

ARTHI 5652

ABSTRACT BODIES IN MODERN SCULPTURE

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Criticism
School of the Art Institute of Chicago

Spring 2011 Graduate Seminar
Tuesdays 1-4pm; MC 816

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Barbara Hepworth in *Vogue* 1 Oct 1952

Course description

In the late nineteenth and early twentieth centuries, sculptors and critics struggled to conceive of sculpture beyond the statue and beyond resemblance. The emergence of abstract options in sculpture, however, was hard won. Viewers, critics, and artists wrestled with the relations and differences between sculptural images, human bodies, and everyday objects. The less statues looked like human figures, the more the question of how to determine the sculptural figure's sex and gender arose. We will examine the fate of the figure in modern sculpture, exploring the ways in which sculptors and critics faced these new sculptural bodies. Basing our discussions in recent texts on the history and theory of sculpture as well as theoretical approaches to transgender bodies and sexual difference, the seminar will offer in-depth analyses of artists such as Rodin, Brancusi, Hepworth, Smith, and Minimalism.

Course structure

This is a reading-intensive, discussion-based seminar. Each three-hour session will focus on presentations and discussions of assigned texts. Students will be evaluated on the basis of their preparation, attendance, critical engagement with course themes, and research projects. Students are expected to undertake substantial independent research for course presentations and the final paper. The resources of the Ryerson and Flaxman Libraries should be consulted regularly.

Evaluation

1. ATTENDANCE AND PARTICIPATION

All students are expected to attend class meetings prepared to discuss the required readings. This is a discussion-based class, and all students should regularly and productively contribute to class discussions. Attendance at all class meetings is essential. More than two missed classes may be grounds for a "no credit."

2. LEADING COURSE DISCUSSIONS

Each week, teams of seminar participants will lead the discussion of the topic and the required readings. This should *not* be organized as a summary of the readings. Instead, it should be framed around discussion questions posed to the group. Teams are expected to prepare all visual materials pertinent to the texts.

Teams will begin each session with a short background summary of the main artist's or artists' works and career. This is a research assignment. Introductory presentations should position the artist/s within the history of art by providing an overview of major works pertinent to the topic. The introductory overview should last no more than *15 minutes*.

For each presentation and reading discussion, students will be required to bring images in a Powerpoint/Keynote document. Your image presentation must be fully-prepared and ready to go. The professionalism of your presentations will be considered as part of the evaluation of your work. Do not expect to just grab things off of Google Image at the last minute or in class.

3. RESEARCH PAPER

All students will engage in independent, original research on a topic relevant to the course themes. Projects should be distinct from research or work done for other classes. Topics should be drawn from sculpture history or relevant theoretical models developed in class. *There are four stages to your research project:*

- A. **Topic approval:** A one-paragraph topic prospectus must be submitted in class as a hard copy on 1 March.
- B. **Preliminary draft:** A 2500-word (10-page) draft of your paper must be submitted as a hard copy in class by 29 March at 4.00pm. This draft will be returned to you before your oral presentations.
- C. **Oral research presentation:** An oral presentation and discussion of 30 minutes, with a full Powerpoint/Keynote. Presentations should be 20 minutes (approximately 9.5 typescript pages) and allow for 10 minutes of discussion. These are formal presentations of your paper thesis and supporting material. At the end of your presentation, you must submit your presentation script or outline and a list of works discussed.
- D. **Final paper:** The final research paper should be submitted by 4pm on Thursday, 12 May. It should expand upon the work done and feedback received on the preliminary draft and the oral presentation. Research papers should be approximately 6000 words (25 pages) for graduate students in Art History, Theory, and Criticism; Visual and Critical Studies; and Arts Administration and Policy. For students from other departments, papers should be 4000 words (16 pages).

