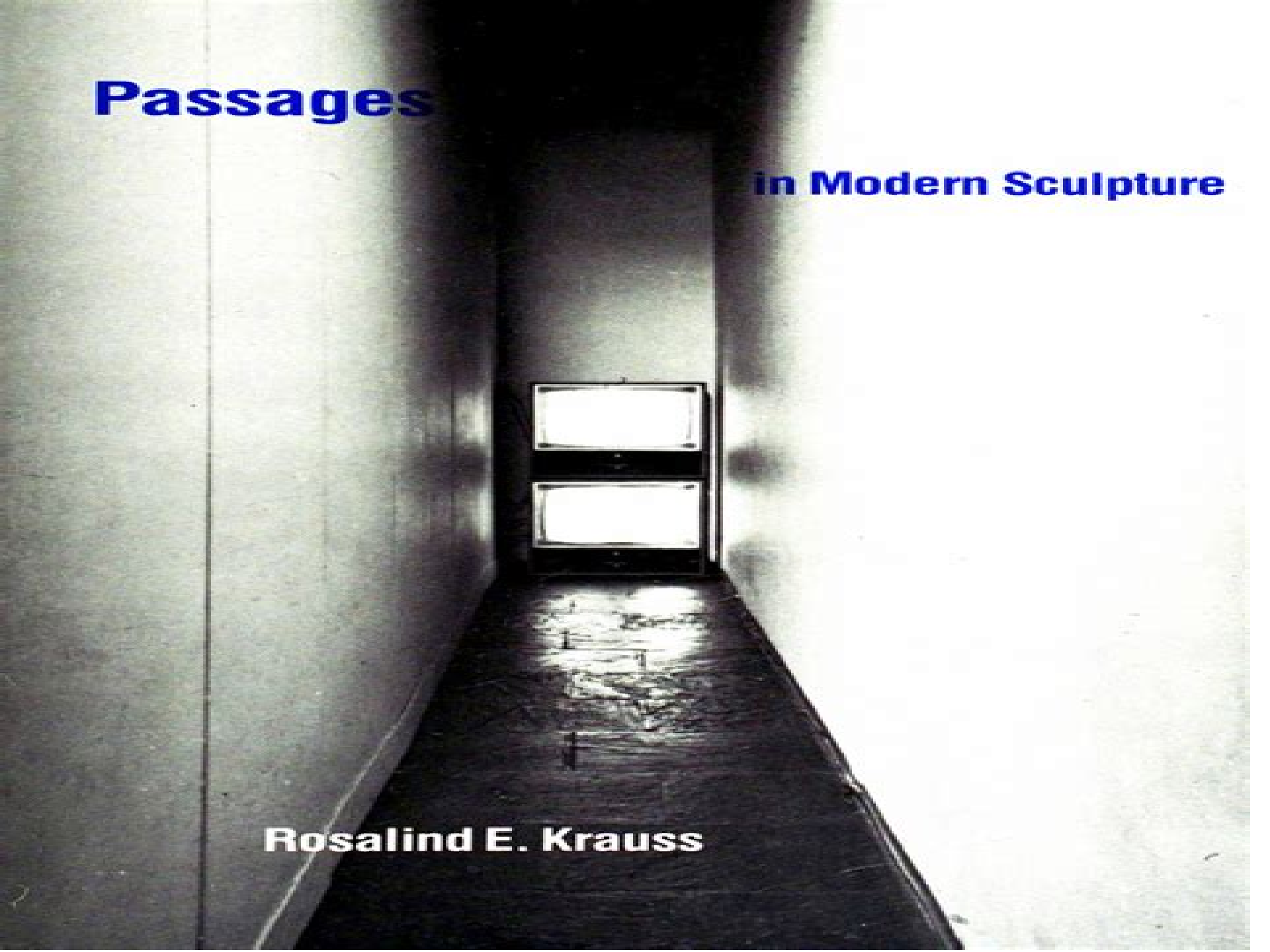


# **Passages**

**in Modern Sculpture**

**Rosalind E. Krauss**



# Passages In Modern Sculpture

**G Thomas**



## **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 **Passages in Modern Sculpture** Rosalind Krauss, 1985

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*Passages in Modern Sculpture*, 1977 *Passages in Modern Sculpture* Rosalind E. Krauss, 1989 **Modern sculpture**, 1988 **Modern Sculpture** A.M. Hammacher, 1970 **Modern Sculpture** Abraham Marie Hammacher, 1988-01-01

