

General Education Course Information Sheet*Please submit this sheet for each proposed course*

Department & Course Number _____ Disability Studies
 Course Title _____ Formations of Modern Art
 Indicate if Seminar and/or Writing II course _____ Seminar

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____ X
- Philosophic and Linguistic Analysis _____ X
- Visual and Performance Arts Analysis and Practice _____ X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course seeks to provide a broad overview of the presence of disability and its various manifestations throughout various periods of modern art in the nineteenth and twentieth centuries. It will introduce students to the historical development and fundamental intellectual and ethical issues associated with the representation of disability in the arts and humanities as well as investigate the complex relations between artistic and humanistic expression and this major facet of society and culture.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Amanda Cachia, Part-Time Lecturer

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No X

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2016-17	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2017-18	Fall	<u>X</u>	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

This course seeks to provide a broad overview of the presence of disability and its various manifestations throughout various periods of modern art in the nineteenth and twentieth centuries.

❑ Integrative Learning

Questions this course will ask include: How might we consider an alternative version of neoclassicism, postimpressionism, cubism, Dadaism and surrealism, abstract expressionism, and conceptual art through the lens of complex embodiment? What new information might be uncovered as we examine these popular movements of modern art through the lens of a marginalized identity category such as disability?

❑ Ethical Implications

This course will introduce a new methodology and language to build a new framework around how disability might fit into the discourse of modern art as an alternative way of knowing, and how disability informs modern art by way of a radical aesthetics of representation that challenges socio-cultural norms.

❑ Cultural Diversity

It will introduce students to the historical development and fundamental intellectual and ethical issues associated with the representation of disability in the arts and humanities as well as investigate the complex relations between artistic and humanistic expression and this major facet of society and culture.

❑ Critical Thinking

Students must be able to identify a range of artworks and how they might form dialogue with disability produced during the modern period.

❑ Rhetorical Effectiveness

Students will be expected to understand the significance of works of art about disability within the broader context of nineteenth- and twentieth-century social, cultural, and political history.

❑ Problem-solving

Students will be expected to develop their own frameworks for understanding the relevance and meaning of art about disability within modern society.

❑ Library & Information Literacy

In this course, students will be expected to write a paper based on a museum visit where they analyze an object and its relationship to disability aesthetics using their own resources through library research.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u> </u>	(hours)
3. Labs:	<u> </u>	(hours)
4. Experiential (service learning, internships, other):	<u> </u>	(hours)
5. Field Trips:	<u> </u>	(hours)
(A) TOTAL Student Contact Per Week	3	(HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>1</u>	(hours)
3. Group Projects:	<u> </u>	(hours)
4. Preparation for Quizzes & Exams:	<u>6</u>	(hours)
5. Information Literacy Exercises:	<u>2</u>	(hours)
6. Written Assignments:	<u>1</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)
(B) TOTAL Out-of-class time per week	12	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

DIS STD: Intersections of Art History and Disability Studies
Disability in Modern Art
Disability Studies Minor, Undergraduate Education Initiatives
University of California Los Angeles
Summer Session A 2017, Tuesdays and Thursdays 1pm-3:05pm
COURSE SYLLABUS
Instructor: Amanda Cachia
E-mail: acachia@arts.ucla.edu
www.amandacachia.com
Office hour: X
Course website: <https://ccle.ucla.edu>

Course Description:

This course seeks to provide a broad overview of the presence of disability and its various manifestations throughout various periods of modern art in the nineteenth and twentieth centuries. It will introduce students to the historical development and fundamental intellectual and ethical issues associated with the representation of disability in the arts and humanities as well as investigate the complex relations between artistic and humanistic expression and this major facet of society and culture. Questions this course will ask include: How might we consider an alternative version of neoclassicism, postimpressionism, cubism, Dadaism and surrealism, abstract expressionism, and conceptual art through the lens of complex embodiment? What new information might be uncovered as we examine these popular movements of modern art through the lens of a marginalized identity category such as disability? This course will introduce a new methodology and language to build a new framework around how disability might fit into the discourse of modern art as an alternative way of knowing, and how disability informs modern art by way of a radical aesthetics of representation that challenges socio-cultural norms. We will also consider how disability aesthetics informs photography, performance art, outsider art and curatorial practices. Each week, we will examine readings from different periods of modern art in dialogue with writings about disability aesthetics to re-think art history as we know it.

