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

Further reference

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

Further reading
• Rodin: Eros and Creativity, exh. cat., edited by Rainer Crone and Siegfried Salzmann (Munich: Prestel-Verlag, 1992)

22 February

Streamlined Bodies and Gendered Totems: Gaudier-Brzeska and Brancusi

Art Institute visit
Brancusi and Gaudier

Required reading
Further reference

- Friedrich Teja Bach, *Constantin Brancusi: Metamorphosen plastischer Form* (Cologne, 1987).

➔ 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**


**Further reference**


➔ 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*


*Optional*


*Further reference*

15 March

Biomorphism and Abstraction at Mid-Century: Hepworth and Noguchi

Art Institute visit: Hepworth, Noguchi, Moore

Required reading

Further reference
• David Thistlewood, ed., Barbara Hepworth Reconsidered (Liverpool: Liverpool University Press and Tate Liverpool, 1996)

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


**Further reference**


**29 March**

**Minimalism's Anthropomorphisms**

**Required reading**


**Further reference**


→ 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*


*Further reference*


12 April

**Abstract Capacities and Non-Human Morphologies**

*Required reading*


Further reference


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.