

rosalind krauss sculpture in the expanded field

Rosalind Krauss Sculpture in the Expanded Field: Redefining Artistic Boundaries

rosalind krauss sculpture in the expanded field is a phrase that resonates deeply within contemporary art discourse, especially among those interested in the evolution of sculpture beyond traditional confines. Rosalind Krauss, an influential art critic and theorist, challenged how we perceive sculpture through her seminal essay "Sculpture in the Expanded Field," published in 1979. This groundbreaking work opened new horizons for artists, critics, and audiences alike by framing sculpture within a broader, more fluid context that transcends classical definitions.

If you're curious about how sculpture evolved from rigid forms to more conceptual and site-responsive practices, understanding Krauss's ideas is essential. Her approach not only redefined sculpture but also highlighted its relationship with architecture, landscape, and other art forms. Let's dive into what makes Rosalind Krauss's concept of sculpture in the expanded field so revolutionary and why it continues to influence art theory and practice today.

Understanding the Expanded Field: A New Framework for Sculpture

At its core, Rosalind Krauss sculpture in the expanded field refers to her attempt to map the multiple directions sculpture was taking during the late 20th century. Traditionally, sculpture was seen primarily as a three-dimensional, freestanding object placed within a gallery or museum. However, the boundaries between sculpture, architecture, landscape, and other disciplines began to blur in the 1960s and 1970s.

Krauss proposed a diagrammatic model that situates sculpture within an "expanded field," which includes four key categories:

- **Site-specific sculpture** – works that directly engage with or alter a physical location.
- **Land art** – large-scale outdoor art that interacts with the environment.
- **Architectural interventions** – sculptural projects that intersect with or modify architectural structures.
- **Traditional sculpture** – discrete objects that exist independently of their surroundings.

This model was revolutionary because it acknowledged that sculpture was no longer confined to pedestal-bound objects but had expanded into spatial, environmental, and conceptual territories. The expanded field provided a vocabulary to discuss works that didn't fit neatly into traditional categories.

The Significance of Site and Space in Krauss's Theory

One of the most compelling aspects of Krauss's essay is her focus on the relationship between sculpture and its environment. By emphasizing site-specificity, she recognized that the meaning and experience of a sculpture are often inseparable from its location. This idea encouraged artists to think beyond the object itself and consider how their works interact with landscapes, architecture, and cultural contexts.

For example, land art pioneers like Robert Smithson and Nancy Holt created massive earthworks that could not be divorced from their surroundings. Krauss's framework legitimized these practices as sculpture, despite their scale and integration with nature. In turn, this helped shift critical and public understanding of what sculpture could be.

Rosalind Krauss's Influence on Contemporary Sculpture Practices

The ripple effects of Krauss's expanded field concept have been profound. Many contemporary artists have embraced the freedom to explore sculpture in ways that challenge traditional materials, forms, and exhibition spaces. This includes:

- **Environmental and ecological art** – artists incorporating natural elements and ecological concerns.
- **Public art and urban interventions** – works designed specifically for civic spaces and communities.
- **Interdisciplinary collaborations** – projects that merge sculpture with technology, performance, and digital media.

By broadening the definition of sculpture, Krauss empowered artists to experiment with scale, context, and meaning in innovative ways. Her insights also paved the way for curators and critics to approach sculpture as a dynamic, multifaceted practice.

How Krauss's Ideas Challenge Traditional Art Criticism

Before Krauss, sculpture was frequently evaluated through formalist criteria—focusing on form, material, and craftsmanship. However, the expanded field calls for a more nuanced, context-aware approach. Critics must consider:

- How a sculpture interacts with its site and environment.
- The conceptual underpinnings that drive its creation.
- The social and political implications embedded in its form and placement.

This shift encourages deeper engagement with artworks and recognizes the complexity of contemporary artistic practices. It also helps bridge gaps between disciplines, fostering richer dialogues about art's role in society and the environment.

Examples of Sculpture in the Expanded Field

To better grasp the practical implications of Krauss's theory, looking at specific examples can be illuminating. Here are a few iconic works that embody the expanded field:

Robert Smithson's Spiral Jetty

This monumental earthwork extends into the Great Salt Lake in Utah, using natural materials like rocks and earth to create a spiraling form visible only from above. Smithson's Spiral Jetty exemplifies land art's integration with landscape and environmental processes, perfectly illustrating the expanded field's site-specific category.

