

**DIS STD 10-1 Intersections of Art History and Disability Studies:
Disability in Modern Art
Disability Studies Minor, Undergraduate Education Initiatives
University of California Los Angeles
Spring 2020
COURSE SYLLABUS
Instructor: Amanda Cachia, PhD
E-mail: acachia@g.ucla.edu
Office Hour: by appointment on Skype
Course website: <https://ccl.e.ucla.edu>**



Marc Quinn, *Alison Lapper Pregnant*, 2005
Marble, 355 x 180. x 260cm

Course Description:

This course seeks to provide a broad overview of the presence of disability and its manifestations through modern art in the 19th and 20th centuries. It provides an introduction of the historical development and fundamental intellectual and ethical issues associated with the representation of disability in the arts and humanities. We investigate the complex relations between artistic and humanistic expression within this major facet of society and culture. The class also introduces a new methodology and language to build a framework around how disability might fit into the discourse of modern art by way of a radical aesthetics of representation that challenges sociocultural norms. We will 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.

Text:

All weekly readings will be provided as PDF documents.

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. Discussion Forum Participation: 30%

Total: 100%

Paper/Object Assignment 30%

Do some research online and select one or several disabled artists and artworks that interest you and that you would like to look at and analyze in detail. Examine the work carefully in relation to the topic of disability.

You are given the option to either:

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

More information about this assignment can be found on the CCLE. It is due in Week 6, on **Sunday May 10 at 11:59pm on Turnitin.**

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.

The rubric for the Paper/Object Assignment is as follows:

- responsiveness to the Paper/Object Assignment criteria (as listed on the CCLE);
- ability to correctly identify a work(s) of art from the appropriate time period in modern art history, including correct use of key words and terms and other relevant definitions pertaining to the history of art and disability;
- ability to provide detailed and specific art historical analysis of at least one or multiple artworks and relate this to disability art and culture;
- knowledge of social and cultural issues pertaining to disability art and culture within modern art history;
- meaningful and well written answers, using capitalization and punctuation.
- Appropriate and correct use of sources including a bibliography
- Inclusion of images and correct image credits.

Final Exam 40%

The final exam will cover all the material from the readings and discussions, and will be held during the week of **Monday June 8 – Friday June 12**. It is a 1.5 hour open-book exam and you are welcome to take it anytime during the week the exam is open, and will consist of 6 short essay questions. It is designed to test your understanding of the cultural texts and images presented in the powerpoints, course readings and course themes. A study guide will be provided shortly before the exam is held.

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.

The rubric for the Final Exam is as follows:

- one full page of writing per question (300 words);
- use of key words and terms and other relevant definitions pertaining to the history of modern art and disability;
- ability to provide detailed and specific art historical analysis of artworks;
- knowledge of social and cultural issues pertaining to periods in the history of modern art and how disability has impacted these narratives;
- meaningful and well written answers, using capitalization and punctuation;
- ability to compare and contrast artworks exploring disability across different periods in modern art history.

Discussion Forum Participation 30%

You are expected to actively participate in weekly discussion forums. Discussions are crucial for understanding content by critically engaging with the readings, learning to craft an argument, and reviewing for papers and exams. Each week, questions will be posed in a forum that relate to the corresponding readings and powerpoint presentations. You will be graded on each discussion. The professor will also actively engaged in these discussions in order to create a dynamic virtual learning environment. During some weeks, these discussions will include interactive Zoom sessions where we check-in with each other online and learn more about each other and our progress in the class. The discussions are due every Sunday at 11:59pm, starting in Week 1 and ending in Week 10. You are expected to post images or audio-visual content for your discussion posts, and write at least 250-300 words per post.

The rubric for the Discussion posts is as follows:

- ability to provide detailed analysis of the topic utilizing material from the powerpoints and the readings, and comparing it with your own experiences and ideas;
- use of images or other creative content to illustrate ideas and key concepts;
- knowledge of social and cultural issues regarding disability and modern art history;
- meaningful and well written answers, using capitalization and punctuation;
- collegiality and respect of professor and students within the virtual discussion environment.

In order to pass this course, you must satisfy all course requirements.

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

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:

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.

Students with Disabilities:

Given the sensitivities of this class towards disability, any student who feels that he/she may need an accommodation based on the impact of a disability should contact the Office for Students with Disabilities to discuss specific needs. Please contact <http://www.cae.ucla.edu> to coordinate reasonable accommodations for students with documented disabilities.

Academic Dishonesty and Plagiarism

The relationship between students and faculty is the keystone of the educational experience at UCLA. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens. Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you

- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a take-home examination that calls for independent work, or
- plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:

- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from other's oral work;
- paraphrase or restate someone else's facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people's ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Avoiding Academic Dishonesty

- Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
- Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.

- Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
- Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
- Save your notes and drafts of your papers as evidence of your original work.

Disciplinary Sanctions

When a professor suspects cheating, plagiarism, and/or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline.

Course Content, Schedule & Assigned Readings:

Week 1: What is Disability Aesthetics?

Introduction to class

Reading:

1. Tobin Siebers, "Introduction" from *Disability Aesthetics*
2. Ann Millett-Gallant, "Introduction: Enabling the Image" from *The Disabled Body in Contemporary Art*
3. Ann Millett-Gallant & Elizabeth Howie, "Disability and Art History Introduction" from *Disability and Art History*

Week 2: 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*

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*
4. Sharon Snyder, "Infinities of Forms: Disability Figures in Artistic Traditions" from *Disability Studies: Enabling the Humanities*.
5. Sander Gilman, "The Hottentot and the Prostitute: Toward an Iconography of Female Sexuality" from *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness*.

Week 3: Impressionism & Postimpressionism: Modernity & Madness

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*

Week 4:

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*
5. Anne Marno, "The disabled veteran of World War I in the mirror of contemporary art: The reception of Otto Dix's painting *The Cripples* (1920) in Yael Bartana's film *Degenerate Art Lives* (2010)" from *Disability and Art History*

Week 5:

Abstract Expressionism & Conceptual Art

Considering "disabled" tropes: the "blind" genius, the grotesque, the schizophrenic, and the abject etc.

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*

Explore this website before class:

1. Amanda Cachia, "Marking Blind," Arts & Disability Ireland, 2015_ <http://www.adiarts.ie/curated-space>

Week 6:

Disability in the History of Photography

Thinking about how the medium of photography has depicted disability

Reading:

1. Tom Gunning, "In Your Face: Physiognomy, Photography, and the Gnostic Mission of Early Film" in *The Mind of Modernism* (ed. Mark S. Micale), Stanford California: Stanford University Press, 2004, 141-171
2. 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.
3. David Hevey, "The Enfreakment of Photography" *Disability Studies Reader*
4. Amanda Cachia, "Composing Dwarfism: Re-framing Short Stature in Contemporary Photography" in *The Review of Disability Studies*
5. Timothy Hiles, "Representing Disability in post-World War II photography" from *Disability and Art History*
6. Ann Millett-Gallant, "Artists and muses: *Peter's World* and other photographs by Susan Harbage Page" from *Disability and Art History*

Recommended reading:

1. Ann Millett-Gallant, "Exceeding the Frame." *The Disabled Body in Contemporary Art*. New York: Palgrave Macmillan, 2010.

Week 7:

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.
4. Elizabeth Howie, "The dandy Victorian: Yinka Shonibare's allegory of disability and passing" from *Disability and Art History*

Week 8: Developmental Disabilities & Outsider Art

Touching on the trajectory of outsider art and its accompanying politics

Reading:

1. Lynne Cooke, "Orthodoxies Undermined," in *Great and Mighty Things: Outsider Art in the Jill and Sheldon Bonovitz Collection*, Philadelphia Museum of Art, 2013
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

Week 9: 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*

Week 10: 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. Matt Smith, *Queering the Museum*, Birmingham Museum and Art Gallery
3. Ann Fox & Jessica Cooley, "Disability Art, Aesthetics, and Access: Creating Exhibitions in a Liberal Arts Setting" in *Disability Studies Quarterly*

Explore these websites:

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*

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>
- Chave, Anna C. "Pollock and Krasner: Script and postscript." *Pollock and After*. Edited by Francis Frascina. London and New York: Routledge, 1985.
- Clark, T.J. "Monsters," *Picasso and Truth: From Cubism to Guernica (The A.W. Mellon Lectures in Fine Arts)*. New Jersey: Princeton University Press, 2013.

