

GRADUATE STUDIO THESIS ARTIST STATEMENT

Katie Brooks Toepp

MFA Painting

KPGA 660

2019

## Introduction

The focus of my work has developed and matured over the past few years as I have begun exploring process development. What began as an examination of optic properties through a thorough process of reproduction has more recently become an examination of myself through a deconstruction of repeated actions. In tracing the shift within my current body of work, I will examine the development of my approach since 2016 and my objectives moving forward, culminating in my MFA Thesis in Spring 2019.

Process has become increasingly significant to my work. Producing and reproducing a given motif has allowed an immersion into the exploration of an image. Initiating from a concisely composed scene, I worked in stages that allow the creation of many iterations of an image. Through this process, I arrived at a final product that addressed the question: “How much can one learn about a motif through repeated abstraction?” Referencing the theories of twentieth-century critics Clement Greenberg and Roger Fry, my body of work—which is now focused on craft—was rooted in Modernist and Formalist ideas. Expanding into contemporary theories surrounding craft, I approach my new medium of crochet with interest in maintaining and exploiting its inherent physical properties. This approach is further informed by active research through contemporary practice. I find the methodologies illustrated by Hazel Smith and Roger Dean in *Practice-led Research, Research-led Practice in the Creative Arts* as well as Graeme Sullivan’s *Art Practice as Research* to be crucial to the arrival of my current body of work. These texts informed my studio practice, and it is necessary to revisit my journey over the past few years in order to understand the arrival of my present work.

I began graduate school with interest in developing imagery through a disciplined and repetitive reproduction of abstraction. Through the physical act of painting a referenced image hundreds of times, I found myself falling into a predictable approach of deconstructing my motif in a given manner. My personal preferences succumbed to certain shapes, colors, and even lighting; I began to realize the

subconscious way in which I am attracted to certain formal properties of an image, which in turn becomes an emphasis in my resulting paintings.

Using this new understanding of how I deconstruct an image as a painter, I changed my motif from glassware to hand studies. I have a complex relationship with my own hands. As an artist, my hands are crucial in the process of making; my hands are the primary way in which I interact with the world. To lose my hands would mean a sudden loss of identity and place in the world. At the same time, my hands are my enemy. Since childhood, I have experienced symptoms of Obsessive Compulsive Disorder (OCD) as a subset of General Anxiety Disorder (GAD). My compulsions, however illogical, manifest themselves physically through my hands in obsessive tapping, skin picking, and squeezing. Although my physical symptoms are minor, the mental repercussions are ever-present and often overwhelming. My hands can simultaneously cause and alleviate my anxiety by way of my OCD in an endless cycle mirroring an addiction, and it is this paradox which confounds and frustrates me on a daily basis.

While I briefly analyzed imagery of my own hands as a primary motif in my painting, I found the imagery to be repetitive to the point of redundancy; my concept was not developing from the imagery of my hands. After some personal reflection, I was reminded of my innate layman's interest in the scientific fields, especially biology and medicine. This, combined with an artistic curiosity to explore fiber crafts, led me to my current, while still experimental, direction.

By extension, I am now using my hands, not as an obsession of my anxiety, but as a means of subverting the consuming nature of my compulsions. Through the act of crochet, my compulsions and obsessions become temporarily numbed. Rather than seeking the short-lived release of anxiety that comes with succumbing to compulsions (which, in turn, only feeds the anxiety in a cyclical nature), I can deter the anxiety almost entirely by distracting my brain with crochet. This process, although not fundamental to the reason why I crochet, is indeed relevant to the type of imagery I choose to make.

## Influencing Theory

I began my examination of optics from a strictly formal perspective. In doing so, I researched and implemented some fundamental ideals of Modernism. A primary critic who secured the historical definition of Modernism is Clement Greenberg. Implementing the self-critical methods of eighteenth-century philosopher Immanuel Kant, Greenberg asserts Modernism was a critique of painting; Modernist painting was employed “to call attention to art.”<sup>1</sup> Modernist painters sought to strip what they believed was extraneous information from their paintings and focus entirely on the formal elements of the work. Inherent properties of a painting, such as the flatness of the surface, the purity of the color, and evidence of the artist’s hand were embraced.<sup>2</sup>

Contemporary critic Joachim Pissarro writes of Greenberg’s application of Kant’s ideas, “With Kant, the question was not so much ‘What does one think?’ as ‘How does one think?’ Analogously, the question with Greenberg...stopped being ‘What does one paint?’ to become ‘How does one paint?’”<sup>3</sup> This approach which emphasizes methodology and practice is implemented throughout my research. I actively embraced the innate properties of painting—the surface of the structure, viscosity of paint, use of color—within my practice to interpret my motif. Each iteration I created served as a minute experiment in my formal approach. In developing these iterations, I successfully abstract the image; this abstraction allows me to fully realize the qualities within the motif such as color, shape, etc.