Gordon Matta-Clark's Building Cuts

Matta-Clark's interventions involved cutting into abandoned buildings, transforming architectural structures into sculptural experiences. His work blurs the line between sculpture and architecture, directly engaging with space and perception, as Krauss's expanded field describes.

Rachel Whiteread's House

Whiteread cast the interior of a Victorian house in concrete, creating a ghostly, architectural sculpture. This work plays with ideas of absence and presence, architecture and objecthood, fitting into the expanded field's intersection between traditional sculpture and architectural intervention.

Tips for Artists Inspired by Rosalind Krauss Sculpture in the Expanded Field

If you're an artist or art enthusiast eager to explore the concepts behind Krauss's expanded field, here are some tips to keep in mind:

1. **Think beyond the object:** Consider how your work interacts with its site or environment. Can the location enhance or transform the meaning of your piece?
2. **Explore interdisciplinary methods:** Don't hesitate to incorporate elements of architecture, landscape, or even digital media to expand your sculptural practice.
3. **Engage with context:** Reflect on the social, political, or ecological implications your work might carry within its specific setting.
4. **Challenge traditional materials:** Experiment with unconventional materials that speak to your concept, whether natural, synthetic, or ephemeral.
5. **Document your work thoroughly:** Since expanded field sculptures often exist outside conventional gallery spaces, detailed documentation helps convey their full impact.

Embracing these principles can help artists push the boundaries of sculpture and participate in ongoing conversations about art's evolving nature.

The Lasting Legacy of Rosalind Krauss's Expanded Field

More than four decades after its publication, Rosalind Krauss sculpture in the expanded field remains a cornerstone in understanding contemporary sculpture's trajectory. Her framework not only legitimized diverse artistic practices but also invited ongoing critical exploration of space, form, and meaning.

Today, as artists grapple with issues like climate change, urban development, and digital transformation, the expanded field continues to offer a valuable lens through which to view sculpture's role in a complex world. Whether through monumental earthworks, ephemeral installations, or architectural interventions, Krauss's ideas empower creatives to redefine what sculpture can be—far beyond the pedestal, into the broader landscape of human experience.

Frequently Asked Questions

Who is Rosalind Krauss and what is her contribution to sculpture theory?

Rosalind Krauss is an influential art critic and theorist known for her critical writings on modern and contemporary art. She significantly contributed to sculpture theory by introducing the concept of the 'expanded field' in her 1979 essay, which redefined the boundaries of sculpture beyond traditional forms.

What does Rosalind Krauss mean by 'sculpture in the expanded field'?

'Sculpture in the expanded field' refers to Krauss's framework that broadens the definition of sculpture to include works that engage with landscape, architecture, and site-specific practices. This concept challenges traditional notions of sculpture as an autonomous object by situating it within a network of relational and contextual practices.

How did Krauss's 'expanded field' impact contemporary sculpture practices?

Krauss's 'expanded field' encouraged artists and critics to rethink sculpture beyond conventional materials and settings, incorporating elements like earthworks, installations, and architectural interventions. This shift expanded artistic possibilities and influenced many contemporary sculptors to explore interdisciplinary and site-responsive approaches.

What are the four categories in Krauss's expanded field diagram?

Krauss's diagram outlines four categories based on the relationship between sculpture, architecture, and landscape: sculpture (autonomous objects), site construction (architecture minus sculpture), land art (landscape minus sculpture), and non-site (sculpture minus landscape). These categories map the expanded field of sculptural practice.

Why is Krauss's concept of the expanded field still relevant in today's art world?

The expanded field remains relevant because it provides a flexible framework for understanding diverse sculptural practices that engage with environment, space, and context. It continues to influence

contemporary artists who blur disciplinary boundaries and address spatial and social concerns through their work.

Can you give examples of artists or artworks that embody Krauss's expanded field theory?

Artists like Robert Smithson, with his earthworks such as 'Spiral Jetty,' and Gordon Matta-Clark, known for his architectural interventions, exemplify the expanded field. Their works transcend traditional sculpture by integrating landscape and architecture, aligning with Krauss's theoretical framework.

