AD 497d: Sculpture and its Discontents  
Fall 2009  
Southern Illinois University Carbondale

Professor Stacey Sloboda  
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Office: Allyn 006d

Tuesday and Thursday, 5:00-6:15
Allyn 112  
Office Hours:  
Tuesdays and Thursdays, 9:30-12:30

Course Description:
As the story goes, the painter Ad Reinhardt (or perhaps, Barnet Newman) once observed, “sculpture is something you bump into when you back up to look at a painting.” Such a derisory attitude towards three-dimensional media has had a long and sometimes intellectually distinguished history in the story of Western art, which has been challenged by equally long and distinguished counter-arguments in favor of the visual, material, and philosophical importance of sculptural forms. This course explores those objects and theories in relation to historical and modern sculptural practices in Europe and North America from around 1600 to the twentieth century.

Course Prerequisites:
A general understanding of major trends in the history of Western art from 1600 to the present is assumed. Basic typing and internet skills are necessary for accessing electronic resources.

Course Materials:
The required readings for this course are drawn from the following sources:


- Selected Readings available on Morris Library electronic reserves.

Grading Criteria:
This course is organized primarily as a series of seminar-style discussions, with occasional lectures and research workshops. Your grade will assess your preparation for and participation in class, discussion leadership, and your written work.

Final grades will be assigned according to the University’s standards:  
A=excellent, B=good, C=satisfactory, D=poor, F=failing.

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<th>Attendance and Participation</th>
<th>30% of final grade (25 classes/ 4 points each)</th>
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Regular attendance and informed participation are required and constitute a substantial portion of the course grade. During each class meeting, you will receive half credit for
simply attending, or full credit for attending and participating in class. Since it is not possible to make-up a class discussion, there is no distinction between an “excused” and an “unexcused” absence. If you miss a class for whatever reason, you should come to my office hours to discuss the material you missed.

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<th>Discussion Leadership</th>
<th>20% of final grade (2 @ 50 points each)</th>
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Most class meetings will be organized as a seminar in which students will discuss the issues and ideas presented in the assigned reading for that day. Frequently complicated and lengthy, these readings must be read analytically and understood critically in order to fully understand them.

To facilitate these discussions, you will be responsible for leading discussion of one of the readings twice during the semester. You will be expected to provide a critically informed response to your reading and prepare 4-5 questions that will stimulate discussion about that reading. Depending on the number of readings assigned that day, you should plan for your discussion to last 20-30 minutes. You are encouraged to ask provocative, challenging questions and use images to facilitate discussion. If you plan to use images, please either send them to me or let me know what they are and I will obtain them and load them into a single presentation for class.

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<th>Research Paper</th>
<th>50% of final grade (including one topic proposal and one draft)</th>
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Taking the premise that one learns about a subject by thinking, researching, writing, and rewriting over a sustained period of time, this project will culminate in a 15-20 page research paper on a topic of your choice. Your paper may be on any topic related to sculptural history, practice, and/or theory in Western art from 1600 to the present. Further guidelines and tips will be discussed during the research workshop on September 29th.

The Research Project has three components:

1. **Research Topic Proposals, due October 8th (5% of final grade)**
   Following the three-part exercise on pages 46-47 of *The Craft of Research*, identify three separate potential research topics and the question(s) you would like to answer about those topics. Each topic should contain the same type of information found in the model in Step Three on page 47. These topics are not binding, and will certainly change as your research develops, but should give some roadmap for your initial research. Your questions should be as specific, interesting and ambitious as possible.

2. **Research Paper Draft, due November 12th (10% of final grade)**
   This draft should include substantial research and a developed thesis that demonstrates that significant progress is being made towards a finished paper. It will include footnotes, a bibliography of at least twenty entries, and properly captioned and referenced illustrations, all formatted in *Chicago* style (bibliography and illustrations do not count
towards the minimum page requirements). Since this paper is worth 10% of your final grade, you should endeavor to make it as complete as possible.

3. **Final Research Paper, due December 10th (35% of final grade)**
   This is the final version of your paper, which should incorporate all relevant comments made on the previous draft. Please consult the guidelines distributed at the research workshop to ensure that you have a completed paper.

   **Late Policy**: Proposals, drafts, and papers will be graded down by one full letter grade each day (M-F) that they are late. All written work must be posted to turnitin.com by 5:00 p.m. on the day that they are due and turned in as a hard copy.