There are two lectures per week, with a 10-minute break in-between. It is important that you take comprehensive notes from the lectures as they will be crucial for your Final Exam. All slides shown in lecture are uploaded to CCLE after the end of each lecture. If you miss a lecture, arrange with a fellow student to go over their notes with them.

Texts & iClicker:

1. Tobin Siebers, *Disability Aesthetics*
2. Ann Millett-Gallant and Elizabeth Howie, *Disability and Art History*
3. All other weekly readings will be provided as PDF documents on the CCLE.
4. iClickers, to be used in every lecture

You can pick up the two required texts from the Bookstore.

If you do not already have an iClicker, you can buy a new or used one from the Bookstore or other online sources like Amazon or Craigslist.

Course Objectives:

1. To identify a range of artworks and how they might form dialogue with disability produced during the modern period.
2. To understand the significance of works of art about disability within the broader context of nineteenth- and twentieth-century social, cultural, and political history.
3. To develop your own framework for understanding the relevance and meaning of art about disability within modern society.

Grading Policy:

Your grade in this class will be based upon the following criteria:

1. Paper/Object Assignment 30%
2. Final Exam 40%
3. Lecture/Section Attendance and Class Participation: 20%
4. iClicker Participation: 10%

Total: 100%

Paper/Object Assignment 30%

Visit a museum of art. Possibilities include, but are not restricted to, the Hammer Museum and the Fowler Museum both on the UCLA campus, the Broad Art Museum, the Museum of Contemporary Art Los Angeles and Los Angeles County Museum of Art (LACMA). Select one work of art that interests you and that you would like to look at and analyse in detail (the object should be either a modern or contemporary work of art). It must come from the geographical areas covered by our class (Western Europe and the United States). Examine the work carefully in relation to the topic of disability. Also think about its placement and presentation in the context of the museum.

You will be given the option to either:

1. write a detailed analysis of the work of art you have selected and consider its relationship to disability
2. create a work of art in response to the work you select, offering a critique or a new dimension to the work in relation to disability.

More information about this assignment will be provided in lecture in Week 1, on **Thursday June X**. The Paper/Object Assignment must be submitted via Turn-It-In on the CCLE, and is due in Week 4, on **Sunday July X at Midnight**.

Late Paper Policy:

Late submission of papers will be accepted only in verifiable emergencies, with proper documentation in the form of a doctor's certificate, arranged with me in advance of the due date. Papers will be marked down 1/3 of a letter grade (ex: B+ to B, B to B-, etc.) for each 24-hour period past the due date.

Final Exam 40%

The final exam will cover all the material given in lectures from Week 1-5, and will be held in Week 6, on **Thursday July X from 9am-11:50am**. It is designed to test your understanding of the cultural texts and images presented in class, course readings and course themes. It will consist of six in-class essays. **Please bring a blank blue book for the exam to lecture by Week 2, Tuesday July X. The date and time for the final exam listed on this syllabus is fixed.** There will be no make-up exams without a documented excused absence consisting of a doctor's note.

Section Participation 20%

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You are expected to attend all section meetings and participate actively. Discussion section is crucial for understanding content by critically engaging with the readings, learning to craft an argument, and reviewing for papers and exams. Your discussion section participation will be evaluated at your TA's discretion.

iClicker Participation 10%

This class encourages and rewards on-going, in-class engagement with course material. Each lecture there will be 2-3 iClicker questions posed to generate discussion with your peers. Occasionally, I will not pose questions that have just one correct answer. Therefore, you won't get points for being correct, instead, you will gainpoints by participating in each iClicker activity. Please register your iClickers by Week 1, **Thursday, June 30**. We will start using the iClickers for lecture on that day.

In order to pass this course, you must satisfy all course requirements. Attendance in lecture and discussion sections is mandatory.