All assignments should be submitted as hard copies with all illustrations. They may be turned in during class or to MC 606. Papers should be standard, double-spaced typed pages. Word counts listed above are exclusive of bibliography, captions, and endnotes. Bibliographies must contain at least 20 items from valid sources. Websites and any form of encyclopedia entry are not acceptable sources. Books,

journal articles, and online full-text articles from library indices and databases are acceptable sources.

Differently-abled students

Any students with exceptional needs or concerns (including 'invisible' difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged. Any student in need of academic adjustments or accommodations because of a disability should first contact SAIC's Disability and Learning Resource Center (DLRC), formerly Services for Students with Disabilities. The Disability and Learning Resource Center can be reached by phone at 312.499.4278 or by sending an email to dlrc@saic.edu. DLRC will review the student's disability documentation and will work with the student to determine reasonable accommodations. DLRC will then provide the student with a letter outlining approved accommodations. This letter must be presented to the instructor before any accommodations will be implemented.

Plagiarism

The School of the Art Institute of Chicago prohibits academic misconduct, which includes "both plagiarism and cheating, and may consist of the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources" (Students' Rights and Responsibilities, Student Handbook, http://www.saic.edu/pdf/life/pdf_files/rights.pdf).

Plagiarism is a form of intellectual theft. One can plagiarize even if one does not intend to. The penalty for plagiarizing may range from failure on the specific plagiarized assignment to failure in the class. Repeat offenses can lead to disciplinary action, which could include suspension or expulsion from the School. The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled Plagiarism: How to Recognize It and Avoid It. The document is available online on at http://www.saic.edu/webspaces/portal/library/plagiarism_packet.pdf.

The final page of the handbook has been designed as a one-page handout, When to Give Credit. It is available online in PDF format at http://www.saic.edu/webspaces/portal/library/plagiarism_credit.pdf. Library staff has also prepared a two-page synopsis of the committee's handbook, designed as a handout for students. Avoid Plagiarism: Quick Guide, is available at <http://www.saic.edu/webspaces/portal/library/plagiarism.pdf>

COURSE CALENDAR

Schedule is subject to change. Graduate students in Art History, Theory, and Criticism will also be expected to attend all lectures by candidates for the new faculty hire in European art 1900-1945.

1 February 2011

Introduction: How to approach a statue...

Required reading

1. David Getsy, "Physicality and Corporeality" [excerpt from Introduction], *Body Doubles: Sculpture in Britain, 1877-1905* (New Haven and London: Yale University Press, 2004), 9-12.
2. David Getsy, "Frederic Leighton's *Athlete Wrestling with a Python* and the Theory of the Sculptural Encounter," *Body Doubles: Sculpture in Britain, 1877-1905* (New Haven and London: Yale University Press, 2004), 15-42.
3. Rudolf Arnheim, "Notes on Seeing Sculpture," *Journal of Aesthetics and Art Criticism* 42.3 (Spring 1984): 319-21.
4. Judith Butler, "Introduction: Acting in Concert," *Undoing Gender* (London and New York: Routledge, 2004), 1-16
5. Whitney Davis, "Gender," in *Critical Terms for Art History*, edited by Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 220-33.

Further reference

- Gayle Solomon, "The Bodily Ego and the Contested Domain of the Material," *Differences* 15.3 (2004): 95-122.
- / David Getsy, "Privileging the Object of Sculpture: Actuality and Harry Bates's *Pandora* of 1890," *Art History* 28.1 (February 2005): 74-95.
- Riki Anne Wilchins, "A Certain Kind of Freedom: Power and the Truth of Bodies — Four Essays on Gender," in *GenderQueer: Voices from Beyond the Sexual Binary*, edited by Joan Nestle, Clare Howell and Riki Wilchins (Los Angeles and New York: Alyson Books, 2002), 21-63.
- Alex Potts, "Modern Figures" [excerpt], and "The Phenomenological Turn," in *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven and London: Yale University Press, 2000), 61-70, 207-34.
- Alex Potts, "Male Phantasy and Modern Sculpture," *Oxford Art Journal* 15.2 (1992): 38-47.
- F. David Martin, "The Autonomy of Sculpture," *Journal of Aesthetics and Art Criticism* 34.3 (Spring 1976): 273-86. [ref. Arnheim, above]

