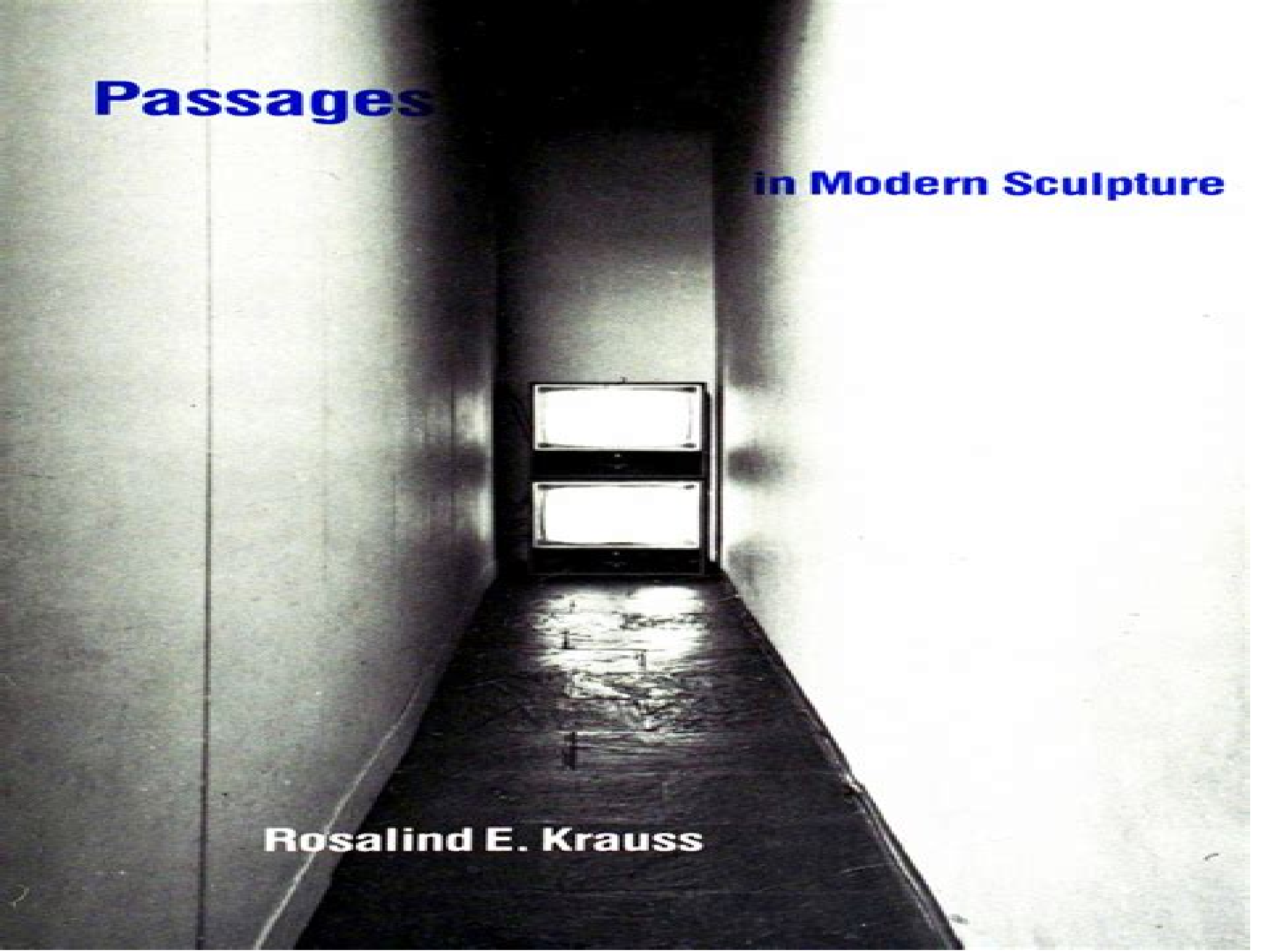


Passages

in Modern Sculpture

Rosalind E. Krauss



Passages In Modern Sculpture

Ernest Henry Short



Passages In Modern Sculpture:

Passages in Modern Sculpture Rosalind E. Krauss, 1981-02-26 Studies major works by important sculptors since Rodin in the light of different approaches to general sculptural issues to reveal the logical progressions from nineteenth century figurative works to the conceptual work of the present Modern Sculpture Reader Jon Wood, David Hulks, Alex Potts, 2012-08-21 In many anthologies of art sculpture is given short shrift in relation to other media if it is treated at all Modern Sculpture Reader aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century a time marked by a general reappraisal of the forms and functions of art From the rigorously theoretical to the experimental and poetic Modern Sculpture Reader offers a lively discourse on the medium by a range of artists writers critics and poets Marcel Duchamp Louise Bourgeois Claes Oldenberg Andr Breton Ezra Pound and Clement Greenberg in a variety of genres poems lectures transcribed interviews newspaper and magazine articles and artists statements These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display both of which have important implications for the viewer's tactile and emotional interaction with sculptural works

Rosalind Krauss and American Philosophical Art Criticism David Carrier, 2002-10-30 Rosalind Krauss is without visible rival the most influential American art writer since Clement Greenberg Together with her colleagues at *October* the journal she co founded she has played a key role in the introduction of French theory into the American art world In the 1960s though first a follower of Greenberg she was inspired by her readings of French structuralist and post structuralist materials revolted against her mentor's formalism and developed a succession of radically original styles of art history writing Offering a complete survey of her career and work *Rosalind Krauss and American Philosophical Art Criticism From Formalism to Beyond Postmodernism* comprises the first book length study of its subject Written in the lucid style of analytic philosophy this accessible commentary offers a consideration of her arguments as well as discussions of alternative positions Tracing Krauss's development in this way provides the best method of understanding the changing styles of American art criticism from the 1960s through the present and thus provides an invaluable source of historical and aesthetic knowledge for artists and art scholars alike *Beyond Modern Sculpture* Jack Burnham, 1987 **Sculpture Since 1945**

Andrew Causey, 1998 This fresh account of post war sculpture examines innovative and avant garde works **Passages in Modern Sculpture** Rosalind E. Krauss, 1981 Passages in Modern Sculpture Rosalind E. Krauss, 1981 **Supports in Roman Marble Sculpture** Anna Anguissola, 2018-02-15 The first study of a crucial aspect of Roman stone sculpture exploring the functions and aesthetics of non figural supports **Passages in Modern Sculpture** Rosalind Krauss, 1985

The Optical Unconscious Rosalind E. Krauss, 1994-07-25 The Optical Unconscious is a pointed protest against the

official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self fulfilling truths The account of modernism presented here challenges the vaunted principle of vision itself And it is a very different story than we have ever read not only because its insurgent plot and characters rise from below the calm surface of the known and law like field of modernist painting but because the voice is unlike anything we have heard before Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery Rosalind Krauss abandons the historian s voice of objective detachment and forges a new style of writing in this book art history that insinuates diary and art theory and that has the gait and tone of fiction The Optical Unconscious will be deeply vexing to modernism s standard bearers and to readers who have accepted the foundational principles on which their aesthetic is based Krauss also gives us the story that Alfred Barr Meyer Shapiro and Clement Greenberg repressed the story of a small disparate group of artists who defied modernism s most cherished self descriptions giving rise to an unruly disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today In order to understand why modernism had to repress the optical unconscious Krauss eavesdrops on Roger Fry in the salons of Bloomsbury and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug we find her in the living room of Clement Greenberg as he complains about smart Jewish girls with their typewriters in the 1960s and in colloquy with Michael Fried about Frank Stella s love of baseball Along the way there are also narrative encounters with Freud Jacques Lacan Georges Bataille Roger Caillois Gilles Deleuze and Jean Fran ois Lyotard To embody this optical unconscious Krauss turns to the pages of Max Ernst s collage novels to Marcel Duchamp s hypnotic Rotoreliefs to Eva Hesse s luminous sculptures and to Cy Twombly s Andy Warhol s and Robert Morris s scandalous decoding of Jackson Pollock s drip pictures as Anti Form These artists introduced a new set of values into the field of twentieth century art offering ready made images of obsessional fantasy in place of modernism s intentionality and unexamined compulsions

The Originality of the Avant-Garde and Other Modernist Myths Rosalind E. Krauss, 1986

Sculpture Louis Slobodkin, 1973-01-01 Offers advice on using tools and constructing armatures as well as shaping human figures portrait heads and bas reliefs from clay plaster wood stone and metal

Richard Serra Sculpture Kynaston McShine, Richard Serra, Lynne Cooke, Museum of Modern Art (New York, N.Y.), 2007 This book offers a detailed presentation of Richard Serra s entire career from his early experiments with materials like rubber neon and lead to the environmentally scaled steel works of recent years including three monumental new sculptures created for the exhibition that this book accompanies

