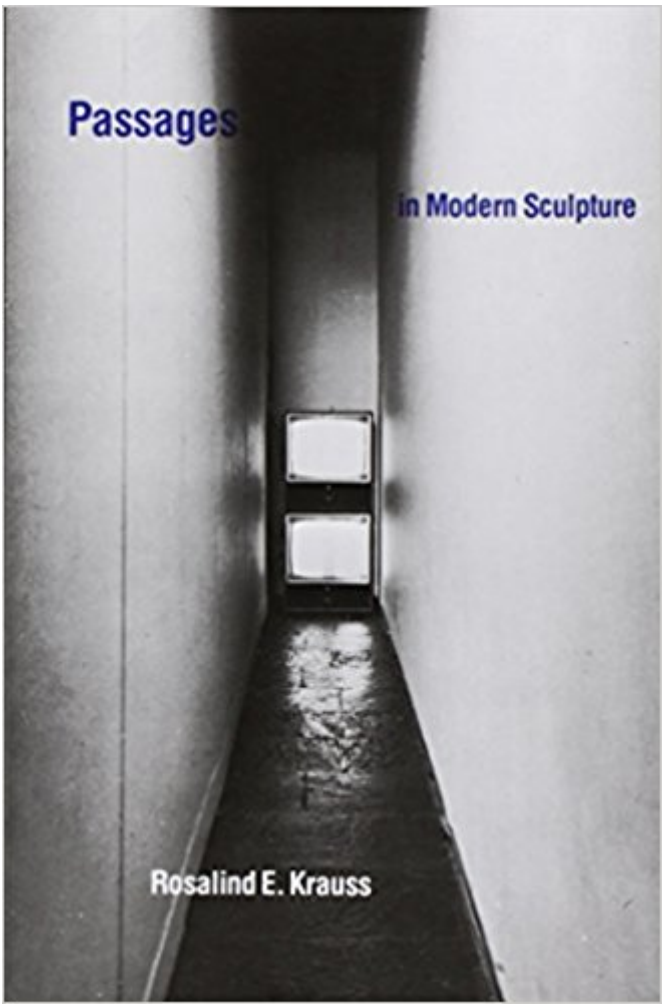
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# Passages In Modern Sculpture




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## Synopsis

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.

## Book Information

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## Customer Reviews

Distinguished art historian and critic Rosalind Krauss analyzes with exceptional clarity and insight the major works that have led 20th century sculpture from the traditional and figurative to the revolutionary conceptual art of the 1970s -- an art which has developed a new ’syntax’ that discards ’narrative’ for instantaneous impact and boldly breaks new ground. Beginning with a penetrating study of Rodin’s modernity in rejecting ’narrative’ in his ’The Gates of Hell,’ she moves successively through detailed examinations of futurism, constructivism, Duchamps’ ’readymades,’ Brancusi, David Smith’s ’Tanktotem,’ sculptural realism, and the introduction of light, motion, and theatrical elements into sculpture by Picabia, Calder, Oldenburg, and others right up to younger sculptors like Carl Andre, Blochner, and others [including Robert Morris, Don Judd, Richard Serra, Sol Le Witt, Robert Smithson, and Michael Heizer]. As critic and theorist, Krauss makes demands that will challenge even the most sophisticated. (Publishers Weekly)...Krauss’s book is undoubtedly the best treatment of its subject yet written. As a textbook, it ought to raise the level of discourse in art history classes, for it is the meaning, not the chronology, of sculpture since Rodin that is the book’s central concern. Krauss avoids the conventional plodding survey and divides the book into a sequence of ’case studies’ that permit sustained attention to specific works and artists. In so doing, she attempts

to trace a ’tradition’ to stand behind that portion of American sculpture of the past 15 years which she espouses critically. (Art in America)The book is well illustrated in black and white and is, for an art book, of a convenient and manageable size. The text is rigorously formalistic and analytical and organized around specific sculptural considerations such as the treatment of narrative time, the handling of space, and the game strategies of surrealist sculpture. It is an approach that pays off particularly well in the author’s discussions of Rodin and David Smith. (Saturday Review)