In keeping with the tradition of Greenberg’s modernism, critic Rosalind Krauss deconstructs modern art into its most basic elements to understand its historicity. For Krauss, the grid is the most fundamental component of modern painting. I embraced the systematic nature of gridded systems in my own work to serve as an outline for my iterations, as seen in *Figure A* (see fig. 1). Working in a grid, I was able to thoroughly explore an image, and I ultimately learned about the ways in which I innately dismantle motif into colors, line, and shape. I applied this learned dismantling in *Figure A*’s sister

painting, *Figure B* (see fig. 2), in which the sum of the deconstructed knowledge is amassed into one painting.

After replicating this systematic process in several series, I made the decision that I had explored the direction to its fullest extent and searched for motifs other than glass. In choosing to relate my experience with OCD to the viewer, I began to visually deconstruct the images of my own hands on the canvas to the point of obscurity. I found myself using the same logic of abstraction that I had developed while painting my “grid paintings.” In retrospect, I find the grid paintings to be invaluable to my understanding of how I, as an artist, choose (unconsciously or consciously) to abstract a given image.

In addition to the limitations of the motif (my hands), the incorporation of the literal skin brought new conceptual baggage to my artwork that I believe was unnecessary to the conversation I was trying to develop. Issues such as identity and race – while pertinent to a discussion in contemporary art – seemed secondary to the dialogue I wanted to have: that of mental health, neurodiversity, and fears of inadequacy. This led me to my current readings which centralize around the visual representations of the brain and medical imaging. A major influencing work has been Carl Schoonover’s *Portraits of the Mind: Visualizing the Brain from Antiquity to the 21<sup>st</sup> Century*, which concisely and informatively traces the developments of neural imagery for its entire history. Additionally, I have found significant influences in Richard Barnett’s *The Sick Rose or; Disease and the Art of Medical Illustration* and Maria Elena Buszek’s *Extra/Ordinary: Craft and Contemporary Art*. Buszek’s book consists of essays written about contemporary craft, the future of fine craft, and “craftivism,” all of which correlate with my choice of materials, which will be discussed in a later section.

### **Shifting Motifs**

In the beginning stages of my process, I considered the optic principles involved in the distortion of the glass. Through the physical manipulation of the “lenses” of glass, I explored the boundaries between abstraction and non-objective imagery. Glass provides a physical means of “capturing” light and

color, which I used as a motif in my subsequent process. With glass, I can exercise control over the creation of my motif while allowing the somewhat organic properties of the glass to unfold in the image. I use lighting (both artificial and natural) and colored paper to exercise further control over the composed environment that will become my motif. Even the slightest manipulation of color and light has the potential to change my composition drastically; I find pleasure in the duel that exists between myself and my materials when I try to reign control over my subjects.

While the fascination with glass has never left me, I shifted my focus to imagery of my own hands in an attempt to rationalize a conversation about my own mental health. I quickly recognized the limitations of this motif, and I made a drastic shift: rather than focus on the manifestations of my OCD (hands, feet, touching, tapping, scraping, picking, peeling, etc.) I shifted my visual information to that of the microscopic: neurons. Neurons, or brain cells, are complex cells that extend their thread-like dendrites and axons like branches or roots of trees in order to make electrical connection to neighboring cells. Through these dendrites and axons, the neurons communicate information—pain, pleasure, etc.—while never physically coming into contact with each other; these connections, from axon terminals to dendrites, are called synapses. To explore this new direction, I began to research the history of the representation of neurological processes.

Since the beginning of recorded history philosophers, scholars, and artists have attempted to unravel the mystery of consciousness. Where did the human mind reside? Robert Hooke's revolutionary first viewing of cells under a microscope in 1665<sup>4</sup> paved the way for modern-day microscopy. But it wasn't until the nineteenth century that the painstaking process of dying and separating neurons to be viewed individually was conceived. Scientists and rivals Camillo Golgi and Santiago Ramón y Cajal made groundbreaking discoveries through their observations of neurons. Although scientific rivals, together they formed a foundation of what is now neuroscience. These discoveries were meticulously recorded from observational drawings (see figs. 5-7). The neurons appear black due to a silver staining process developed by Golgi. Each neuron, which was derived from a deceased specimen, was

meticulously placed under a microscope and arranged so that all its parts are visible. It is these thread-like formations in the drawings that have inspired much of my work with crochet.

