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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.

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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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A collection of essays examining the nature of modern art includes discussions of

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artists such as Pablo Picasso, Jackson Pollock, and Robert Smithson

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.

The Optical Unconscious is a protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred truths. Rosalind Krauss tells the story of the optical unconscious, an unruly, disruptive force that haunted modernism from the 1920s to the 1950s, and which continues to disrupt it today.

Examines the materialistic and psychological factors responsible for dominant trends in twentieth-century sculpture

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,

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thereby placing the phenomenology of viewing three-dimensional objects for the first time at the center of debate about modern visual art."--Jacket.

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