

DAVID J. GETSY

David Getsy is the Goldabelle McComb Finn Distinguished Professor of Art History at the School of the Art Institute of Chicago. He received his Ph.D. from Northwestern University in 2002 and his B.A. from Oberlin College in 1995. He is the author of *Rodin: Sex and the Making of Modern Sculpture* (Yale 2010) and *Body Doubles: Sculpture in Britain, 1877-1905* (Yale 2004) in addition to his anthologies and essays on modern and contemporary art in Europe and America. He has recently been an Honorary Visiting Professor at the University of York (UK), and his fellowships and awards include an Ailsa Mellon Bruce Senior Fellowship from the Center for Advanced Study in the Visual Arts, a Getty Foundation Postdoctoral Fellowship, an Andrew W. Mellon Postdoctoral Fellowship from the Leslie Center for the Humanities at Dartmouth College, a Postdoctoral Fellowship from the Paul Mellon Centre for Studies in British Art, and a Kress Foundation Fellowship at the Courtauld Institute of Art, University of London. <http://www.saic.edu/~dgetsy>

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](#)

“Tactility or Opticality, Henry Moore or David Smith: Herbert Read and Clement Greenberg on the Art of Sculpture, 1956,” *Sculpture Journal* 17, no. 2 (December 2008): 73-86.

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“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.

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“‘Hard Realism’: The Thanatic Corporeality of Edward Onslow Ford’s *Shelley Memorial*,” *Visual Culture in Britain* 3, no. 1 (April 2002): 53-76.

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