In addition, new visualizing methods in past decades have allowed scientists to see neurons in more detail than ever before. Utilizing a protein found in a bioluminescent jellyfish *A. victoria*, scientists illuminated individual neurons with this Green Fluorescent Protein (GFP).<sup>5</sup> In subsequent years, colors other than green were incorporated to reveal an entire spectrum of glowing neurons; this allows scientists to trace the lineage of growing and interacting cells. The new gamut of colors has been dubbed by some, “Brainbow.”<sup>6</sup> In an attempt to imitate the Brainbow effect, I have begun incorporating UV colors and blacklight into my work (see figs. 12 and 13).

Even with these remarkable technologies, one must remember that the processes involved with visualizing neurons involve some degree of abstraction. As Schoonover remarks:

The fact remains that the cells that make up the nervous system can only be seen with magnification (one step removed) and only when stained with special chemicals (two steps removed) that illuminate the imperceptible. This means that our perspective on the world of the brain is entirely dependent upon the nature of unseen, and in some cases, poorly understood, biochemical reactions and is mediated only by the technologies we have invented to view it.<sup>7</sup>

The notion that so much of our modern understanding of the workings of the brain is limited to what one may see through the lens of a microscope or visualizing as data plotted on a chart, while accurate, seems problematic. I would like to simulate these limited representations of the brain while incorporating a more salient fear of discomfort and inadequacy. I hope to extend the visual conversation to incorporate that which microscopy and brain scans cannot reveal. That is, I would like to transform the conventional imagery of brain scans and neurons with an abstraction that simulates the anxiety—and possibly the OCD—itsself.

## Practice-led Research

I approach my work as creative research that aims at providing knowledge through visual information. In *Practice-led Research, Research-led Practice in the Creative Arts* Smith and Dean offer a resolution to the approach of creative practice within the setting of a university. In their introduction of *Practice-led Research* the editors propose that in recent decades, creative processes have become increasingly approached and accepted as a method of research.<sup>8</sup> Traditionally, research has been defined as a practice which results in “generalizable and transferable knowledge.”<sup>9</sup> Graeme Sullivan explores the birth of this idea in *Art Practice as Research*. In reference to the European Enlightenment, Sullivan reiterates the novel worldview that swept Western society:

Radical views in the natural sciences about empirical inquiry and social theories challenged medieval conceptions of the mind and the place of humans in the world. The need to “know” meant that the Enlightenment project became a collaborative enterprise where methods had to be invented in order to answer the kinds of questions then being asked, and this required the imaginative insight of both the thinker and the doer.<sup>10</sup>

This innate desire “to know” was embraced during the Enlightenment and has been the driving force in research ever since. Sullivan continues, “The patterns of practice that emerged during the Enlightenment saw the scientist and the artist share a common goal where ideas informed action.”<sup>11</sup> Both the artist and the scientist required the skills to document observations and describe them empirically. The two pursuits were not divorced from each other; instead, they were codependent to produce advancements including biological taxonomy, medicine, and astronomy.

An argument can be made that, in recent decades, the divide between the arts and sciences has become ever-present. Sullivan asserts that this split occurred gradually due to differences in theory between the disciplines.<sup>12</sup> While the cause may be arguable, I do address a need to reconcile the two disciplines within my work. Scientific research is equivalent to practice-oriented research; the two approaches are one in the same. In every stage of my process, I maximize the control I hold over each element of the work so as to maintain the “purity” of the research that I achieve. This approach has

remained the same regardless of the medium or motif with which I am working. From my fascination with optics to my present work with crochet, my work is rooted in the experience of learning (and producing new knowledge) from the process of creating.

While Smith and Dean recognize that this knowledge is conventionally manifested in verbal or numerical form, the editors assert that knowledge resulting from research can additionally be produced as non-verbal representations.<sup>13</sup> Using this approach to a creative practice as outlined in *Practice-led Research* as well as *Art Practice as Research*, I narrow my thesis of exploring the boundaries between abstraction and representation and ask the question, “What new knowledge has this work produced?” While I do not attempt to explicitly answer this question, it is my hope that the viewer of my work will ask this of themselves and reflect on the implications of my work.

## **Process**

Recently, I have explored the limitations of crochet. I was born into a genealogy of women who crochet as a means of recreation and function. Both my mother and grandmother have crocheted all their lives. When she was alive, my grandmother made doilies regularly. In my artistic practice, I had previously dismissed this convention of craft; although I was proficient with crochet, it did not seem to fit the logic of my studio practice. However, as I have begun researching imagery of the brain, I have found analogous imagery in crochet: the threads of crochet yarn (especially the fragile thread used in making doilies) seems to mirror the tendril-like dendrites of Cajal and Golgi’s drawings.

