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Books and Anthologies

Rodin: Sex and the Making of Modern Sculpture (New Haven and London: Yale University Press, 2010). ISBN 978-0-300-16725-2. [LINK](#)

Editor, *From Diversion to Subversion: Games, Play, and Twentieth-Century Art*, Refiguring Modernism (University Park: Pennsylvania State University Press, 2011). ISBN 978-0-271-03703-5. [LINK](#)

Body Doubles: Sculpture in Britain, 1877-1905 (New Haven and London: Yale University Press, 2004). ISBN 0-3001-0512-6. [LINK](#)

Editor, *Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880-1930*, British Art and Visual Culture Since 1750: New Readings (Aldershot: Ashgate, 2004). ISBN 0-7546-0996-0. [LINK](#)

Articles and Essays

"Playing in the Sand with Picasso: Relief Sculpture as Game in the Summer of 1930," in *From Diversion to Subversion: Games, Play, and Twentieth-Century Art*, ed. David Getsy (University Park, Pennsylvania: Pennsylvania State University Press, 2011), 80-93.

"The Reconstruction of the Francis Bacon Studio in Dublin," in *The Studio Reader: On the Space of Artists*, ed. Mary Jane Jacob and Michelle Grabner (Chicago: University of Chicago Press, 2010), 99-103.

"Immoderate Couplings: Transformations and Genders in John Chamberlain's Work," in *It's All in the Fit: The Work of John Chamberlain*, ed. David Tompkins (Marfa, Texas: Chinati Foundation, 2009), 166-211. ISBN 978-1-60702-070-7. [PDF](#)

"Pedagogy, Art, and the Rules of the Game," in *Learning Mind: Experience into Art*, ed. Jacquelynn Baas and Mary Jane Jacob (Berkeley: University of California Press, 2009), 125-35. [PDF](#)

"Rodin et Michel-Ange: réflexion sur l'érotisme des dessins de Rodin d'après les figures pour la chapelle des Médicis," trans. Jeanne Bouniort, *Revue de l'Art* 162 (December 2008): 59-69.

"Mourning, Yearning, Cruising: Ernesto Pujol's Memorial Gestures," *PAJ: A Journal of Performance and Art* 90 (September 2008): 11-24. [PDF](#)

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"Fallen Women: The Gender of Horizontality and the Abandonment of the Pedestal by Giacometti and Epstein," in *Display and Displacement: Sculpture and the Pedestal from Renaissance to Post-Modern*, ed. Alexandra Gerstein (London: Courtauld Institute of Art Research Forum and Paul Holberton, 2007), 114-29. [PDF](#)

"Give and Take: Henri Gaudier-Brzeska's *Coffer for Wilfrid Scawen Blunt* and Ezra Pound's Homosocial Modernism in 1914," *Sculpture Journal* 16, no. 2 (Fall 2007): 39-51. [PDF](#)

"Recognizing the Homoerotic: The Uses of Intersubjectivity in John Addington Symonds's 1887 Essays on Art," *Visual Culture in Britain* 8, no. 1 (Spring 2007): 37-57. [PDF](#)

"'Her invitation and her contempt': Bertram Mackennal and the sculptural *femme fatale* in the 1890s," in *Bertram Mackennal*, exh. cat., ed. Deborah Edwards (Sydney: Art Gallery of New South Wales, 2007), 96-103, 206-7. [PDF](#)

Annotated edition of Hamo Thornycroft's Lecture to the Sculpture Students of the Royal Academy, 1885, with "Introduction: The Problem of Realism in Hamo Thornycroft's 1885 Royal Academy Lecture," *The Walpole Society* 69 (2007), 211-25.

"Privileging the Object of Sculpture: Actuality and Harry Bates's *Pandora* of 1890," *Art History* 28, no. 1 (February 2005): 74-95. [PDF](#)

"The *Lycidas* 'Scandal' of 1905: James Havard Thomas at the Crux of Modern Sculpture in Britain," in *Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880-1930*, ed. David Getsy (Aldershot: Ashgate, 2004), 165-88.

"Punks and Professionals: The Identity of the Sculptor 1900-1925," in *Sculpture in 20th-Century Britain: Identity, Infrastructures, Aesthetics, Display, Reception*, ed. Penelope Curtis et al., vol. 1 of 2 (Leeds: Henry Moore Institute, 2003), 9-20. [PDF](#)

"Encountering the Male Nude at the Origins of Modern Sculpture. Rodin, Leighton, Hildebrand, and the Negotiation of Physicality and Temporality," in *The Enduring Instant: Time and the Spectator in the Visual Arts*, ed. Antoinette Roesler-Friedenthal and Johannes Nathan (Berlin: Gebr. Mann Verlag, 2003), 296-313.

"Strategy and Sentimentality: C. J. Allen in the 1890s," in *C. J. Allen 1862-1956: Sculptor and Teacher*, exh. cat., ed. Matthew Clough (Liverpool: University of Liverpool Art Collections, 2003), 73-84.

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"Constant Companions: Exemplarity and Identification in Griselda Pollock's Employment of Mary Cassatt's *At the Opera*," *Chicago Art Journal* 7, no. 1 (Spring 1997): 4-14.