What is a “sculpture?” That is the question guiding this upper-level undergraduate course on European and American art from the late-nineteenth century to the 1970s. Organized more or less chronologically, with a few strategic leaps and divagations along the way, our study will begin with Auguste Rodin’s figurative groups and end with a site-specific installation by Michael Asher, allowing us to understand the development and revision of key forms of sculptural practice. While we will keep an eye on the transformations the twentieth-century has wrought on the siting of three-dimensional art, we will also aim to track how shifting conceptions of sculpture and its place in the world relate to Western notions of the commodity, the object, the psychic, the “other,” and the bodily. Students will be expected to attend carefully to this material, to participate actively in discussions, and just as important, to visit several local sites in order to grasp and eventually describe what it means to encounter sculpture first-hand.