I have begun creating doilies, but unlike my grandmother’s precise and patterned doilies, I am introducing deliberate errors into my work (Figure 8). These errors compound with every subsequent ring or row of crochet work. Sometimes real knots become entwined with the loose crochet knots. These brain-doilies are expressions of failure and fears of failure. The fact that I consider them complete and choose to display them is an acknowledgment of their failure. When I acknowledge the failure of my own making—much like the way I acknowledge the overwhelming and addictive nature of my OCD—I can

begin to resolve it. I must know that resolution is an endless process combining differing therapeutic practices including medication, counseling, and mindfulness. There is not a lack within myself that must be filled and fixed; rather, I must experience endless healing. Although it may seem futile to be in a state of healing continually and never arrive at a singular moment of “whole,” I think there is beauty in the act of healing itself. This is the beauty that I hope will translate into my work.

I have since built upon my “Anti-Doilies” to more substantial, installation-based work. I challenged myself to step outside of the two-dimensional logic of the painting with which I was so accustomed to applying. I began to weave intricate and complex work indicative of a massive, obtrusive structure. *After Cajal* (Figures 9-10) was the first of these works. Upon completion, I found the work interesting and informative, but static in nature. It was from this point that I began to work away from the wall.

In Summer 2018, I made a small collection of plush crochet forms, *Magic Beans, 20mg* (Figures 11). The forms are comic in scale and comforting in feel and texture. I have not explored this direction fully, but I anticipate that it will be a route to explore upon graduation. Another experiment, designed to emulate the “Brainbow” of neuron imaging, I created *My Neuron* (Figures 12-13), which explore the use of blacklight within the gallery space. The oversized, impeding neuron conforms to space like a living slime mold. The experiment effectively conforms to space, but it does not demand attention like a three-dimensional sculpture.

When given the opportunity to have a site-specific installation at the Urban Institute for Contemporary Art (UICA), I wanted to maximize my allotted space. *Mind Map* (Figure 14) was the resulting installation which explored extensions into the space of the viewer while interacting with space and lighting. Producing a large-scale installation was challenging and informative; through creating the work, I learned how the patterning of my crochet stitches became a homogenous film which resembled

biological structures on a massive scale. *Mind Map* directly informed the work that was to be included in my Thesis Exhibition.

The work that I present in my MFA Thesis Exhibition is representative of the outcomes of which I have set for myself in exploring crochet as it relates to mental health. The large-scale installation, *An Active Mind*, is directly derived from the logic which compelled me to produce my doilies. Pushing the crochet to monstrous limits, I explored scale and the question of what would happen if I were to create a behemoth installation which would become overwhelming. As an installation, the shapes which amass from the crocheted network interact with space as a flexible structure which is informed by its surroundings. As viewers walk around the work, it is my hope that the air currents of foot traffic affect the hanging axon-like threads that extend from the body of the sculpture like passive appendages too exhausted to move. *Mind Map* is supported by additional “slides” of anti-doilies (crochet work sandwiched between two sheets of clear acrylic plastic) and oil paintings resembling neurons and crochet stitches. The goal of this varied work is to emphasize the correlation between the network of crochet stitches and that of the human mind, both literally in the form of neurons and figuratively in the ways that one forms associations between thoughts, ideas, and memories.

I am fascinated with the idea of biological complexity. Represented through fractal equations and Benoit Mandelbrot’s mathematical innovations of the mid-twentieth century is the idea of compounding complexity through simple rules. Through basic sets of limitations, one can produce infinitely complex imagery and representations that closely mirror the natural world. The rough approximations that appear in the natural world (nautilus shells, tree branches, root systems, snowflakes, flowers), can be represented by mathematically “perfect” formulas.

It is this same logic, married with practice-led research, that is the driving force behind my work. It is this compulsion to make, bounded by a finite set of rules with the aim of intricate complexity, that defines my work as an artist. Each crochet stitch serves as a unit which follows the same simple logic to

produce what will end up becoming a complex structure; each stitch is informed by the same logic (although varying elements such as tension and multiplicity is welcomed in my work) to produce a whole that is unified yet fascinatingly complex.

### **Moving Forward**

My explorations in the past semester have proved critical in my understanding of this new direction into craft. Through countless experiments I have discovered the limitations of the medium, and what images produce my desired results. I cannot divorce a painting logic from my work. That is, I insist upon seeing my work as objects within a picture-plane. That is not to say that I am dismissing the exploration into an avenue of functionality. I believe investigating a direction in which my crochet work references its functionality as an object, clothing, etc. would allow for further conversation into experienced anxiety and OCD.

As of right now, I plan to continue my pursuit of crochet as a means to reference the history of medical illustration while expressing the notions of anxiety. I will continue to produce two-dimensional crochet objects that resemble a picture-plane, but I will explore the implications of functional objects within my work. Overall, I desire to continue a discussion of mental health and fears of inadequacy through the craft of crochet.

## Appendix



Figure 1: Katie Toepp, *Figure A*, 2016. 60" x 60", oil on canvas.