"Distinguished art historian and critic Rosalind Krauss analyzes with exceptional clarity and insight the major works that have led 20th century sculpture from the traditional and figurative to the revolutionary conceptual art of the 1970s--an art which has developed a new ’syntax’ that discards ’narrative’ for instantaneous impact and boldly breaks new ground. Beginning with a penetrating study of Rodin’s modernity in rejecting ’narrative’ in his ’The Gates of Hell,’ she moves successively through detailed examinations of futurism, constructivism, Duchamps’ ’readymades,’ Brancusi, David Smith’s ’Tanktotem,’ sculptural realism, and the introduction of light, motion, and theatrical elements into sculpture by Picabia, Calder, Oldenburg, and others right up to younger sculptors like Carl Andre, Blochner, and others [including Robert Morris, Don Judd, Richard Serra, Sol Le Witt, Robert Smithson, and Michael Heizer]. As critic and theorist, Krauss makes demands that will challenge even the most sophisticated." Publishers Weekly "...Krauss’s book is undoubtedly the best treatment of its subject yet written. As a textbook, it ought to raise the level of discourse in art history classes, for it is the meaning, not the chronology, of sculpture since Rodin that is the book’s central concern. Krauss avoids the conventional plodding survey and divides the book into a sequence of ’case studies’ that permit sustained attention to specific works and artists. In so doing, she attempts to trace a ’tradition’ to stand behind that portion of American sculpture of the past 15 years which she espouses critically." Art in America "The book is well illustrated in black and white and is, for an art book, of a convenient and manageable size. The text is rigorously formalistic and analytical and organized around specific sculptural considerations such as the treatment of narrative time, the handling of space, and the game strategies of surrealist sculpture. It is an approach that pays off particularly well in the author’s discussions of Rodin and David Smith." Saturday Review --This text refers to an out of print or unavailable edition of this title.

excellent intro to the concepts and motivations behind 20th century sculpture by a leading art criticwhose books never fail to engage me

Excellent. I received this item in a prompt manner.As for the contents within this book. This is great for anyone who wants to learn about the shifts, and changes in sculpture processes.

As an art student, this book is essiential to understanding the art world and the transition from art to modern art. It is a must read if you want a carrier in art or are interested in working in any art field

Requirement for 4000 level class at University of Oklahoma, the author ISN'T an easy read. With that being said its very well written and she is VERY knowledgable on the subject, however it is her opinions though.

THIS ITEM WAS GREAT IT HAS BEEN A GREAT HELP TO ME. I WOULD HIGLY RECOMMEND OTHERS TO PURCHASE THIS ITEM.

Book is not interesting at all if this is not your thing, plus it took forever to get shipped here

Horribly wordy, strangely organized, and with long analogies practically unrelated to sculpture. Maybe if you really REALLY love sculpture or art history this could be interesting to you, but as a required text for one of my classes it is a tedious and gag inducing read.

This is Krauss's first book, and the one I like best. Her history of modern sculpture from Rodin to Robert Smithson is grounded in a sophisticated theoretical perspective, but it's not collapsing under the weight of theory like many later Krauss's texts. Her theoretical framework in this early book is phenomenological -- she made a transition to structuralist and poststructuralist theories later in the seventies. 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. There is no evidence that the artists discussed by Krauss heard of Husserl and Merleau-Ponty and their theories. Many other authors beside Krauss make a similar unjustified assumption of various "parallelisms" and "influences." Basically, this is historicism -- a belief in some sort of Zeitgeist at work in all cultural forms of a particular age. Still, the book makes for a much more rewarding read that coutless superficial, merely descriptive histories of modern sculpture, or modern art in general.

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