Looks at prominent sculptors of the twentieth century discusses major movements and trends and shows works in a variety of mediums *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 *I*October R 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 *I*Rosalind Krauss and American Philosophical Art Criticism From Formalism to Beyond Postmodernism R 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 *The Choreographic* Jenn Joy, 2014-10-10 An investigation of dance and choreography that views them not only as artistic strategies but also as intrinsically theoretical and critical practices The choreographic stages a conversation in which artwork is not only looked at but looks back it is about contact that touches even across distance The choreographic moves between the corporeal and cerebral to tell the stories of these encounters as dance trespasses into the discourse and disciplines of visual art and philosophy through a series of stutters steps trembles and spasms In *The Choreographic* Jenn Joy examines dance and choreography not only as artistic strategies and disciplines but also as intrinsically theoretical and critical practices She investigates artists in dialogue with philosophy describing a movement of conceptual choreography that flourishes in New York and on the festival circuit Joy offers close readings of a series of experimental works arguing for the choreographic as an alternative model of aesthetics She explores constellations of works artists writers philosophers and dancers in conversation with theories of gesture language desire and history She choreographs a revelatory narrative in which Walter Benjamin Pina Bausch Francis Al s and Cormac McCarthy dance together she traces the feminist and queer force toward desire through the choreography of DD Dorvillier Heather Kravas

Meg Stuart La Ribot Miguel Gutierrez luciana achugar and others she maps new forms of communicability and pedagogy and she casts science fiction writers Samuel R Delany and Kim Stanley Robinson as perceptual avatars and dance partners for Ralph Lemon Marianne Vitali James Foster and Janet Cardiff and George Bures Miller Constructing an expanded notion of the choreographic Joy explores how choreography as critical concept and practice attunes us to a more productively uncertain precarious and ecstatic understanding of aesthetics and art making **'A Passage in Women's Sculpture'** Ronn Beattie,2010-11 This book presents one contemporary lineage of women sculptors whose work comes from a site of domestic experience developed via a passage of alterity into sculptural form using a haptic hands on manner of material making This lineage is offered partially in response to Rosalind Krauss s 1977 Passages in Modern Sculpture which gave an almost exclusively male lineage for the development of the modern extended field of Western sculpture practice The passage outlined in this book introduces women sculptors who were trained by all male tutors who subsequently become tutors themselves significantly widening the teaching of sculpture in Fine Art Departments of Colleges and Universities It outlines certain changes in both the teaching and making of sculpture and the author s own experience of these changes

Sculpture and the Museum ChristopherR. Marshall,2017-07-05 Sculpture and the Museum is the first in depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period from neo classical to contemporary art practice It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance and complexity within the institutional framework of the museum and how changes to the museum have altered in turn the ways that we perceive the sculpture within it In particular the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies Sculptors discussed include Canova Rodin Henry Moore Flaxman and contemporary artists such as Rebecca Horn Rachel Whiteread Mark Dion and Olafur Eliasson with a variety of museums in America Canada and Europe presented as case studies Underlying all of these discussions is a concern to chart the critical importance of the acquisition placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power prestige and the museum s own sense of itself in relation to its audiences and its broader institutional aspirations Sculptural Materiality in the Age of Conceptualism MarinR. Sullivan,2017-07-05 Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972 Yayoi Kusama s Narcissus Garden Michelangelo Pistoletto s Newspaper Sphere Sfera di giornali Robert Smithson s Asphalt Rundown and Joseph Beuys s Arena These works all utilized non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art

historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere

**The Art of Jeffrey Rubinoff** James Fox, 2016-09-03 Jeffrey Rubinoff is one of the great sculptors in steel of the second half of the twentieth century In the 1970s and 80s he exhibited widely in the United States and Canada alongside Anthony Caro Mark di Suvero and George Rickey among others However in the early 1990s Rubinoff withdrew from the art world altogether and concentrated on creating an extraordinary sculpture park on Hornby Island This book is the first major account of his remarkable career The Art of Jeffrey Rubinoff considers Rubinoff's life work and ideas from a variety of perspectives Barry Phipps describes Rubinoff's working methods James Purdon examines the meanings that derive from Rubinoff's use of steel Joan Pachner focuses on the formative influence of the abstract Expressionist sculptor David Smith on his work Maria Tippet examines Rubinoff through the lens of the broader arts scene in postwar Canada and Aaron Rosen attempts to understand Rubinoff's values and ambitions in light of his Jewish heritage Other contributing scholars include Alistair Rider Mark E Breeze Tom Stammers Alexander Massouras David Lawless and Peter Clarke The book's foreword is written by the distinguished Yale historian Jay Winter Drawing on interviews and correspondence with Rubinoff himself as well as uncatalogued archives and unpublished documents in the artist's possession The Art of Jeffrey Rubinoff makes available for the very first time a significant quantity of primary material both textual and visual for scholars and students of the future

The Routledge Companion to Aesthetics Berys Gaut, Dominic Lopes, 2005-07-25 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company

**The Sculptural Imagination** Alex Potts, 2000-01-01 Potts also offers a detailed view of selected iconic works by sculptors ranging from Antonio Canova and Auguste Rodin to Constantin Brancusi David Smith Carl Andre Eva Hesse and Louise Bourgeois key players in modern thinking about the sculptural The impact of minimalism features prominently in this discussion for it disrupted accepted understanding of how a viewer interacts with a work of art thereby placing the phenomenology of viewing three dimensional objects for the first time at the center of debate about modern visual art Jacket

*Art* Jonathan Vickery, Diarmuid Costello, 2007-01-01 The last few decades have witnessed an explosion in ideas and theories on art Art itself has never been so topical but much recent thinking remains inaccessible and difficult to use This book assesses the work of those thinkers including artists who have had a major impact on making criticizing and interpreting art since the 1960s With entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context A guide to the key thinkers who shape today's world of art this book is a vital reference for anyone interested in modern and contemporary art its history

philosophy and practice Theodor ADORNO Roland BARTHES Georges BATAILLE Jean BAUDRILLARD Walter BENJAMIN JM BERNSTEIN Pierre BOURDIEU Nicolas BOURRIAUD Benjamin BUCHLOH Daniel BUREN Judith BUTLER No l CARROLL Stanley CAVELL TJ CLARK Arthur C DANTO Gilles DELEUZE Jacques DERRIDA George DICKIE Thierry DE DUVE James ELKINS Hal FOSTER Michel FOUCAULT Michael FRIED Dan GRAHAM Clement GREENBERG Fredric JAMESON Mike KELLEY Mary KELLY Melanie KLEIN Joseph KOSUTH Rosalind KRAUSS Julia KRISTEVA Barbara KRUGER Niklas LUHMANN Jean Fran ois LYOTARD Maurice MERLEAU PONTY WJT MITCHELL Robert MORRIS Linda NOCHLIN Adrian PIPER Griselda POLLOCK Robert SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM *Slow Art* Arden Reed, 2017-06-27 Introduction marking time What is slow art when images swell into events and events condense into images Living pictures Before slow art Slow art emerges in modernity I secularization from Diderot to Wilde Slow art emerges in modernity II the great age of speed Slow fiction film video performance 1960 to 2010 Slow photography painting installation art sculpture 1960 to 2010 Angel and devil of slow art 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

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