8 February

No Class: College Art Association

15 February

Auguste Rodin, Camille Claudel, Jules Dalou and the Gendering of Modern Sculpture

Art Institute visit

Rodin, Gilbert, Meunier, Thornycroft

Required reading

1. David Getsy, *Rodin: Sex and the Making of the Modern Sculptor* (New Haven and London: Yale University Press, 2010): introduction, chapter 2 ("1900"), and conclusion

2. John Berger, "Rodin and Sexual Domination [1967]," *About Looking* (New York: Pantheon Books, 1980), 177-84.
3. Anne Higonnet, "Myths of Creation: Camille Claudel & Auguste Rodin." In *Significant Others: Creativity & Intimate Partnership*, ed. W. Chadwick and I. de Courtivron (London: Thames & Hudson, 1993), 13-29, s 244-45.
4. Mitchell, Claudine. "Intellectuality and Sexuality: Camille Claudel, the Fin de Siècle Sculptress." *Art History* 12, no. 4 (1989): 419-47.
5. Caterina Pierre, "The Pleasure and Piety of Touch in Aimé-Jules Dalou's *Tomb of Victor Noir*," *Sculpture Journal* 19.2 (2010): 173-85.

Further reading

- Patricia Mathews, *Passionate Discontent: Creativity, Gender, and French Symbolist Art* (Chicago: University of Chicago Press, 1999).
- Anne Wagner, "Rodin's Reputation," in *Eroticism and the Body Politic*, edited by Lynn Hunt (Baltimore: The Johns Hopkins University Press, 1993), 191-242.
- *Rodin: Eros and Creativity*, exh. cat., edited by Rainer Crone and Siegfried Salzmann (Munich: Prestel-Verlag, 1992)
- Ayral-Clause, Odile. "Women Sculptors in Nineteenth-Century France." In *Camille Claudel and Rodin: Fateful Encounter*, exh. cat. Québec: Musée national des beaux-arts du Québec, 2005, pp. 315-23.
- Frederickson, Kristen. "Carving Out a Place: Gendered Critical Descriptions of Camille Claudel and Her Sculpture." *Word & Image* 12, no. 2 (1996): 161-74.
- Curtis, Penelope. "After Rodin: The Problem of the Statue in Twentieth-Century Sculpture." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. Aldershot: Ashgate, 2004, pp. 237-44.

22 February

Streamlined Bodies and Gendered Totems: Gaudier-Brzeska and Brancusi

Art Institute visit

Brancusi and Gaudier

Required reading

1. Lisa Tickner, "Now and Then: The 'Hieratic Head of Ezra Pound'," *Oxford Art Journal* 16.2 (1993): 55-61.
2. Jon Wood, "Heads and Tales: Gaudier-Brzeska's *Hieratic Head of Ezra Pound* and the Making of an Avant-Garde Homage," in *Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880-1930* (Aldershot: Ashgate, 2004), 191-217.
3. Anna Chave, "The Reflected and the Reflective Gaze: For the Love of Narcissus" and "Princess X/Prince's Sex: Repositioning Gender," *Constantin Brancusi: Shifting the Bases of Art* (New Haven and London: Yale University Press, 1993), 66-123, 294-301.
4. Arthur C. Danto, "Constantin Brancusi," *The Nation* 262.3 (22 January 1996): 30-34.

Further reference

- Friedrich Teja Bach, *Constantin Brancusi: Metamorphosen plastischer Form* (Cologne, 1987)
- David Getsy, "Give and Take: Henri Gaudier-Brzeska's Coffin for Wilfrid Scawen Blunt and Ezra Pound's Homosocial modernism in 1914," *Sculpture Journal* 17 (Fall 2007): 39-51.
- *Constantin Brancusi: The Essence of Things*, exh. cat. (London: Tate Publishing, 2004).
- Edward Shanken, "'Le coq, c'est moi!': Brancusi's *Pasarea Maiastra* — nationalistic self-portrait?," *Art Criticism* 13.2 (1998): 67-82.
- Rosalind Krauss, "Brancusi and the Myth of Ideal Form," *Artforum* 8.5 (Jan 1970): 35-39.