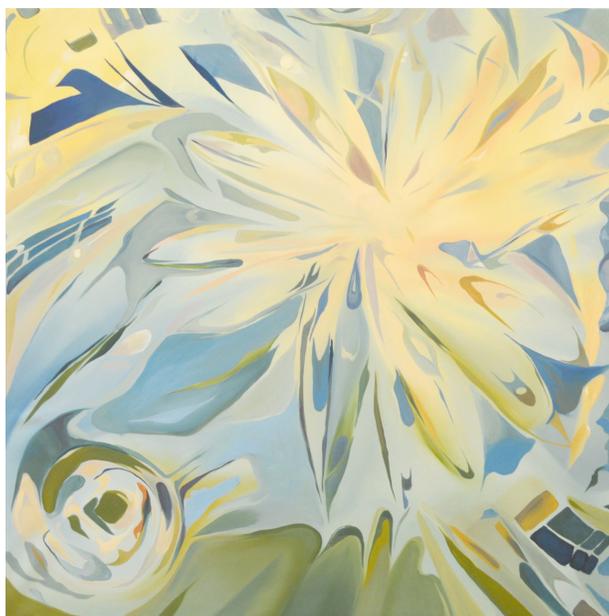


Figure 2: Katie Toepp, *Figure B*, 2016. 60" x 60", oil on canvas.



Figure 3: Katie Toepp, *Analysis of My Hands*, 2017. 24" x 24", oil on canvas.

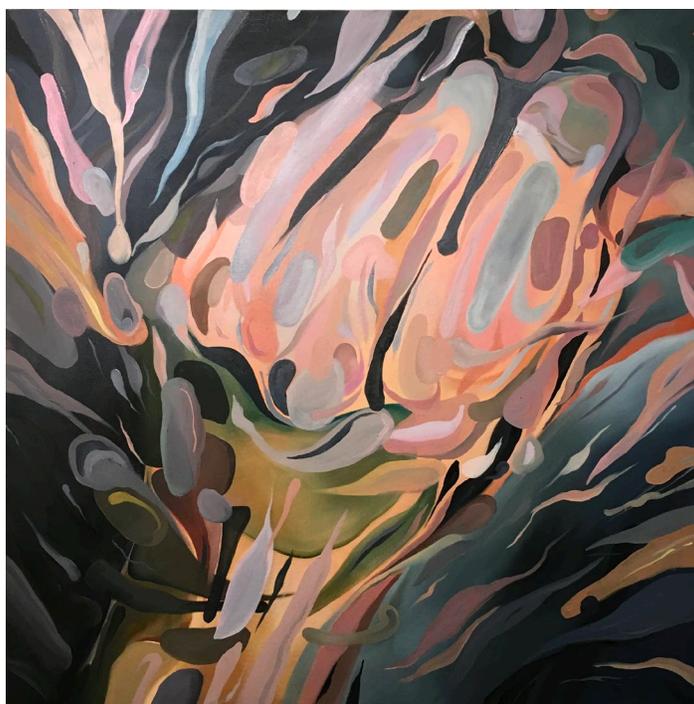


Figure 4: Katie Toepp, *An Anxious Composure*, 2017. 48" x 48", oil on canvas.

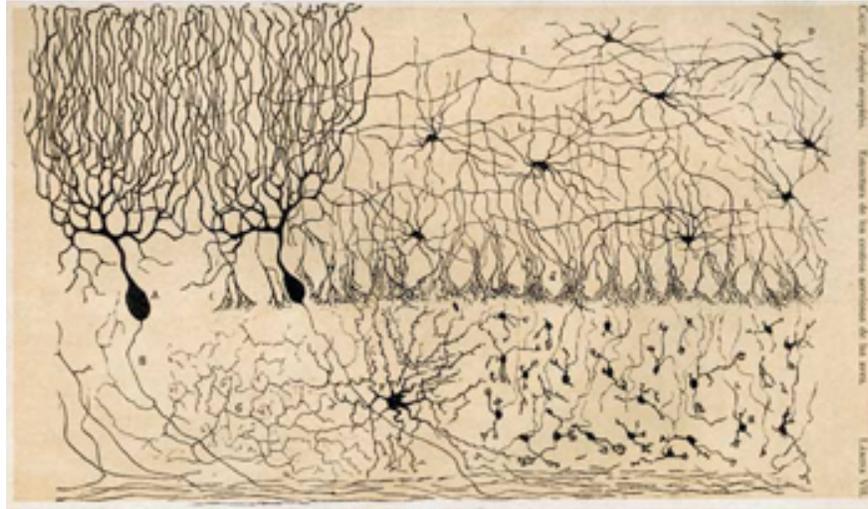


Figure 5: Santiago Ramón y Cajal, *Drawing of the cells of the chick cerebellum* “*Estructura de los centros nerviosos de las aves*,” Madrid, 1905.