Additional Resources

Rosalind Krauss Sculpture in the Expanded Field: Redefining Contemporary Sculpture

rosalind krauss sculpture in the expanded field is a pivotal concept that revolutionized the understanding of sculpture within the contemporary art landscape. First articulated by the influential art critic and theorist Rosalind Krauss in her seminal 1979 essay "Sculpture in the Expanded Field," this framework challenges traditional definitions and boundaries of sculpture by situating it in a broader cultural and spatial context. Krauss's analysis has not only shaped critical discourse but also influenced artists and curators in reconsidering how sculptural practices interface with architecture, landscape, and conceptual art.

This article delves into the core ideas behind Krauss's expanded field theory, exploring its theoretical implications, practical applications, and enduring relevance. By unpacking the intersections between sculpture, site, and meaning, we aim to provide a comprehensive understanding of why "rosalind krauss sculpture in the expanded field" remains a cornerstone in contemporary art criticism and theory.

The Theoretical Framework of Rosalind Krauss's Expanded Field

Krauss's essay emerged during a period when sculpture was undergoing significant transformation. Traditional sculpture—once confined to the pedestal and objecthood—was being challenged by artists who incorporated environmental, architectural, and conceptual elements into their work. Krauss sought to articulate this shift through a structuralist lens, employing a semiotic approach to classify new sculptural practices.

At its core, "sculpture in the expanded field" is a diagrammatic model that repositions sculpture within a network of binary oppositions and spatial relations. Krauss identifies sculpture as existing within a "field" defined by two axes: one axis contrasts "architecture" with "landscape," and the other contrasts "sculpture" with "site." Through this matrix, Krauss delineates four distinct categories:

- **Traditional Sculpture:** Objects occupying space independent of architecture or landscape.
- **Site-Specific Sculpture:** Works that engage directly with a particular location or “site.”
- **Land Art or Earthworks:** Sculptures that manipulate natural landscapes or terrain.
- **Architecture as Sculpture:** Architectural interventions that take sculptural form or logic.

This taxonomy exposes the expanded field where sculpture is no longer a singular object but a practice interwoven with environment, concept, and spatial context.

Expanding Beyond the Pedestal: Sculptural Practice Reimagined

Before Krauss’s critical intervention, sculpture was largely understood as a discrete, autonomous object. The pedestal served as both a literal and metaphorical base, isolating sculpture from its surroundings. However, with the rise of site-specific art and land art in the 1960s and 70s, the boundaries began to blur. Artists like Robert Smithson, Michael Heizer, and Richard Serra rejected the traditional confines of sculpture, opting instead for works that could not be detached from their location.

Krauss’s expanded field theory articulates this paradigm shift by demonstrating how sculpture infiltrates new territories. Site-specific works, for example, require viewers to engage with the environment around the piece, transforming perception and interaction. Meanwhile, land art disrupts the notion of sculpture as a portable object, instead emphasizing temporality and environmental impact.

Impact and Influence of Rosalind Krauss Sculpture in the Expanded Field

The influence of Krauss’s concept extends beyond academic discourse; it has reshaped curatorial practices, artistic production, and the critical reception of sculptural works. Contemporary artists increasingly approach sculpture as a process or event rather than a static form, embracing the expanded field’s conceptual openness.

Curatorial Implications and Exhibition Strategies

Museums and galleries have adapted to accommodate the challenges posed by expanded field sculpture. The traditional white cube gallery, designed for isolated objects, often proves inadequate for site-specific or

landscape-based works. Consequently, institutions have developed innovative approaches:

1. **Site-Responsive Exhibits:** Exhibitions that adapt to architectural or environmental conditions, emphasizing spatial dialogue.
2. **Outdoor Installations:** Leveraging public spaces to present large-scale or environmental sculptures.
3. **Interdisciplinary Programming:** Incorporating performance, sound, and digital media to complement sculptural works.

These strategies reflect the expanded field's influence on how sculpture is presented and interpreted.

Artists Navigating the Expanded Field

Numerous artists have built upon Krauss's framework to explore the boundaries of sculpture. For instance, Rachel Whiteread's casts of architectural spaces blur the line between object and void, echoing the expanded field's interrogation of site. Similarly, Olafur Eliasson's immersive installations engage environmental elements and viewer perception, exemplifying sculpture's expanded domain.

