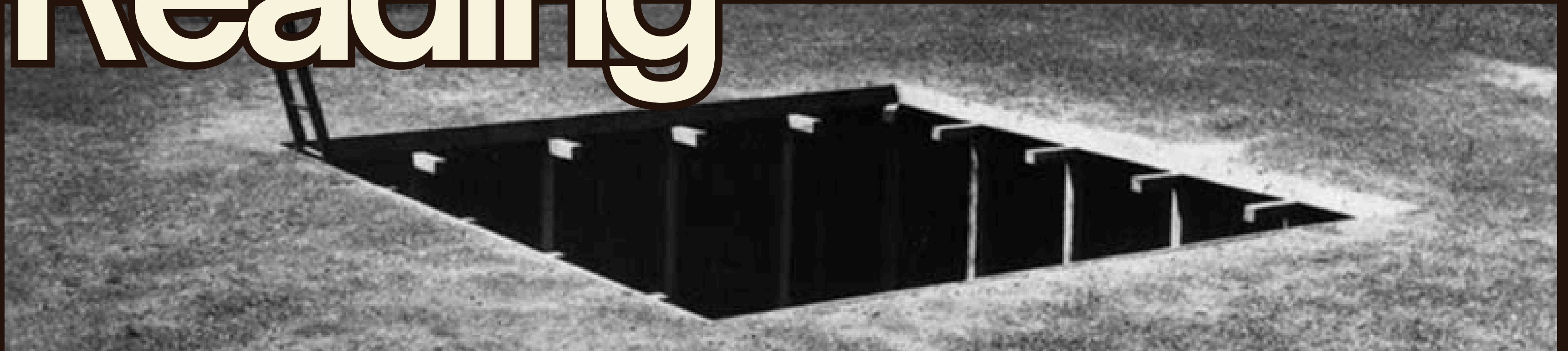


Presented by Lillie McDonough, Ry Donnelly, Calisto Duce

# Close Reading

Sculpture in the Expanded Field



Mary Miss, *Perimeters/Pavillions/Decoys*, 1977-78

VPS 250

# Rosalind Krauss



- Nov 30, 1941
- Textual Work/Magazine Article

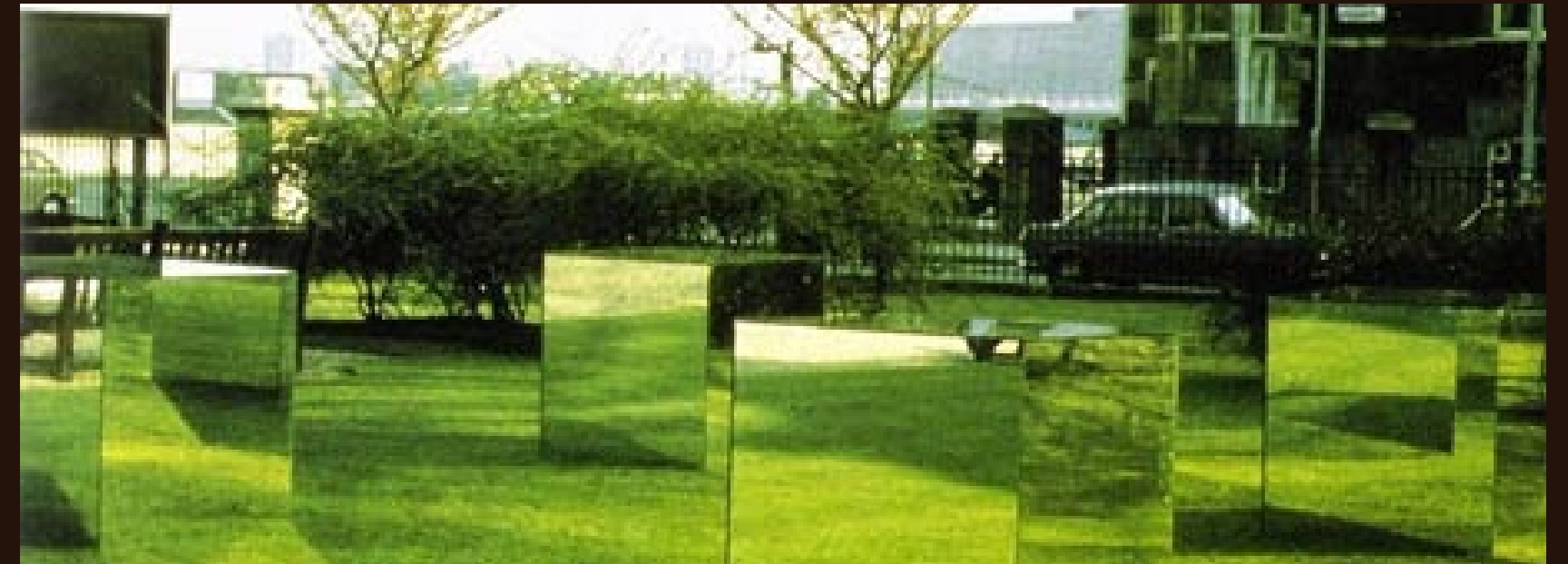
“Sculpture in the Expanded field” Is a Magazine Article that was published Jan 1, 1979. The textual work was also published in the Magazine *October*, which Krauss was appointed founding editor of. This article also made an appearance in her book “The Originality of Avant-Garde and Other modernist Myths.” Which consists of fifteen essays put together. In her book she talks about the idea of originality in Modernist art, she also emphasizes the structure and concepts that produce meaning in art.