Figure 6: Santiago Ramón y Cajal, *Camara lucida drawing of a Purkinje cell in the cat's cerebellar cortex*. Legend: (a) axon (b) collateral (c) dendrites.

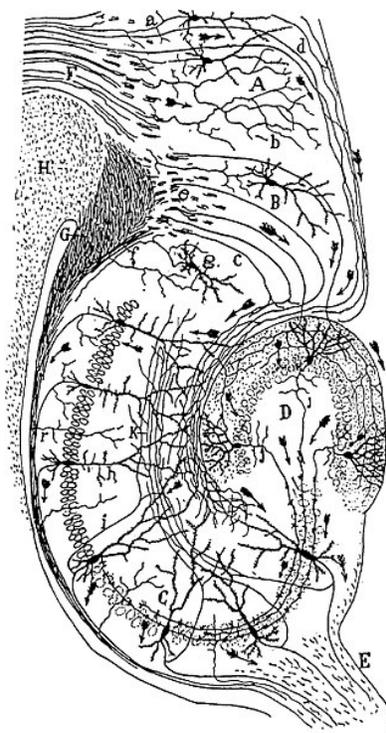


Figure 7: Santiago Ramón y Cajal, *Drawing of the neural circuitry of the rodent* (*Histologie du Systeme Nerveux de l'Homme et des Vertebretes*), Vols. 1 and 2. A. Maloine. Paris. 1911.

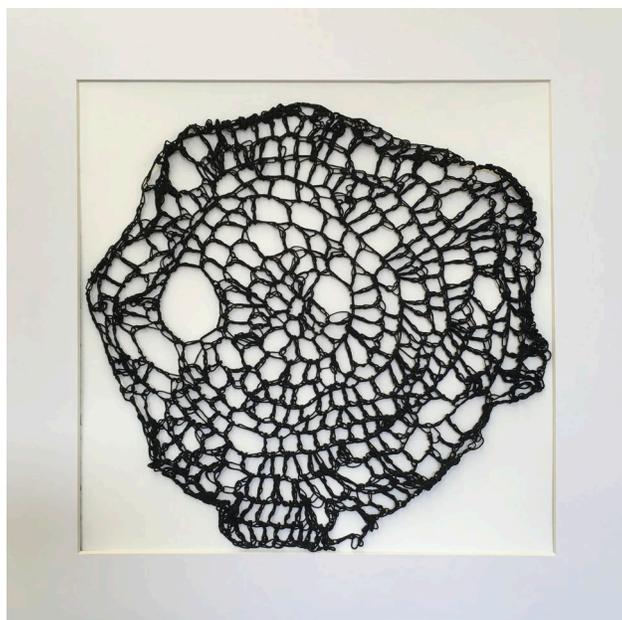


Figure 8: Katie Toepp, *Anti-Doily*, 2018. 12" x 12", crochet thread on paper.



Figure 9: Katie Toepp, *After Cajal*, 2018. Variable, crochet thread and insulated wire.



Figure 10: Katie Toepp, *After Cajal* (detail), 2018. Variable, crochet thread and insulated wire.



Figure 11: Katie Toepp, *Magic Beans, 20mg*, 2018. 9 ½" x 3" x 3", crochet soft sculpture.



Figure 12: Katie Toepp, *My Neuron*, 2018. Variable, fluorescent yarn.

