**Acceptable Student Behavior**
Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.