   **Turnitin.com**: All written work must be turned in both in paper form at the class period in which it is due and in electronic form to www.turnitin.com by 5:00 p.m. on the day that it is due. If you fail to turn in either the paper or electronic version, your assignment will be considered late until you turn in both copies.

   To use turnitin.com, you must register as a user and add yourself to this class. If you have not used turnitin.com in the past, you can get information and a tutorial on signing up at www.turnitin.com, click on “new users.”

   The class ID is: 2805155
   The class enrollment password is: bernini

   Grades for all work and attendance will also be available in the “gradebook” tab on turnitin.

   **Record Keeping**: Please keep backup copies of all work you submit for the course, and save all of the graded work that is returned to you over the course of the semester. If there is any dispute about your recorded grade, you will be expected to provide the original graded copy handed back to you.

   **Office Hours**: I warmly encourage you to take advantage of my office hours to carry on further discussions of material covered in lecture or the readings, or to address any problems or questions relating to this course. Please use this venue, rather than e-mail for substantive answers to questions related to lectures and assignments. Office hours will be held on Tuesday and Thursday from 9:30-12:30 in Allyn 006d. If these times do not fit your schedule, please contact me for a separate appointment.

   **Emergency Procedures**: The following is SIUC’s statement on emergency preparedness. Please read it and familiarize yourself with the information on the websites listed.

   “Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are
beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT's website at www.bert.siu.edu, Department of Safety's website www.dps.siu.edu (disaster drop down) and in Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.”

Course Schedule:

Week One: Introduction
Tuesday, August 25: Course Overview
  • After Class: Register as a user on turnitin.com. See instructions on p 3.

Thursday, August 27: Sculpture in Early Modern Europe
Reading:

Week Two: Sight, Touch, and the Paragone Debates
Tuesday, September 1:

Thursday, September 3:
**Week Three: Simulating the Body: Sculptures, Relics, and Fragments**

Tuesday, September 8:
- Genevieve Warwick, “Speaking Statues: Bernini’s Apollo and Daphne at the Villa Borghese,” *Art History* 27:3 (June 2004): 352-381.

Thursday, September 10:

**Week Four: The Classical Ideal**

Tuesday, September 15:
- Potts, Chapter One, “Classical Figures,” 24-59.

Thursday, September 17:

**Week Five: Commemorative Sculpture: Monuments and Busts**

Tuesday, September 22:

Thursday, September 24:
**Week Six: Materials and Process**

Tuesday, September 29: Research Paper Workshop: Choosing a Topic and Finding Sources


Thursday, October 1: Material and Process


**Week Seven: Realist and Decorative Impulses in ‘New Sculpture’**

Tuesday, October 6:


Thursday, October 8: **Research Topic Proposals Due**

- Potts, Beginning of Chapter Two “Modern Figures,” 61-70.

**Week Eight: Rodin and the Multiple Masterpiece**

Tuesday, October 13:

- Potts, Remainder of Chapter Two “Modern Figures,” 70-101.

Thursday, October 15:


**Week Nine: Plasticity and Form**

Tuesday, October 20:

- Potts, Chapter 3, “Modernist Objects and Plastic Form,” 103-144.

Thursday, October 22:

**Week Ten: Carving, Modeling, and Assembly**
Tuesday, October 27:
• Potts, Chapter Four, “Modernist Sculpture,” 145-177.

Thursday, October 29:

**Week Eleven: Early Debates around Minimalism**
Tuesday, November 3:
• Potts, Chapter Five, “Minimalism and High Modernism,” 178-206.

Thursday, November 5:

**Week Twelve: Sculpture and the Viewer**
Tuesday, November 10:
• Potts, Chapter Seven, “The Performance of Viewing,” 235-268.

Thursday, November 12: **Research Paper Draft Due**
• Potts, Chapter Eight, “Objects and Spaces,” 269-310.

Week Thirteen: Place and Presence in Modern Sculpture
Tuesday, November 17:

Thursday, November 19:

Week Fourteen: Thanksgiving Holiday
Tuesday and Thursday, November 24 & 26: No scheduled class

Week Fifteen and Sixteen: Graduate Student Presentations
Tuesday, December 1: Graduate Student Presentations

Thursday, December 3: Graduate Student Presentations

Tuesday, December 8: Graduate Student Presentations

Thursday, December 10: Summary Remarks **Final Research Paper Due**
• Potts, Conclusion, “Arenas and Objects of Sculpture: Bourgeois,” 357-379.