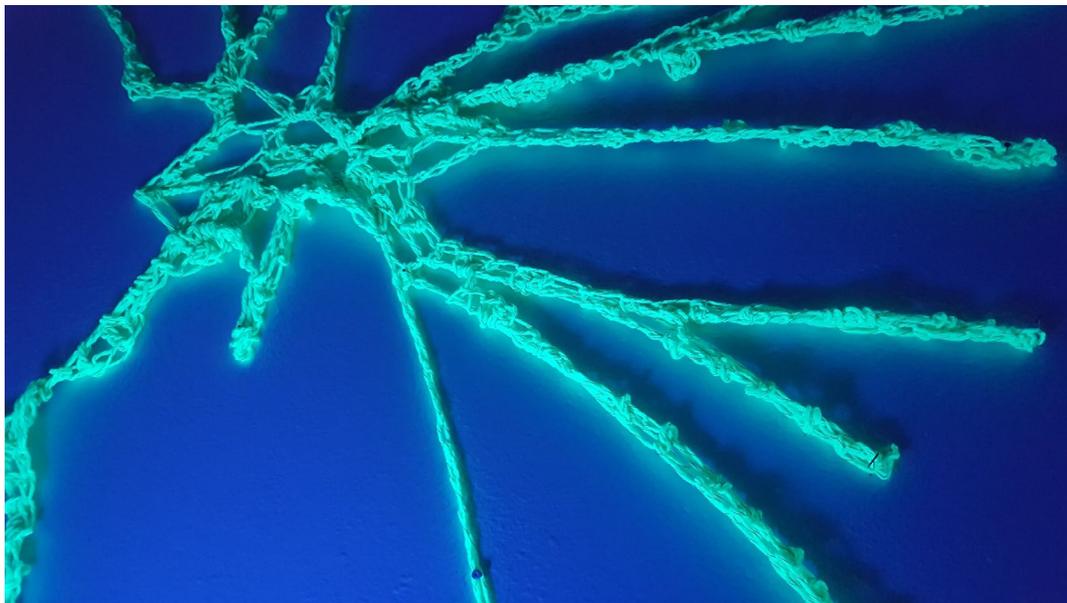


Figure 13: Katie Toepp, *My Neuron* (detail under blacklight), 2018. Variable, fluorescent yarn.



Figure 14: Katie Toepp, *Mind Map*, 2018. 20' x 12' x 5', crochet thread. Urban Institute for Contemporary Art.

*My Anti-Mantra*

yes yes I can't do It  
 i have to go  
 i have to go keep  
 going keep going keep go going  
 keep at it keep at it keep at it  
 keep going keep going keep going push  
 push harder push push keep going  
 keep going keep going keep  
 keep keep keep keep keep keep  
 going keep going push pushing pushing  
 it's not going to stop you can't stop don't stop  
 keep going have to keep trying harder and  
 keep pushing keep going keep at it keep going keep  
 trapper keeper keeping up upkeep try  
 harder hardest you have to keep going just  
 keep going you can't stop now  
 what will happen if you fail keep at it  
 what will happen if it's all for nothing  
 they were right they were all right but you keep  
 going like an idiot and you keep trying it's futile  
 it's stupid you're stupid you're pointless it's pointless  
 but keep at it maybe something will happen  
 maybe  
 it will all be worth it what's wrong with you can't you  
 keep up you have to push harder and  
 prove something prove something prove something  
 keep going and keep pushing and keep at it  
 left right keep going push harder  
 yes and yes and keep at it you just have to  
 keep going but don't do that don't push too hard  
 they will be right  
 they are right they're right behind you  
 and yes you have to keep going  
 yes you have to just keep pushing  
 and going forward there is no backwards  
 you can go you just have to be yourself  
 that's what they always say right yes  
 yourself and yes just go just go just  
 go go go go go go go go  
 push push push  
 keep at it keep going  
 harder and harder  
 just go

## Endnotes

1. Clement Greenberg. "Modernist Painting." Sharecom.ca. Accessed September 11, 2016.
2. Ibid.
3. Joachim Pissarro, "Greenberg, Kant, and Modernism?" *Notes in History of Art*, Fall 2009, XXIX, no. 1, 42-48. Accessed September 7, 2016. <http://joachimpissarro.com/cat/writing/greenberg-kant-and-modernism/>.
4. Carl Schoonover. *Portraits of the Mind: Visualizing the Brain from Antiquity to the 21st Century*. New York: Abrams, 16.
5. Ibid., 78.
6. Ibid., 79.
7. Ibid., 14.
8. Hazel Smith and Roger Dean, editors, *Practice-led Research, Research-led Practice in the Creative Arts*. (Edinburgh: Edinburgh University Press Ltd, 2009), 2-3.
9. Ibid, 3.
10. Graeme Sullivan. *Art Practice as Research: Inquiry in the Visual Arts* .2<sup>nd</sup> Ed., (Thousand Oaks, CA: Sage Publications, Inc., 2005), xi-26.
11. Ibid, 5.
12. Ibid, 15.
13. Smith and Dean, *Practice-led Research, Research-led Practice in the Creative Arts*, 2-3.