Moreover, the rise of digital and new media art further complicates the field, as virtual environments and augmented reality challenge physicality and permanence—key issues addressed implicitly within Krauss's model.

Critiques and Limitations of the Expanded Field Model

While groundbreaking, Krauss's framework is not without critique. Some scholars argue that the binary oppositions at the heart of the model are overly rigid or reductive when applied to the fluidity of contemporary practice. The model's focus on spatial categories may overlook other vital dimensions such as materiality, temporality, or sociopolitical context.

Others point out that Krauss's analysis largely centers on Western art narratives, potentially marginalizing non-Western sculptural traditions and practices that do not fit neatly into the expanded field's taxonomy.

Nonetheless, these critiques do not diminish the model's significance; rather, they invite further expansion and adaptation to accommodate evolving artistic landscapes.

Comparisons with Other Theoretical Approaches

Krauss's expanded field can be contrasted with other influential theories of sculpture and space. For example, Miwon Kwon's writings on site-specificity emphasize community and identity politics, adding a socio-cultural layer absent in Krauss's semiotic approach. Similarly, Rosalind Krauss's own later writings explore postmodernism and the fragmented nature of form and meaning, complementing her earlier framework.

This comparative perspective enriches our understanding of how "rosalind krauss sculpture in the expanded field" fits within broader theoretical dialogues.

Contemporary Relevance of Sculpture in the Expanded Field

Decades after its publication, Krauss's concept continues to resonate within contemporary art. The expanded field remains a critical tool for analyzing how sculpture interacts with space, environment, and audience. In an era marked by ecological concerns, urban transformation, and digital innovation, the boundaries between sculpture, architecture, and landscape are more porous than ever.

Emerging practices such as environmental activism through art, immersive installations, and hybrid architectural-sculptural works underscore the ongoing vitality of Krauss's insights. Artists and critics alike rely on the expanded field to navigate and articulate these complex intersections.

Through this lens, the study of sculpture transcends mere formalism, engaging with history, politics, and lived experience—an outcome that affirms the lasting impact of Rosalind Krauss's pioneering work on sculpture in the expanded field.

Rosalind Krauss Sculpture In The Expanded Field

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rosalind krauss sculpture in the expanded field: 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

rosalind krauss sculpture in the expanded field: Postmodern Culture Hal Foster, 1985 In all the arts a war is being waged between modernists and postmodernists. Radicals have tended to side with the modernists against the forces of conservatism. *Postmodern Culture* is a break with this tendency. Its contributors propose a postmodernism of resistance - an aesthetic that rejects hierarchy and celebrates diversity. Ranging from architecture, sculpture and painting to music, photography and film, this collection is now recognised as a seminal text on the postmodernism debate. The essays are by Hal Foster, Jürgen Habermas, Kenneth Frampton, Rosalind Krauss, Douglas Crimp, Craig Owens, Gregory L. Ulmer, Fredric Jameson, Jean Baudrillard, and Edward W. Said.

rosalind krauss sculpture in the expanded field: Visual Culture: Spaces of visual culture Joanne Morra, Marquard Smith, 2006 These texts represent both the formation of visual culture, and the ways in which it has transformed, and continues to transform, our understanding and experience of the world as a visual domain.

rosalind krauss sculpture in the expanded field: The Sculptural in the (Post-)Digital Age Mara-Johanna Kölmel, Ursula Ströbele, 2023-06-19 Digital technologies have profoundly impacted the arts and expanded the field of sculpture since the 1950s. Art history, however, continues to pay little attention to sculptural works that are conceived and 'materialized' using digital technologies. How can we rethink the artistic medium in relation to our technological present and its historical precursors? A number of theoretical approaches discuss the implications of the so-called 'Aesthetics of the Digital', referring, above all, to screen-based phenomena. For the first time, this publication brings together international and trans-historical research perspectives to explore how digital technologies re-configure the understanding of sculpture and the sculptural leading into the (post-)digital age. Up-to-date research on digital technologies' expansion of the concept of sculpture Linking historical sculptural debates with discourse on the new media and (post-)digital culture