→ **25 February****Required out-of-class lecture**

Miwon Kwon, "*The Ends of the Earth (and Back)*"
4.15pm, Price Auditorium, Art Institute of Chicago

1 March**New Morphologies: Picasso, Matisse, Arp, and Moore***Art Institute visit*

Matisse's sculpture, Picasso's objects

Required reading

1. Steven Nash, "The Other Matisse," in *Matisse: The Painter as Sculptor*, exh. cat., D. Kosinski, J. Fisher, and S. Nash, eds. (New Haven and London: Yale University Press, 2007), 1-15.
2. Anne Baldassari, "20" and "27," in *Matisse/Picasso*, exh. cat. (London: Tate Gallery, 2002), 197-201, 265-71
3. Yve-Alain Bois, *Matisse and Picasso* [excerpt] (Paris: Flammarion, 2001), 50-75, 245-28.
4. Eric Robertson, "Architect of Dreams: Arp's Sculpture," *Arp: Painter, Poet, Sculptor* (New Haven and London: Yale University Press, 2006), 105-35, 232-35.
5. Anne Wagner, "Henry Moore's Mother," *Representations* 65 (1999): 93-120

Further reference

- Valerie Fletcher, "Process and Technique in Picasso's *Head of a Woman (Fernande)*," in *Picasso: The Cubist Portraits of Fernande Olivier*, exh. cat., National Gallery of Art (Princeton: Princeton University Press, 2004), 166-91.
- Jeffrey Weiss, "Fleeting and Fixed: Picasso's Fernandes" in *Picasso: The Cubist Portraits of Fernande Olivier*, exh. cat., National Gallery of Art (Princeton: Princeton University Press, 2004), 2-48.
- Werner Spies, *Picasso: The Sculptures* (Ostfildern: Hatje Cantz Publishers, 2000).
- Peter Fuller, "Conclusion: Interpretations," *Henry Moore: An Interpretation* (London: Methuen, 1993), 68-89.

→ *Research paper topic due in class. Submit a one-paragraph topic summary as a hard copy.*

8 March

Erotic Objects in Dada, Surrealism and Expressionism

Required reading

1. Paul B. Franklin, "Object Choice: Marcel Duchamp's *Fountain* and the Art of Queer Art History," *Oxford Art Journal* 23.1 (2000): 23-50.
2. Helen Molesworth, "Duchamp: By Hand, Even," in Helen Molesworth, ed., *Part Object Part Sculpture*, exh. cat. (Columbus, Ohio: Wexner Center for the Arts and Pennsylvania State University Press, 2005), 178-201.
3. David Getsy, "Fallen Women: The Gender of Horizontality and the Abandonment of the Pedestal by Giacometti and Epstein," in Alexandra Gerstein, ed., *Display and Displacement: Sculpture and the Pedestal* (London: Holberton, 2007), 114-29.
4. Bonnie Roos, "Oskar Kokoschka's Sex Toy: The Women and the Doll Who Conceived the Artist," *Modernism/Modernity* 12.2 (2005): 291-309.
5. Hal Foster, "Fatal Attraction," *Compulsive Beauty* (Cambridge, Massachusetts: MIT Press, 1993), 101-22.
6. Edward Powers, "Meret Oppenheim — or, These Boots Ain't Made for Walking," *Art History*, vol. 24, no. 3 (2001): 358-78.

Optional

- Brigid Doherty, "The Work of Art and the Problem of Politics in Berlin Dada," *October* 105 (Summer 2003): 73-92.