## Bibliography

- Arnheim, Rudolf. *Entropy and Art: An Essay on Disorder and Order*. (Berkeley, CA: University of California Press, 1971).
- Barnett, Richard. *The Sick Rose or; Disease and the Art of Medical Illustration*. London: Thames & Hudson Ltd. (2014).
- Buszek, Maria Elena. *Extra / Ordinary: Craft and Contemporary Art*. London: Duke University Press: 2011.
- Blum, Linda M. and Nena F. Stracuzzi. "Gender in the Prozac Nation: Popular Discourse and Productive Femininity." *Gender and Society* 18, no. 3 (June 2004): 269-286.
- Burch, Susan. *Encyclopedia of American Disability History*. New York: Facts On File, 2009.
- Clare, Eli. *Exile and Pride: Disability, Queerness, and Liberation*. Durham: Duke University Press, 2015.
- Davis, Lennard J. *The Disability Studies Reader*. New York: Routledge, 2013.
- Diagnostic and Statistical Manual of Mental Disorders*. Fifth Edition. American Psychiatry Association. Washington, D.C.: American Psychiatric Publishing, 2013.
- Ettorre, Elizabeth and Elianne Riska. "Psychotropics, sociology and women: are the 'halcyon days' fo the 'malestream' over?" *Sociology of Health & Illness* 15, no. 4 (1993): 503-524.
- Foucault, Michel. *Madness and Civilization*. Translated by Richard Howard. New York: Vintage Books, 1965.
- Foucault, Michel. *The Birth of the Clinic: An Archaeology of Medical Perception*. Translated by A.M. Sheridan. New York: Routledge, 2003.
- Fraser, Benjamin Fraser. *Cognitive Disability Aesthetics: Visual Culture, Disability Representations, and the (In)Visibility of Cognitive Difference*. Toronto: University of Toronto Press, 2018.
- Forum Lectures* (Washington, D.C.: Voice of America), 1960; *Arts Yearbook* 4, 1961 (unrevised); *Art and Literature*, Spring 1965 (slightly revised); *The New Art: A Critical Anthology*, ed. Gregory Battcock, 1966; *Peinture-cahiers théoriques*, no. 8-9, 1974 (titled "La peinture moderniste"); *Aesthetics Contemporary*, ed. Richard Kostelanetz, 1978; *Modern Art and Modernism: A Critical Anthology*, ed. Francis Frascina and Charles Harrison, 1982; *Clement Greenberg: The Collected Essays and Criticism* vol. 4, ed. John O'Brian, 1993.
- Fry, Roger. "An Essay in Aesthetics." Rci.rutgers.edu. Accessed September 11, 2016.  
[http://rci.rutgers.edu/~tripmcc/phil/poa/fry-essay\\_in\\_aesthetics.pdf](http://rci.rutgers.edu/~tripmcc/phil/poa/fry-essay_in_aesthetics.pdf).
- Gilman, Sander L. *Disease and Representation: Images of Illness from Madness to AIDS*. Ithaca, NY: Cornell University Press, 1988.
- Goodall, Jane. "Nightmares in the Engine Room." *Practice-led Research, Research-led Practice in the Creative Arts*. Edited by Hazel Smith and Roger Dean. (Edinburg: Edinburg University Press Ltd, 2009).
- Greenberg, Clement. "Modernist Painting." Sharecom.ca. Accessed September 10, 2016.  
<http://www.sharecom.ca/greenberg/modernism.html>.

- Grue, Jan. *Disability and Discourse Analysis*. Burlington, VT: Ashgate, 2015.
- Heidegger, Martin. *Basic Writings*. Edited by David Farrell Krell. (New York, NY: Harper Perennial, 2008).
- Lewis, Bradley. *Moving Beyond Prozac, DSM, & the New Psychiatry: The Birth of Postpsychiatry*. Ann Arbor: The University of Michigan Press, 2006.
- McDonagh, Patrick, C. F. Goodey, and Tim Stainton. *Intellectual Disability: A Conceptual History, 1200-1900*. Manchester: Manchester University Press, 2018.
- “Mental Health Information: Statistics.” National Institute of Mental Health. Accessed 6 November 2018. Last updated November 2017. <https://www.nimh.nih.gov/health/statistics/mental-illness.shtml>.
- Pissarro, Joachim. “Greenberg, Kant, and Modernism?” *Notes in History of Art*, Fall 2009, XXIX, no. 1, 42-48. <http://joachimpissarro.com/cat/writing/greenberg-kant-and-modernism/>.
- Ratey, John J. *A User's Guide to the Brain: Perception, Attention, and the Four Theaters of the Brain*. New York: Pantheon Books, 2001.
- Sartre, Jean-Paul. *Existentialism and Human Emotions*. (New York, NY: Philosophical Library, Inc., 1957).
- Schoonover, Carl. *Portraits of the Mind: Visualizing the Brain from Antiquity to the 21st Century*. New York: Abrams,
- Siebers, Tobin. *Disability Aesthetics*. Ann Arbor: The University of Michigan Press, 2010.
- . *Disability Theory*. Ann Arbor: The University of Michigan Press, 2008.
- Smith, Hazel, and Roger Dean, editors. *Practice-led Research, Research-led Practice in the Creative Arts*. (Edinburgh: Edinburgh University Press Ltd, 2009).
- Stiker, Henri-Jacques. *A History of Disability*. Translated by William Sayers. Ann Arbor: The University of Michigan Press, 1999.
- Sullivan, Graeme. *Art Practice as Research: Inquiry in Visual Arts*. 2<sup>nd</sup> Edition, (Thousand Oaks, CA: Sage Publications, Inc., 2005).
- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. New York: Columbia University Press, 1997.
- Tremain, Shelley. *Foucault and the Government of Disability*. Ann Arbor: The University of Michigan Press, 2005.