rosalind krauss sculpture in the expanded field: The Art of Art History Donald Preziosi, 1998 What is art history? Why, how and where did it originate, and how have its aims and methods changed over time? The history of art has been written and rewritten since classical antiquity. Since the foundation of the modern discipline of art history in Germany in the late eighteenth century, debates about art and its histories have intensified. Historians, philosophers, psychologists and anthropologists among others have changed our notions of what art history has been, is, and

might be. This anthology is a guide to understanding art history through a critical reading of the field's most innovative and influential texts over the past two centuries. Each section focuses on a key issue: aesthetics, style, history as an art, iconography and semiology, gender, modernity and postmodernity, deconstruction and museology. More than thirty readings from writers as diverse as Winckelmann, Kant, Gombrich, Warburg, Panofsky, Heidegger, Lisa Tickner, Meyer Schapiro, Jacques Derrida, Mary Kelly, Michel Foucault, Rosalind Krauss, Louis Marin, Margaret Iversen and Nestor Canclini are brought together, and Donald Preziosi's introductions to each topic provide background information, bibliographies, and critical elucidations of the issues at stake. His own concluding essay is an important and original contribution to scholarship in the field. From the pre-publication reviews: "Until now, anthologies about the history of art have tended to be worthy yet inert, plotting a linear evolution from the great precursors (Vasari, Winckelmann) to the founding fathers of the modern discipline (Wolfflin, Riegl, Panofsky) to the achievements and refinements of today's scholarship. The texts that Donald Preziosi has brought together provide something far more challenging: the juxtapositions and alignments between individual essays point the reader towards unresolved problems, ongoing debates, and paths not taken or not taken yet. In place of the consoling tale of intellectual progress, the collection defamiliarizes the whole field, and opens up a space for radical reflection on its basic procedures and assumptions. Definitely the best introduction to art history currently available." Professor Norman Bryson, Harvard University "Donald Preziosi has prepared an anthology from the Greek, a collection of flowers of art history. His bouquet contains representatives from the discipline's two-hundred year history, arranged in standard and innovative methodological categories. Within each, the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation. But what makes this anthology more than an arresting assemblage is the author's critical stance toward what he has wrought. His introduction and concluding chapter write around and under the subjects presented, emphasizing the "art" of art history, its kinship with modernity's post-Enlightenment project, and its collaboration with the rise of nationalism. Thus the discipline's past is probed and questioned and made relevant for its present and future. The whole thereby addresses, without healing or concealing, the disciplinary ruptures of modernism. The book might also have explored further nature of art history's history within the emergent discourse of post-colonialism and the globalization of culture. Yet the many new perspectives it does offer help to re-present the discipline for its readers, students, teachers, and curators, for other areas of humanistic inquiry, which are being subject to similar critiques, and for artists and the larger art community, for whom history, narrative, and an accounting of art's past have once again become vital issues" Professor Robert S. Nelson, Professor of Art History and Chair, Committee for the History of Culture, University of Chicago "Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries, Donald Preziosi, in *The Art of Art History*, constructs a reading of this hegemonic and reductive practice of making "the visible legible" as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries. This shift, he sees as equivalent in importance to the brought by the "invention" of perspective. But the author goes further than to underline the implication of art history with the premises of modernity, he makes a strong case, in a vivid and inspiring prose, for a tighter equation between art history and modernity: an equation grounded in his insightful considerations (and meteoric formulations) of the epistemological setting, rhetorical operations political (colonialist) aims and schizophrenic yet all-invasive aestheticization of knowledge that, in the last two centuries, have fashioned what we will no longer dare to call the discipline of art history. The result is a flamboyant book that offers anything but a celebratory reading of art history. It does not constitute an articulation of canonical texts or an up-to-date menu of art historical currents, methods, or trends. Yet it manages to avoid none of these dimensions. Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist-subjects and their volatile constellations of contemporary subjects-readers. It becomes a practice wherein objects and subjects relate and relations often crystallize, under the unrecognized

aegis of the fetish, this Other of art, since Preziosi concisely defines art as "the anti-fetish fetish". Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour, Preziosi frames his selection of text and threads through them with an array of different strategic voices, superimposed (to stress a spatial figure he is keen to discern) in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre. In the process, the author courageously takes on the paradox that is at the core of his project: to introduce students to the coming out of art history... as art, one that is not necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi-storied apparatus." Professor Johanne Lamoureux, University of Montreal.