Your overall grade will be based upon a 100 point scale:

A = 94-100

A- = 90-93

B+ = 87-89

B = 84-86

B- = 80-83

C+ = 77-79

C = 74-76

C- = 70-73

D+ = 65-69

D = 60-64

F = 0-59

Evaluation Rubric:

A= Excellent. This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good. This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average. This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory. This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed. This grade indicates a failure to participate and/or incomplete assignments. DIS STD 10

Important:

In this class we will examine works of art created by human beings over the past two hundred years, under political and social conditions that were often quite different from our own. We will seek to situate each work in its broader historical context, but it is in the nature of some of this material that it may seem shocking or disquieting to contemporary viewers unfamiliar with the history of art (especially with regards to nudity, scatological references, images of violence, etc.). In order to prepare for the exam essay questions it is advisable to compile a list of possible or anticipated questions (based on your lecture notes and readings) to use as a study aid. You may also want to draft a set of 2-3 paragraph practice answers to these questions ahead of time. For some students the most time-consuming part of the exam involves the process of trying to articulate responses to the essay questions in written form. **Your answers should provide a coherent, structured response to the question. They should consist of legible, complete sentences, rather than simple statements, lists or sentence fragments. You are strongly encouraged to provide specific examples (movements, works, artists, etc.) to illustrate given points.** It has also proven useful for students in the past to form study groups in order to compare notes.

Attendance:

Attendance will be taken at each section and goes towards your participation grade. Students are expected to attend every class meeting, to arrive on time and stay throughout the class period. **Students who miss more than two lectures and/or sections may be dropped from the class without any additional warning other than this statement.** Students who arrive late or leave early may be counted as absent for one hour of that class. If tardiness or leaving early is unavoidable, please sit in the back of the room to avoid disturbing your classmates. It is the student's responsibility to drop the course before the final drop deadline. Students remaining in the course after this date will receive a letter grade in the course, and failure to drop by the final deadline may result in a failing grade.

Academic Integrity: Students are responsible to uphold the UCSD rules regarding academic integrity and plagiarism. You must familiarize yourself with your responsibilities and rights under the UCSD Student Academic Integrity Policy <http://students.ucsd.edu/academics/academic-integrity/index.html>

If you are caught or suspected of violating the UCSD Student Academic Integrity Policy, the assignment or exam will be forwarded to the Academic Integrity Office and you will receive an F on the assignment. According to the UCSD Student Academic Integrity Policy, NO student shall engage in an activity that involves attempting to receive a grade by means other than honest effort, for example:

- No student shall knowingly procure, provide, or accept any unauthorized material that contains questions or answers to any examination or assignment to be given at a subsequent time.
- No student shall complete, in part or in total, any examination or assignment for another person.
- No student shall knowingly allow any examination or assignment to be completed, in part or in whole, for himself or herself by another person.
- No student shall plagiarize or copy the work of another person and submit it as his or her

own work.

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- No student shall employ aids excluded by the instructor in undertaking course work or in completing any exam or assignment.
- No student shall alter graded class assignments or examinations and then resubmit them for re-grading.
- No student shall submit substantially the same material in more than one course without prior authorization.

Classroom Behavior:

- Please turn off all cell phones and iPod/mp3 players before class.
- Enrollment in college assumes maturity, seriousness of purpose and self-discipline.
- Disruptive behavior will be appropriately addressed. This behavior includes: receiving phone calls in class, private conversations with classmates, repeated tardiness, drinking, eating, or sleeping.
- Not attending class will diminish your chances of passing this course. There will be material covered in lecture that is not in the Reader, and it will very likely be included in the exams.

Students with Disabilities:

Students registered with the Office for Students with Disabilities are to provide copies of their current Authorization for Accommodation (AFA) letters the course instructor and the OSD Liaison of the Visual Arts Department (Jessica Greenlaw). If you have any questions about utilizing your OSD accommodation, please contact Dept. OSD Liaison at vis-ug@ucsd.edu or 858-534-2860. You may also contact the Office of Students with Disabilities directly at osd@ucsd.edu or 858-534-4382.

Course Content, Schedule & Assigned Readings:

Week 1:

What is Disability Aesthetics?

Introduction to class & review of syllabus

Reading:

1. Tobin Siebers, "Introduction" from *Disability Aesthetics*
2. Ann Millett-Gallant, "Introduction" from *Disability and Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.
3. Cogdell, Christina. "Future Perfect? The Elusive 'Ideal Type'." Ch. 8 in *Art, Sex and Eugenics*. Edited by Fae Brauer and Anthea Callen. VA: Ashgate: 2008.