# Thesis & Purpose

## Thesis

“The field provides both for an expanded but finite set of related positions for a given artist to occupy and explore, and for an organization of work that is not dictated by the conditions of a particular medium.” (p. 43)

The Expanded field was created following the Postmodern period, and that said field has a defineable and mapable structure.



Robert Morris, *Untitled (Mirrored Boxes)*. (1965)

## Purpose

To map and explain the development of the expanded field of sculpture in the Postmodern period, and redefine sculpture within these fields.

# Main Ideas

## Key Words

- extension and stretching of categories of art to include anything
- **Historicism:** new made comfortable/familiar
  - Reduces the differences in new art to what is familiar/same
  - Used historical artworks to justify the new, even though they are very different in content
- **Negative condition:** loss of space, homelessness, sitelessness
- **Self-referential:** references itself, shows its materials
- **Idealist space:** works outside of representing anything spiritual or figurative or spatial
  - became “exhausted” by 1950

# Main Ideas



Bernini, *Vision of Constantine*, 1662-1668  
(at foot of Vatican stairway that connects Basilica  
of St. Peter to pope)

VPS 250

## Earlier Sculpture

- Function relates to representation,
- usually vertical + figurative,
- pedestals important because they divide site and representation



Auguste Rodin, *Monument to Balzac*, 1898  
memorial to literary genius

## Earlier Sculpture

- “failure as monument”
  - multiple versions at different sites
    - none at original site
- subjective
  - “not even Rodin believed (as letters by him attest) that the work would ever be accepted”

# Main Ideas



Constantin Brancusi, *The Cock*, 1924

VPS 250

## 2 Characteristics of Modernist Sculpture

### 1. Negative Condition

- absorbs base into itself
- monument as abstraction
- loss of site

### 2. Self referentiality

- a. represents its own materials



Robert Morris, *Green Gallery Exhibition*, 1964

By 1950s, modernist sculpture experienced as pure negativity, difficult to define, only defined in terms of what it wasn't

In early 60s, no-mans-land, "what was in front of the building that was not the building, what was in the landscape but that was not the landscape"

# The Expanded Field

Defines Sculpture as *not-landscape* and *not-architecture*.

- ontological absence
- “the limit of modernist sculpture”