rosalind krauss sculpture in the expanded field: *The Perceptual Structure of Three-Dimensional Art* Paul M.W. Hackett, 2016-12-26 This book deals with philosophical aspects regarding the perception of spatial relationships in two and three-dimensional art. It provides a structural understanding of how art is perceived within the space created by the artwork, and employs a mapping sentence and partial order mereology to model perceptual structure. It reviews the writing of philosophers such as Paul Crowther and art theorists such as Krauss to establish the need for this research. The ontological model established Paul Crowther is used to guide an interactive account of his ontology in the interpretations of the perceptual process of three-dimensional abstract art to allow the formulation of a more comprehensive philosophical account. The book uniquely combines structuralist and post-structuralist approaches to artistic perception and understanding with a conceptual structure from facet theory, which is clarified with the help of a mapping sentence and partial order mereology.

rosalind krauss sculpture in the expanded field: *Monuments and Site-Specific Sculpture in Urban and Rural Space* Inbal Ben-Asher Gitler, 2017-05-11 Monuments and Site-Specific Sculpture in Urban and Rural Space presents a collection of essays discussing works of art whose formal qualities, content and spatial interactions expand our idea of creation and commemoration. By addressing projects that range from war memorials to commemorations of individuals, as well as works that engage real and virtual environments, this book brings to light new aspects concerning twentieth and twenty-first century monuments and site-specific sculpture. The book addresses the work of, among others, Günter Demnig, Michael Heizer, Thomas Hirschhorn, Dani Karavan, Costantino Nivola, Melissa Shiff and John Craig Freeman, Robert Smithson, and Micha Ullman. A lucid, thought-provoking discussion of creative processes and the discourse between site-specific sculpture and its publics is provided in this collection. As such, it is vital and indispensable for historians, art historians and artists, as well as for every reader interested in the interrelations of art, urban and rural spaces, community and the makings of memory.

rosalind krauss sculpture in the expanded field: *Unboxed* Jen Budney, Adrian Blackwell, 2005 *Unboxed : engagements in social space* is a collection of critical essays about and by artists who work between and across the borders of art, architecture and performance. This collection is loosely based upon a lecture series that Gallery 101 and Carleton University School of Architecture co-hosted throughout the fall and winter of 2002-2003.--Page 11.

rosalind krauss sculpture in the expanded field: *Contemporary Clay and Museum Culture* Christie Brown, Julian Stair, Clare Twomey, 2016-06-17 This groundbreaking book is the first to provide a critical overview of the relationship between contemporary ceramics and curatorial practice in museum culture. Ceramic objects form a major part of museum collections, with connections to anthropology, archaeology and other disciplines that engage with the cultural and social history of humankind. In recent years museums have provided the impetus for cutting-edge artistic practice, either as a response to particular collections, or as part of exhibitions. But the question of how museums have staged contemporary ceramics and how ceramic artists respond to museum collections has not been the subject of published research to date. This book examines how ceramic artists have, over the last decade, begun to animate museum collections in new ways, and reflects on the impact that these new initiatives have had in the broad context of visual culture. *Ceramics in the Expanded Field* is the culmination of a three-year AHRC funded project, and reflects

its major findings. It brings together leading international voices in the field of ceramics, research undertaken throughout the project and papers delivered at the concluding conference. By examining the benefits and constraints of interventions and the dialogue between ceramics and museological practice, this book will bring focus to an area of museology that has not yet been theorized, and will contribute to policy debates and art practice.

rosalind krauss sculpture in the expanded field: What Philosophy Wants from Images D. N. Rodowick, 2018-01-08 In recent decades, contemporary art has displayed an ever increasing and complicated fascination with the cinema—or, perhaps more accurately, as D. N. Rodowick shows, a certain memory of cinema. Contemporary works of film, video, and moving image installation mine a vast and virtual archive of cultural experience through elliptical and discontinuous fragments of remembered images, even as the lived experience of film and photography recedes into the past, supplanted by the digital. Rodowick here explores work by artists such as Ken Jacobs, Ernie Gehr, Victor Burgin, Harun Farocki, and others—artists who are creating forms that express a new historical consciousness of images. These forms acknowledge a complex relationship to the disappearing past even as they point toward new media that will challenge viewers' confidence in what the images they see are or are becoming. What philosophy wants from images, Rodowick shows, is to renew itself conceptually through deep engagement with new forms of aesthetic experience.