Further reference

- Giovanna Zapperi, "Marcel Duchamp's *Tonsure*: Towards an alternate masculinity," *Oxford Art Journal* 30.2 (2007): 289-303.
- Ruth Markus, "Sex and Gender in Giacometti's Couples," *Assaph* 5 (2001): 81-102.
- Mary Bergstein, "'The Artist in His Studio': Photography, Art, and the Masculine Mystique," *Oxford Art Journal* 18.2 (1995): 45-48.
- Lanier Graham, "Duchamp & Androgyny: The Concept and its Context," *Tout-Fait* 2.4 (2002).
- David Joselt, "Molds and Swarms," in Helen Molesworth, ed., *Part Object Part Sculpture*, exh. cat. (Columbus, Ohio: Wexner Center for the Arts and Pennsylvania State University Press, 2005), 156-65.
- Sue Taylor, *Hans Bellmer: The Anatomy of Anxiety* (Cambridge, Massachusetts: MIT Press, 2000).
- Rosalind Krauss, "Bachelors," *October* 52 (1990): 52-59
- Robert Belton, "Androgyny: Interview with Meret Oppenheim," in M. A. Caws, R. Kuenzli, and G. Raaberg, eds., *Surrealism and Women* (Cambridge: MIT Press, 1990), 63-75.
- Katharine Conley, "Modernist Primitivism in 1933: Brassai's 'Involuntary Sculptures' in *Minotaure*," *Modernism/Modernity* 10.1 (January 2003): 127-40.
- Interview with Hans Bellmer by Peter Webb [15 Jan 1972] in Peter Webb, *The Erotic Arts* (Boston: New York Graphic Society, 1975), 366-70.
- Dawn Ades, "Surrealism, Male-Female," in Dawn Ades, ed., *Desire Unbound*, exh. cat., Tate Gallery (Princeton: Princeton University Press, 2001), 171-201.

15 March**Biomorphism and Abstraction at Mid-Century: Hepworth and Noguchi***Art Institute visit*

Hepworth, Noguchi, Moore

Required reading

1. Anne Wagner, "The Things We Care For," *Mother Stone: The Vitality of Modern British Sculpture* (New Haven and London: Yale University Press, 2005), 135-91.
2. Penny Florence, "Barbara Hepworth: the Odd Man Out? Preliminary Thoughts about a Public Artist," in David Thistlewood, ed., *Barbara Hepworth Reconsidered* (Liverpool: Liverpool University Press, 1996), 23-42.
3. Michel Ragon, "In Praise of Sculpture," *Yale French Studies* 19/20 (1957): 15-26.
4. Amy Lyford, "Noguchi, Sculptural Abstraction, and the Politics of Japanese American Internment," *Art Bulletin* 85.1 (March 2003): 137-51.

Further reference

- David Thistlewood, ed., *Barbara Hepworth Reconsidered* (Liverpool: Liverpool University Press and Tate Liverpool, 1996)
- Andrew Causey, "Barbara Hepworth, Prehistory, and the Cornish Landscape," *Sculpture Journal* 17.2 (2008): 9-22.
- Penelope Curtis, "Support/Surface or Sculpture/Craft: Considering Barbara Hepworth and Bernard Leach," *Journal of Modern Craft* 2.1 (March 2009): 33-42.
- Catherine Jolivet, "The Gendered Landscape," *Landscape, Art and Identity in 1950s Britain* (Aldershot: Ashgate, 2009), 45-70.

22 March**Constructed and Assembled Genders: David Smith, Louise Bourgeois, Yayoi Kusama***Getsy presentation:*

"On not making boys: David Smith, Frank O'Hara, and gender assignment"

Required reading

1. Alex Potts, "Sculpture as Collage, as Monster: David Smith," in *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven and London: Yale University Press, 2000), 158-77, 393-94.
2. Rosalind Krauss, "The Totem," *Terminal Iron Works: The Sculpture of David Smith* (Cambridge, Massachusetts: MIT Press, 1971), 88-116.
3. Paul Hayes Tucker, "Family Matters: David Smith's Series Sculptures," in Carmen Giménez, ed., *David Smith: A Centennial*, exh. cat. (New York: Solomon R. Guggenheim Museum, 2006), 69-92.
3. Ann Gibson, "Louise Bourgeois's Retroactive Politics of Gender," *Art Journal* 53.4 (Winter 1994): 44-47.
4. Mignon Nixon, "Personages: The Work of Mourning," *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* (Cambridge: MIT Press, 2005), 119-63.