BOOK JACKET

Unmonumental, 2012-01-23 Unmonumental The Object in the 21st Century is a groundbreaking thematic survey of sculptural work by thirty of today s leading artists

Retracing the Expanded Field Spyros Papapetros, Julian Rose, 2014-10-24 Scholars and artists revisit a hugely influential essay by Rosalind Krauss and map the interactions between art and architecture over the last thirty five years Expansion convergence adjacency projection rapport and intersection are a few of the terms used to redraw

the boundaries between art and architecture during the last thirty five years If modernists invented the model of an ostensible synthesis of the arts their postmodern progeny promoted the semblance of pluralist fusion In 1979 reacting against contemporary art s transformation of modernist medium specificity into postmodernist medium multiplicity the art historian Rosalind Krauss published an essay *Sculpture in the Expanded Field* that laid out in a precise diagram the structural parameters of sculpture architecture and landscape art Krauss tried to clarify what these art practices were what they were not and what they could become if logically combined The essay soon assumed a canonical status and affected subsequent developments in all three fields Retracing the Expanded Field revisits Krauss s hugely influential text and maps the ensuing interactions between art and architecture Responding to Krauss and revisiting the milieu from which her text emerged artists architects and art historians of different generations offer their perspectives on the legacy of *Sculpture in the Expanded Field* Krauss herself takes part in a roundtable discussion moderated by Hal Foster A selection of historical documents including Krauss s essay presented as it appeared in *October* accompany the main text Neither eulogy nor hagiography Retracing the Expanded Field documents the groundbreaking nature of Krauss s authoritative text and reveals the complex interchanges between art and architecture that increasingly shape both fields Contributors Stan Allen George Baker Yve Alain Bois Benjamin Buchloh Beatriz Colomina Penelope Curtis Sam Durant Edward Eigen Kurt W Forster Hal Foster Kenneth Frampton Branden W Joseph Rosalind Krauss Miwon Kwon Sylvia Lavin Sandro Marpillero Josiah McElheny Eve Meltzer Michael Meredith Mary Miss Sarah Oppenheimer Matthew Ritchie Julia Robinson Joe Scanlan Emily Eliza Scott Irene Small Philip Ursprung Anthony Vidler *A History of Sculpture* Ernest Henry Short,1907 **Abstract Bodies** David J. Getsy,2015-11-03 Original and theoretically astute *Abstract Bodies* is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history It recasts debates around abstraction and figuration in 1960s art through a discussion of gender s mutability and multiplicity In that decade sculpture purged representation and figuration but continued to explore the human as an implicit reference Even as the statue and the figure were left behind artists and critics asked how the human and particularly gender and sexuality related to abstract sculptural objects that refused the human form This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies persons and genders Drawing on transgender and queer theory David J Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists Dan Flavin 1933 1996 Nancy Grossman b 1940 John Chamberlain 1927 2011 and David Smith 1906 1965 *Abstract Bodies* makes a case for abstraction as a resource in reconsidering gender s multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field

Early Modern Sculpture William Tucker,1974 *Origins of Modern Sculpture: Pioneers and Premises* Albert E. Elsen,1974 An examination of revolutionary sculptors and pieces of sculpture that emerged between 1890 and 1918

Richard Prince Richard Prince,Robert M. Rubin,2020 A visually stunning compilation of Richard Prince s 40 year long

project of examining the cowboy as an American symbol In the mid 1970s Richard Prince was an aspiring painter working in Time Inc s tear sheet department clipping texts for magazine writers After he removed the articles he was left with advertisements glossy pictures of commodities models and other objects of desire He began to re photograph the advertisements cropping and enlarging them and selling the artworks as his own Prince paid particular attention to the motif of the cowboy often depicted in advertisements for Marlboro cigarettes He had an explosive effect on the art world provoking lawsuits and setting auction records for contemporary photography More recently he has revisited copies of TIME from the 1980s and 90s using contemporary technology to produce a new series of work extending his preoccupation with the cowboy in the era of Instagram to demonstrate that the stakes around originality appropriation and truth in advertising are as high as ever This book showcases how Prince has mined the mythological American West within the artwork he produced during the last four decades Each chapter contains a brief introduction followed by artwork by Prince and concludes with a section of related ephemera relics and fragments that aid in contextualizing Prince s work Once again challenging the conventional limits of photography Prince is reigniting the debate he sparked forty years ago through the lens of cowboys and the West

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