Recommended Reading:

1. Ann Millett-Gallant, "Sculpting Body Ideals: Alison Lapper Pregnant and the Public Display of Disability" from *The Disabled Body in Contemporary Art*
2. Tobin Siebers, "Broken Beauty: Disability and Art Vandalism" in *Michigan Quarterly Review*, Vol. XLI, No. 2, Spring 2002
3. Rosemarie Garland-Thomson, "Disability, Identity, and Representation: An Introduction" from *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*

Lecture 2: Thursday June X

Classical Representations of Marginal Forms

The disabled body in classical & neoclassical art

Reading:

1. Lennard Davis, "Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso," from *Enforcing Normalcy: Disability, Deafness, and the Body*.
2. Ann Millett-Gallant, "Disarming Venus" from *The Disabled Body in Contemporary Art*
3. Squire, Michael. "Figuring What Comes Naturally? Writing the 'Art History' of the Body." in *The Art of the Body*. Oxford University Press, 2011.

Recommended Reading:

1. Sharon Snyder, "Infinities of Forms: Disability Figures in Artistic Traditions" from *Disability Studies: Enabling the Humanities*.
2. Miller, Margaret. "Gericault's Paintings of the Insane." *Journal of the Warburg and Courtauld Institutes* 4, no.3/4 (April 1941-July 1942): 151-163.

Week 2:

Lecture 1: Tuesday July X

Impressionism & Post-impressionism: Hysterical Modernism

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Examining the dense web of connections joining the aesthetic and psychological realms in the modern era, charting the emergence of the ongoing modern discussion surrounding such issues as identity-formation, sexuality, and the unconscious, and how this is connected to disabled “hysteria” and “madness”

Reading:

1. “The Crisis” from Julia Frey, *Toulouse-Lautrec: A Life*
2. W. Arnold, “The Illness of Vincent Van Gogh” *Journal History of Neurosciences*
3. Mark Micale, “Discourses of Hysteria in Fin-de-Siecle France” from *The Mind of Modernism: Medicine, Psychology, and the Cultural Arts in Europe and America, 1880-1940*
4. Linda Nochlin, *The Body in Pieces: The Fragment as a Metaphor of Modernity*

Lecture 2: Thursday July 5

Cubism, Dadaism and Surrealism

How a disabled sensibility might be uncovered through formal and conceptual notions of the uncanny, the fetish and the monster

Reading:

1. Hayden Herrera, “Frida Kahlo: The Palette, the Pain, and the Painter,” *Artforum*, 21, March, 1983, 60-67.
2. Briony Fer, “Surrealism, Myth and Psychoanalysis” from *Realism, Rationalism, Surrealism: Art Between the Wars*, edited by Davide Batchelor, Paul Wood and Briony Fer
3. Amanda Cachia, “Disabling Surrealism: Reconstituting Surrealism in Contemporary Art” in *Disability & Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.
4. T.J. Clark, “Monsters” from *Picasso and Truth*

Recommended reading:

1. Zarzycka, Marta. “‘Now I Live on a Painful Planet’ Frida Kahlo Revisited.” *Third Text* 20, no. 1 (January 2006): 73-84.
5. Anne Marno, “The disabled veteran of World War I in the mirror of contemporary art,” in *Disability and Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.

Week 3:

Lecture 1: Tuesday July X

Abstract Expressionism & Conceptual Art

Considering “disabled” tropes: the “blind” genius, the grotesque, the schizophrenic, and the abject etc. DIS STD 10

Reading:

1. Ann Eden Gibson “Abstract Expressionism: Other Politics” from *Pollock and After*, edited by Francis Frascina
2. Allan Kaprow, “The Legacy of Jackson Pollock,” from *Essays on the Blurring of Art and Life*, edited by Jeff Kelley
3. Amelia Jones, “The Duchampian Phallus” Walker Art Center Minneapolis lecture
4. Cary Levine, “Introduction: Pay For Your Pleasures” from *Pay For Your Pleasures: Mike Kelley, Paul McCarthy, Raymond Pettibon*

Lecture 2: Thursday July X

Disability in the History of Photography

Thinking about how the medium of photography has depicted disability

Reading:

2. Ann Millett-Gallant, “Artists and Muses: ‘Peter’s World’ and other photographs by Susan Harbage Page, in *Disability and Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.
3. Rosemarie Garland-Thomson, “Politics of Staring: Visual Rhetorics of Disability in Popular Photography,” *Disability Studies: Enabling the Humanities*, ed. Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson.
4. David Hevey, “The Enfreakment of Photography” *Disability Studies Reader*
5. Amanda Cachia, “Composing Dwarfism: Re-framing Short Stature in Contemporary Photography” in *The Review of Disability Studies*

Recommended reading:

1. Ann Millett-Gallant, “Exceeding the Frame.” *The Disabled Body in Contemporary Art*. New York: Palgrave Macmillan, 2010.
2. Timothy W. Hiles, “Representing disability in post-World War II photography,” in *Disability and Art History*, Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing
6. Keri Watson, “Difference and disability in the photography of Margaret Bourke-White,” in *Disability and Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.