5. Mignon Nixon, "Posing the Phallus," *October* 92 (spring 2000): 98-127.
6. Judith F. Rodenbeck, "Yayoi Kusama: Surface, Stitch, Skin," in Catherine de Zegher, ed., *Inside the Visible* (The Institute of Contemporary Art, Boston & MIT Press, 1996), 149-55.

Further reference

- Briony Fer, "Objects beyond Objecthood," *Oxford Art Journal* 22.2 (1999): 27-36
- Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* (Cambridge: MIT Press, 2005).
- Mignon Nixon, "'Fantastic Reality': A Note on Louise Bourgeois's *Portrait of C.Y.*," *Sculpture Journal* 5 (2001): 83-89.
- Rosalind Krauss, *Passages in Modern Sculpture* (Cambridge: MIT Press, 1977)
- Maggie Nelson, *Women, the New York School, and Other True Abstractions* (Iowa City: University of Iowa Press, 2007).
- Elyse Speaks, "Recasting Sculptural Function: Use and Misuse in the Work of Bontecou, Bourgeois, and Nevelson," *Sculpture Journal* 19.2 (2010): 187-200.

29 March

Minimalism's Anthropomorphisms

Required reading

1. Michael Fried, "Art and Objecthood," in G. Battcock, ed., *Minimal Art: A Critical Anthology* (New York: E. P. Dutton, 1967), 116-47.
2. Lucy Lippard, "Eros Presumptive," in G. Battcock, ed., *Minimal Art: A Critical Anthology* (New York: E. P. Dutton, 1967), 209-21.
3. Robert Morris, "Notes on Sculpture I and II," in G. Battcock, ed., *Minimal Art: A Critical Anthology* (New York: E. P. Dutton, 1967), 222-35.
4. Jack Burnham, "On Being Sculpture," *Artforum* 7.9 (May 1969).
5. Frances Colpitt, "The Concept of Presence," *Minimal Art: The Critical Perspective* (Seattle: University of Washington Press, 1990), 67-73.
6. Maurice Berger, "Against Repression: Minimalism and Anti-Form," *Labyrinths: Robert Morris, Minimalism, and the 1960s* (New York: Harper & Row, 1989), 47-79.
7. Catherine Wood, "The Rules of Engagement: Displaced Figuration in Robert Morris's *mise-en-scène*," in Anna Dezeuze, ed., *The 'Do-It-Yourself' Artwork: Participation from Fluxus to New Media* (Manchester: Manchester University Press, 2010), 115-31.

Further reference

- Anna Chave, "Minimalism and Biography," *Art Bulletin* 82.1 (2000): 149-63.
- Anna Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine* 64.5 (January 1990).

- Briony Fer, "Judd's Specific Objects," *On Abstract Art* (New Haven and London: Yale University Press, 1997), 131-51.
- Alex Potts, "The Negated Presence of Sculpture," *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven and London: Yale University Press, 2000), 311-56.

→ 10-page draft of research paper due in class as hard copy.