- Cooke, Lynne. "Orthodoxies Undermined," in *Great and Mighty Things: Outsider Art in the Jill and Sheldon Bonovitz Collection*. Pennsylvania: Philadelphia Museum of Art, 2013
- Cooke, Lynne. "Peer Review," from *Judith Scott: Bound and Unbound*. Brooklyn, New York: Brooklyn Museum of Art, 2015.
- Davis, Lennard. "Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso." *Enforcing Normalcy: Disability, Deafness, and the Body*. New York and London: Verso, 1995.
- Briony Fer. "Surrealism, Myth and Psychoanalysis." *Realism, Rationalism, Surrealism: Art Between the Wars*. Edited by Davide Batchelor, Paul Wood and Briony Fer. New Haven: Connecticut: Yale University Press, 1993.
- Gibson, Ann Eden. "Abstract Expressionism: Other Politics." *Pollock and After*. Edited by Francis Frascina. London and New York: Routledge, 1985.
- Fox, Ann & Jessica Cooley. "Disability Art, Aesthetics, and Access: Creating Exhibitions in a Liberal Arts Setting." *Disability Studies Quarterly*, Vol. 34, No. 1, 2014
- Frey, Julia. "The Crisis." *Toulouse-Lautrec: A Life*. London: Viking Adult, 1994.
- Garland-Thompson, Rosemarie. "Dares to Stares: Disabled Women Performance Artists & the Dynamics of Staring" from *Bodies in Commotion: Disability and Performance*. Edited by Carrie Sandahl and Philip Auslander. Michigan: University of Michigan Press, 2005.
- Garland-Thomson, Rosemarie. "Politics of Staring: Visual Rhetorics of Disability in Popular Photography," *Disability Studies: Enabling the Humanities*. Edited by Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson. New York: Modern Language Association, 2002.
- Garland-Thomson, Rosemarie. "Disability, Identity, and Representation: An Introduction." *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. New York: Columbia University Press, 1996.
- Gilman, Sander. "The Hottentot and the Prostitute: Toward an Iconography of Female Sexuality." *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness*. New York: Cornell University Press, 1985.
- Grigely, Joseph. "Postcards to Sophie Calle." *Points of Contact: Disability, Art and Culture*. Edited by Susan Crutchfield and Marcy Epstein. Michigan: University of Michigan Press, 2000.
- Gunning, Tom. "In Your Face: Physiognomy, Photography, and the Gnostic Mission of Early Film" in *The Mind of Modernism*. Edited by Mark S. Micale. Stanford, California: Stanford University Press, 2004.
- Hadley, Bree. "Introduction: Disability, Performance and the Public Sphere." *Disability, Public Space, Performance and Spectatorship*. New York and London: Palgrave Macmillan, 2014.

- Herrera, Hayden. "Frida Kahlo: The Palette, the Pain, and the Painter," *Artforum*, 21, March, 1983, 60-67.
- Hevey, David. "The Enfreakment of Photography." *Disability Studies Reader*. Edited by Lennard J. Davis. New and London: Routledge, Third Edition, 2013.
- Jones, Amelia. "The Duchampian Phallus." Walker Art Center Minneapolis lecture, Nov. 29, 1994: <http://blogs.walkerart.org/visualarts/2012/07/30/amelia-jones-on-marcel-duchamp/>
- Kaprow, Allan. "The Legacy of Jackson Pollock." *Essays on the Blurring of Art and Life*. Edited by Jeff Kelley. Berkeley, California: University of California Press, 2003.
- Levine, Cary. "Introduction: Pay For Your Pleasures." *Pay For Your Pleasures: Mike Kelley, Paul McCarthy, Raymond Pettibon*. Chicago: University of Chicago Press, 2013.
- McArthur, Park, Lezlie Frye and Alice Sheppard. "Disability and Disabled Theater," *DIS Magazine*, 2014, <http://dismagazine.com/disillusioned/59706/disability-and-disabled-theater/>
- Micale, Mark. "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*. Stanford, California: Stanford University Press, 2004.
- Millett-Gallant, Ann. "Introduction: Enabling the Image." *The Disabled Body in Contemporary Art*. London and New York: Palgrave MacMillan, 2010.
- Millett-Gallant, Ann. "Disarming Venus." *The Disabled Body in Contemporary Art*. London and New York: Palgrave MacMillan, 2010.
- Millett-Gallant, Ann. "Sculpting Body Ideals: Alison Lapper Pregnant and the Public Display of Disability" *Disability Studies Reader*. Edited by Lennard J. Davis. New York and London: Routledge, 2013 (3rd edition).
- Nochlin, Linda. *The Body in Pieces: The Fragment as a Metaphor of Modernity*. London and New York: Thames & Hudson, 2001.
- Siebers, Tobin. "Introduction." *Disability Aesthetics*. Michigan: University of Michigan Press, 2010.
- Siebers, Tobin. "Broken Beauty: Disability and Art Vandalism." *Michigan Quarterly Review*, Vol. XLI, No. 2, Spring 2002
- Smith, Matt. *Queering the Museum*. Birmingham, UK: Birmingham Museum and Art Gallery, 2009.
- Snyder, Sharon. "Infinites of Forms: Disability Figures in Artistic Traditions." *Disability Studies: Enabling the Humanities*. Edited by Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson. New York: Modern Language Association, 2002.
- Storr, Robert. "Mindscapes, Landscapes, and Labyrinths." *Martin Ramirez catalog*. New York: American Folk Art Museum, 2007.