rosalind krauss sculpture in the expanded field: Avant-Gardes in Crisis Jean-Thomas Tremblay, Andrew Strombeck, 2021-10-01 *Avant-Gardes in Crisis* claims that the avant-gardes of the late twentieth and early twenty-first centuries are in crisis, in that artmaking both responds to political, economic, and social crises and reveals a crisis of confidence regarding resistance's very possibility. Specifically, this collection casts contemporary avant-gardes as a reaction to a crisis in the reproduction of life that accelerated in the 1970s—a crisis that encompasses living-wage rarity, deadly epidemics, and other aspects of an uneven management of vitality indexed by race, citizenship, gender, sexual orientation, class, and disability. The contributors collectively argue that a minoritarian concept of the avant-garde, one attuned to uneven patterns of resource depletion and infrastructural failure (broadly conceived), clarifies the interplay between art and politics as it has played out, for instance, in discussions of art's autonomy or institutionality. Writ large, this book seeks to restore the historical and political context for the debates on the avant-garde that have raged since the 1970s.

rosalind krauss sculpture in the expanded field: An Anarchitectural Body of Work Friederike Schäfer, 2025-05-19 The artist, dancer and educator Suzanne Harris (1940-79) was a protagonist of the downtown New York City artists' community in the 1970s. With her boundary-transgressing practice, she played a decisive part in avant-garde projects, such as the Anarchitecture group, 112 Greene Street, FOOD, and the Natural History of the American Dancer. Harris furthermore participated in the Heresies editorial collective. Nevertheless, her own oeuvre fell into abeyance. Friederike Schäfer reconstructs Harris's dispersed, postminimalist body of work, which broke the mold of art categories, art practices, art spaces, and the common notion of space. The author draws on post-Marxist feminist theory to trace how Harris transcended both sculpture and dance to create site-specific, ephemeral installations. Second, revised edition Recipient of the Terra Foundation for American Art International Publication Grant 2021 Look Inside

rosalind krauss sculpture in the expanded field: Crisis as Form Peter Osborne, 2022-09-27 How does contemporary art best respond to social crisis? Through reflection on its own crisis of form Criticism of contemporary art is split by an opposition between activism and the critical function of form. Yet the deeper, more subterranean terms of art-judgment are largely neglected on both sides. These essays combine a re-examination of the terms of judgement of contemporary art with critical interpretations of individual works and exhibitions by Luis Camnitzer, Marcel Duchamp, Matias Faldbakken, Anne Imhof and Cady Noland. The book moves from philosophical issues, via the lingering shadows of medium-specificity (in photography and art music), and the changing states of museums, to analyses of the peculiar ways that works of art relate to time. To give artistic form to

crisis, it is suggested, one needs to understand contemporary art's own constitutive crisis of form.

rosalind krauss sculpture in the expanded field: 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, André 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 sculpture in the expanded field: Abstraction in Reverse Alexander Alberro, 2017-05-25 Introduction: spectatorship after abstract art -- Concrete art, and invention -- Time-objects -- Subjective instability -- The instituting subject -- Conclusion

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essays by both emerging and established scholars, this volume examines a diverse group of artists in conjunction with the vernacular, canonical, and fantastical structures engaged by their work. I? Manglano-Ovalle, Matthew Barney, Monika Sosnowska, Pipo Nguyen-duy, and Paul Pfeiffer are among those considered, as are the compelling questions of architecture's relationship to photography, the evolving legacy of Mies van der Rohe, the notion of an architectural unconscious, and the provocative concepts of the unbuilt and the unbuildable. Through a rigorous investigation of these issues, *Contemporary Art About Architecture* calls attention to the fact that art is now a vital form of architectural discourse. Indeed, this phenomenon is both pervasive and, in its individual incarnations, compelling - a reason to think again about the entangled histories of architecture and art.

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