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sculptors since Rodin...

Passages in Modern Sculpture by Rosalind E. Krauss

Passages in Modern Sculpture. Rosalind E. Krauss, Rosalind Krauss. MIT Press, 1981 - Art - 308 pages. 2 Reviews. 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 E. Krauss ...

Rosalind E. Krauss. Rosalind E. Krauss is University Professor in the Department of Art History at Columbia University, where, from 1995 to 2006, she held the Meyer Schapiro Chair in Modern Art and Theory. She is a founding editor of *October* and the author of *Passages in Modern Sculpture*, *The Originality of the Avant-Garde and Other Myths*, *The Optical Unconscious*, *Bachelors*, *Perpetual Inventory*, *Under Blue Cup* (all published by the MIT Press), and other books.

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In *Passages in Modern Sculpture*, Krauss concludes with a rhapsodic account of recent works by Robert Smithson, Richard Serra, Bruce Nauman and Robert Morris. In these works, she argues, the process that began with Rodin has reached fulfilment.

Passages in Modern Sculpture | Henry F. Skerritt

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Phenomenology -- in particular, Merleau-Pontyan phenomenology -- allows for many thought-provoking readings of modern sculpture. However, the basic assumption of the book -- viz., that there have been some parallels between the development of modern sculpture and phenomenological thought -- is flawed.

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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.

Studies the work of the most original and influential present-day art critic, tracing her development from her formalist writings in the 1960s through the post-structuralism of the current academic climate.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim,

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for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. Bachelors attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

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-François 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.

A personal journey leads a celebrated critic to discover "knights of the medium," contemporary artists who battle the aesthetic meaninglessness of the post-medium condition. In *Under Blue Cup*, Rosalind Krauss explores the relation of aesthetic mediums to memory—her own memory having been severely tested by a ruptured aneurysm that temporarily washed away much of her short-term memory. (The title, *Under Blue Cup*, comes from the legend on a flash card she used as a mnemonic tool during cognitive therapy.) Krauss emphasizes the medium as a form of remembering; contemporary artists in what she terms the "post-medium" condition reject that scaffolding. Krauss explains the historical emergence of the post-medium condition and describes alternatives to its aesthetic meaninglessness, examining works by "knights of the medium"—contemporary artists who extend the life of the specific medium. These artists—including Ed Ruscha, William Kentridge, Sophie Calle, Harun Farocki, Christian Marclay, and James Coleman—reinststate the

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recursive rules of a modernist medium by inventing what Krauss terms new technical supports, battling the aesthetic meaninglessness of the post-medium condition. The “ technical support ” is an underlying ground for aesthetic practice that supports the work of art as canvas supported oil paint. The technical support for Ruscha's fascination with gas stations and parking lots is the automobile; for Kentridge, the animated film; for Calle, photojournalism; for Coleman, a modification of PowerPoint; for Marclay, synchronous sound. Their work, Krauss argues, recuperates more than a century of modernist practice. The work of the post-medium condition—conceptual art, installation, and relational aesthetics—advances the idea that the “ white cube ” of the museum or gallery wall is over. Krauss argues that the technical support extends the life of the white cube, restoring autonomy and specificity to the work of art.

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