Week 4:

Lecture 1: Tuesday July X

Contemporary Representations of Physical Disabilities

Considering deafness, blindness, prosthetic embodiment and more

Reading:

1. Joseph Grigely, "Postcards to Sophie Calle," from *Points of Contact: Disability, Art and Culture*, edited by Susan Crutchfield and Marcy Epstein
2. Amanda Cachia, "LOUD silence: Turning Up the Volume on Deaf Voice," *The Senses & Society*
3. Amanda Cachia, "The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art," *Journal of Literary and Cultural Disability Studies*, Special Issue on Disability and Visual Culture, Vol. 9, No. 3.

Recommended reading:

1. Sobchack, Vivian. "A Leg to Stand On: Prosthetics, Metaphor, and Materiality." Ch. 9 in *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley: University of California Press, 2004.
2. Vainshtein, Olga. "'I Have a Suitcase Just Full of Legs Because I Need Options for Different Clothing': Accessorizing Bodyscapes." *Fashion Theory* 16, no. 2 (2012): 139-170.
3. Georgina Kleege, "Blindness and Visual Culture: An Eyewitness Account," in *Journal of Visual Culture*, August 2005 vol. 4 no. 2 179-190
4. Joseph Grigely, "Soundscaping," *Artforum* November 2016

Lecture 2: Thursday July X**Developmental Disabilities & Outsider Art**

Touching on the trajectory of outsider art and its accompanying politics

Reading:

1. Price, Margaret. "Mental Disability and Other Terms of Art." *In Profession*. Edited by Petra Kuppens. New York: MLA, 2010.
2. Lynne Cooke, "Peer Review," from *Judith Scott: Bound and Unbound* catalog in conjunction with solo exhibition at Brooklyn Museum, 2014
3. Amanda Cachia, "From Outsider to Participant: Developmentally Disabled Dialogue in Socially Engaged Art," *Museums and Social Issues: A Journal of Reflective Discourse*
4. Robert Storr, "Mindscapes, Landscapes, and Labyrinths" from *Martin Ramirez* catalog, American Folk Art Museum, 2007

Recommended reading:

1. Trent, Mary. "'Many Stirring Scenes' Henry Darger's Reworking of American Visual Culture." *American Art* 26, no.1 (Spring 2012): 74-101.
2. Lynne Cooke, "Orthodoxies Undermined," in *Great and Mighty Things: Outsider Art in the Jill and Sheldon Bonovitz Collection*, Philadelphia Museum of Art, 2013

******PAPER/OBJECT ASSIGNMENT DUE ON TURN-IT-IN ON CCLE BY**

Week 5:**Lecture 1: Tuesday July X****Disability & Performance**

The function of the disabled body as a moving & performing subject

Reading:

1. Bree Hadley, "Introduction: Disability, Performance and the Public Sphere" in *Disability, Public Space, Performance and Spectatorship*
2. Rosemarie Garland-Thompson, "Dares to Stares: Disabled Women Performance Artists & the Dynamics of Staring" from *Bodies in Commotion* (eds. Carrie Sandahl and Philip Auslander)
3. Park McArthur, Lezlie Frye and Alice Sheppard, "Disability and Disabled Theater," *DIS Magazine*
4. Shayda Kafai, "Crafting disabled sexuality: The visual language of Nomy Lamm's 'Wall of Fire,'" in *Disability and Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.

Lecture 2: Thursday July X**Disability & Contemporary Art**

Tropes of degrading, repellant and passing in disability and contemporary art

Reading:

1. Elizabeth Howie, "The dandy Victorian: Yinka Shonibare's allegory of disability and passing," in *Disability and Art History*, Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.
2. Nina Heindl, "Exploiting, degrading, and repellant: Against biased interpretation of contemporary art about disability," in *Disability and Art History*, Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. Published by Ashgate Publishing Co., UK.