not-landscape

not-architecture

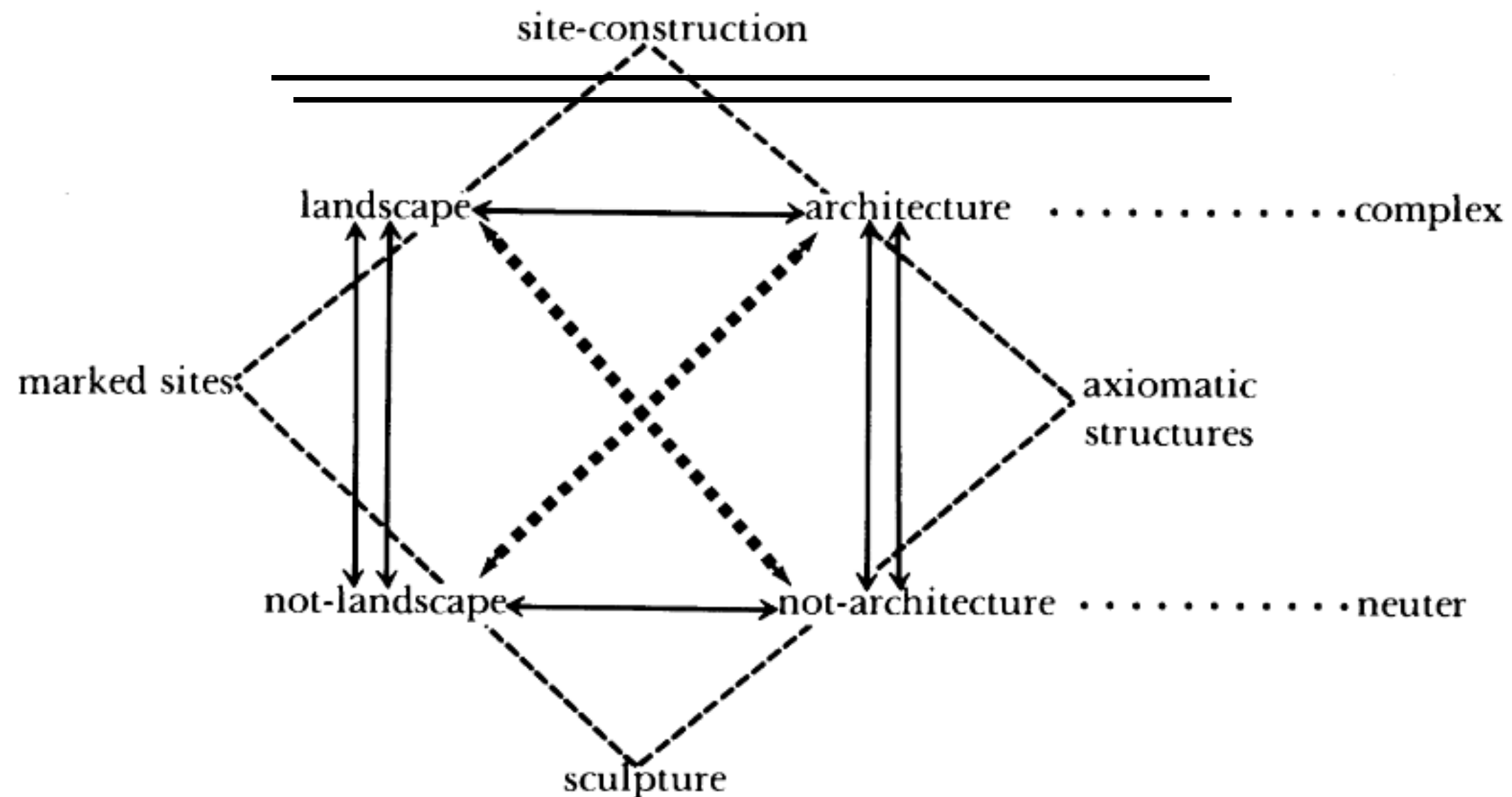
sculpture



# The Expanded Field

The expanded field grows in size with the addition of Landscape and Architecture.

- Prohibited and definitive terms
- The unlocking of new terms and works of art



# Example of Earthwork



Robert Smithson's *Spiral Jetty*, 1970  
VPS 250



The *Spiral Jetty* is an earthwork that is considered a marked site. Both images of the *Spiral Jetty* show how earthworks are depicted differently in images vs viewing it in real life. Much like Walter de Maria's *Lightning Field* I think this sculpture is meant to be viewed with a small group of people. The vastness of the piece is one of its biggest components and its better seen in person rather than in a photo.



**Are the sculptures themselves art, or are they art due to the way they are captured through photography?**

**What's the importance of photography in presenting sculpture?**

Mary Miss. *Perimeters/Pavillions/Decoys*. 1978.



**How might Modernist  
sculptures have  
helped influence  
Sculptors in the  
Postmodern period?**



David Smith. *Cubi XXVII*. (1965)

**Krauss states that,  
“The new is made  
comfortable by being  
made familiar.” (p.30)**

**How might this quote  
relate to works in the  
Expanded Field?**



Allan Kaprow's *Yard*, 1961



**Thank You!**