5 April

Sculptural Corporealities after Minimalism

Art Institute visit Hesse, Serra

- Required reading
1. Alex Potts, "Tactility: The Interrogation of Medium in Art of the 1960s," *Art History* 27.2 (April 2004): 282-304.
 2. Lucy Lippard, "Eccentric Abstraction [1966]" *Changing: Essays in Art Criticism* (New York: E. P. Dutton, 1971), 98-111.
 3. Mignon Nixon, "o+x," *October* 119 (Winter 2007): 6-20.
 4. Briony Fer, "Encounter," *The Infinite Line* (New Haven and London: Yale University Press, 2004), 101-15.
 5. Laura Hoptman, "For the Amusement of a Goddess," in Franck Gautherot, et al., eds., *Lynda Benglis*, exh. cat. Irish Museum of Modern Art, Dublin (Paris: Les presses du reel, 2009), 224-33.
 6. Margit Brehm, "'Keep trying to get IN not OUT': Paul Thek in the Context of American Art, 1964-70," in H. Falckenberg and P. Weibel, eds., *Paul Thek: Artists' Artist*, exh. cat., Center for Art and Media Karlsruhe (Cambridge: Massachusetts: MIT Press, 2008), 71-94.

- Further reference
- Anne Middleton Wagner, *Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keeffe* (New Haven and London: Yale University Press, 1996)
 - Mignon Nixon, "Eva Hesse: A note on milieu," in *Sculpture and Psychoanalysis*, ed. Brandon Taylor (Ashgate, 2006), 161-76.
 - Mignon Nixon, "Ringaround Arosie: 2 in 1," in *Eva Hesse*, ed. M. Nixon, *October Files* 3 (Cambridge: MIT Press, 2002), 195-218.
 - Griselda Pollock, "A Very Long Engagement: Singularity and Difference in the Critical Writing on Eva Hesse," in *Encountering Eva Hesse*, ed. G. Pollock and V. Corby (Munich: Prestel, 2006), 23-55.
 - Elisabeth Sussman, ed., *Eva Hesse*, exh. cat., San Francisco Museum of Modern Art (New Haven and London: Yale University Press, 2002)
 - Helen Cooper, ed., *Eva Hesse: A Retrospective*, exh. cat., (New Haven: Yale University Art Gallery, 1992)
 - Lucy Lippard, *Eva Hesse* (New York: New York University Press, 1976)
 - Briony Fer, *Eva Hesse: Studiowork* (Edinburgh: Fruitmarket Gallery, 2009).

12 April

Abstract Capacities and Non-Human Morphologies

- Required reading
1. Judith Halberstam, "Technotopias: Representing Transgender Bodies in Contemporary Art," *In A Queer Time and Place*:

Transgender Bodies, Subcultural Lives (New York: New York University Press, 2005).

2. Michael Fried, "Introduction," *Anthony Caro* (London: Arts Council and the Hayward Gallery, 1969), 5-16.
3. David Getsy, "Immoderate Couplings: Transformations and Genders in John Chamberlain's Work," in D. Tompkins, ed., *It's All in the Fit: The Work of John Chamberlain* (Marfa, Texas: The Chinati Foundation, 2009), 166-211.
4. Jo Applin, "'This threatening and possibly functioning object': Lee Bontecou and the Sculptural Void," *Art History* 29.3 (June 2006): 476-502.
5. Judith Halberstam, "Animating Revolt/Revolution Animation: Penguin Love, Doll Sex, and the Spectacle of the Queer Nonhuman," in N. Giffney and M. Hird, *Queering the Non/Human* (Aldersot: Ashgate, 2008), 265-82.
6. Jack Burnham, "Robot and Cyborg Art," *Beyond Modern Sculpture* (New York: George Braziller, 1968), 312-76.

Further reference

- Mona Hadler, "Lee Bontecou's 'Warnings'," *Art Journal* 53.4 (Winter 1994), 56-61.
- Prosser, Jay. "Transsexuality in Photography — Fielding the Referent." In *Second Skins: The Body Narratives of Transsexuality*, 207-35. New York: Columbia University Press, 1998.
- Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature* (London and New York: Routledge, 1991).

19 April

Presentations

26 April

Presentations

3 May

Critique Week

No class

10 May

Presentations*

* Class will go 30 minutes late to accommodate all presentations, ending at 4.30.

→ **12 May**

Final papers due in hard copy to professor's mailbox (MC 606) by 4pm.