Week 6:**Lecture 1: Tuesday July X****Curating Exhibitions & Creative Access**

Various approaches to curating contemporary disability arts & the importance of considering access

Reading:

1. Amanda Cachia, “ ‘Disabling’ the Museum: Curator as Infrastructural Activist,” *Journal of Visual Art Practice*, 2013, 12 (3): 257-289.
2. Papalia, Carmen. “A New Model for Access in the Museum.” *Disability Studies Quarterly* 33, no. 3 (2013): <http://dsq-sds.org/article/view/3757/3280>.
3. Ann Fox & Jessica Cooley, “Disability Art, Aesthetics, and Access: Creating Exhibitions in a Liberal Arts Setting” in *Disability Studies Quarterly*
4. Sandell, Richard and Jocelyn Dodd. “Activist Practice.” Ch. 1 in *Re-Presenting Disability: Activism and agency in the museum*. Edited by Richard Sandell, Jocelyn Dodd, Rosemarie Garland-Thomson. New York: Routledge, 2010.

Explore these websites before class:

1. Amanda Cachia, “Flesh of the World,” 2015, Justina M. Barnicke Gallery, University of Toronto Art Centre, Doris McCarthy Gallery, University of Toronto <http://fleshoftheworld.ca/>
2. Amanda Cachia, “What Can a Body Do?” 2012, Cantor Fitzgerald Gallery, Haverford College, PA, <http://exhibits.haverford.edu/whatcanabodydo/>
3. Amanda Cachia, “Crippling Cyberspace: A Contemporary Virtual Art Exhibition” *Canadian Journal of Disability Studies*, 2013 <http://cjds.uwaterloo.ca/index.php/cjds/issue/view/7/showToc>
4. Amanda Cachia, “Marking Blind,” Arts & Disability Ireland, 2015 <http://www.adiarts.ie/curated-space>

Recommended reading:

1. Amanda Cachia, “Talking Blind: Disability, Access, and the Discursive Turn,” in *Disability Studies Quarterly*

Lecture 2: Thursday July X**FINAL EXAM****BIBLIOGRAPHY**

Arnold, Wilfred Niels. “The Illness of Vincent Van Gogh” in *Journal of the History of Neurosciences*,

Vol. 13, No. 1, 2004

Cachia, Amanda. “Loud Silence: Turning Up Volume on Deaf Voice” *The Senses & Society*, Vol.

10, No. 3., 2015

- Cachia, Amanda. "From Outsider to Participant: Developmentally Disabled Dialogue in Socially Engaged Art," *Museums and Social Issues: A Journal of Reflective Discourse*, Vol. 9, No. 2., 2014
- Cachia, Amanda. "Disabling Surrealism: Reconstituting Surrealism in Contemporary Art" in *Disability & Art History* Volume of Essays. Edited by Elizabeth Howie and Ann Millett-Gallant. England: Ashgate Publishing Co. Forthcoming, Fall, 2016.
- Cachia, Amanda, "Talking Blind: Disability, Access, and the Discursive Turn," in *Disability Studies Quarterly*, Vol. 33, No. 3., 2013
- Cachia, Amanda. "The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art," *Journal of Literary and Cultural Disability Studies*, Special Issue on Disability and Visual Culture, Vol. 9, No. 3., 2015
- Cachia, Amanda. "'Disabling' the Museum: Curator as Infrastructural Activist," *Journal of Visual Art Practice*, Vol. 12, No. 3, 2013
- Cachia, Amanda, "Composing Dwarfism: Re-framing Short Stature in Contemporary Photography" in *The Review of Disability Studies*, Special Issue Art History/Dis Studies. Vol. 10, No. 3 & 4, 2014
- Cachia, Amanda. "Flesh of the World," 2015, Justina M. Barnicke Gallery, University of Toronto Art Centre, Doris McCarthy Gallery, University of Toronto <http://fleshoftheworld.ca/>
- Cachia, Amanda. "What Can a Body Do?" 2012, Cantor Fitzgerald Gallery, Haverford College, PA, <http://exhibits.haverford.edu/whatcanabodydo/>
- Cachia, Amanda. "Crippling Cyberspace: A Contemporary Virtual Art Exhibition" *Canadian Journal of Disability Studies*, 2013
<http://cjds.uwaterloo.ca/index.php/cjds/issue/view/7/showToc>
- Cachia, Amanda. "Marking Blind," Arts & Disability Ireland, 2015
<http://www.adiarts.ie/curated-space>
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