Krauss, Rosalind. "Sculpture in the Expanded Field." *The Art of Art History: A Critical Anthology.* New York: Oxford Press, 1998

Rosalind Krauss 1979

Sculpture in the Expanded Field

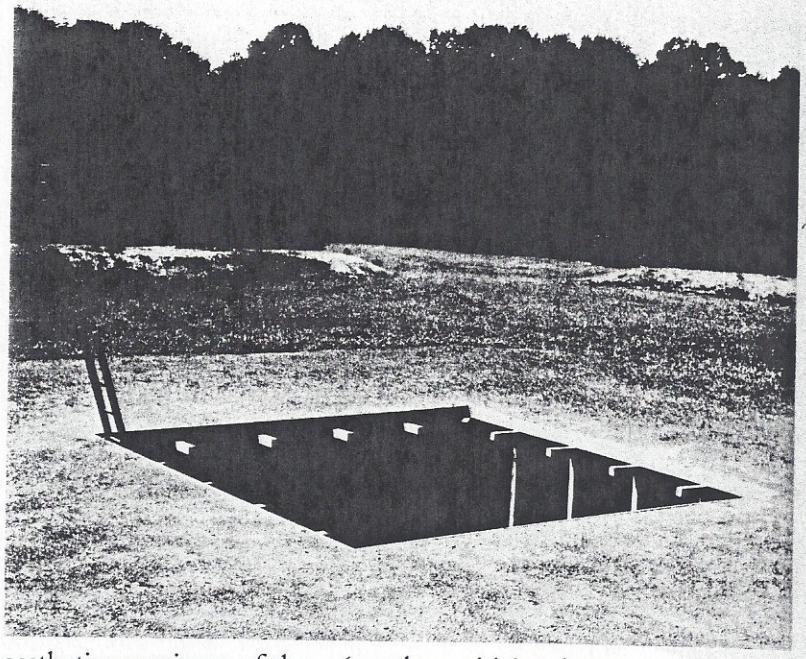
Toward the center of the field there is a slight mound, a swelling in the earth, which is the only warning given for the presence of the work. Closer to it, the large square face of the pit can be seen, as can the ends of the ladder that is needed to descend into the excavation. The work itself is thus entirely below grade: half atrium, half tunnel, the boundary between outside and in, a delicate structure of wooden posts and beams. The work, *Perimeters/Pavilions/Decoys*, 1978, by Mary Miss, is of course a sculpture or, more precisely, an earthwork [**37**], [**38**].

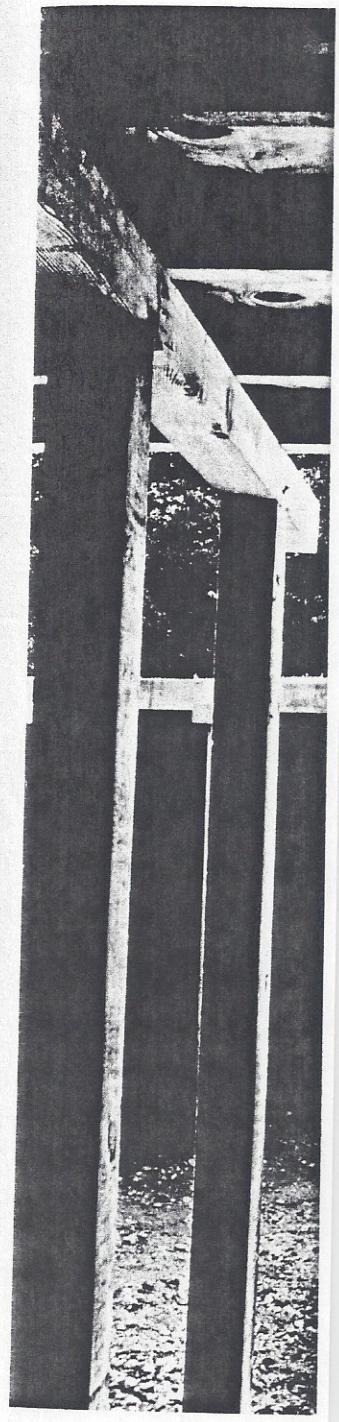
Over the last ten years rather surprising things have come to be called sculpture: narrow corridors with TV monitors at the ends; large photographs documenting country hikes; mirrors placed at strange angles in ordinary rooms; temporary lines cut into the floor of the desert. Nothing, it would seem, could possibly give to such a motley of effort the right to lay claim to whatever one might mean by the category of sculpture. Unless, that is, the category can be made to become almost infinitely malleable.

The critical operations that have accompanied postwar American art have largely worked in the service of this manipulation. In the hands of this criticism categories like sculpture and painting have been kneaded and stretched and twisted in an extraordinary demonstration of elasticity, a display of the way a cultural term can be extended to include just about anything. And though this pulling and stretching of a term such as sculpture is overtly performed in the name of vanguard aesthetics—the ideology of the new—its covert message is that of historicism. The new is made comfortable by being made familiar, since it is seen as having gradually evolved from the forms of the past. Historicism works on the new and different to diminish newness and mitigate difference. It makes a place for change in our experience by evoking the model of evolution, so that the man who now is can be accepted as being different from the child he once was, by simultaneously being seen—through the unseeable action of the telos—as the same. And we are comforted by this perception of sameness, this strategy for reducing anything foreign in either time or space, to what we already know and are.

No sooner had minimal sculpture appeared on the horizon of the

37 Mary Miss
Perimeters/Pavillions/Decoys, 1977–78
View above ground

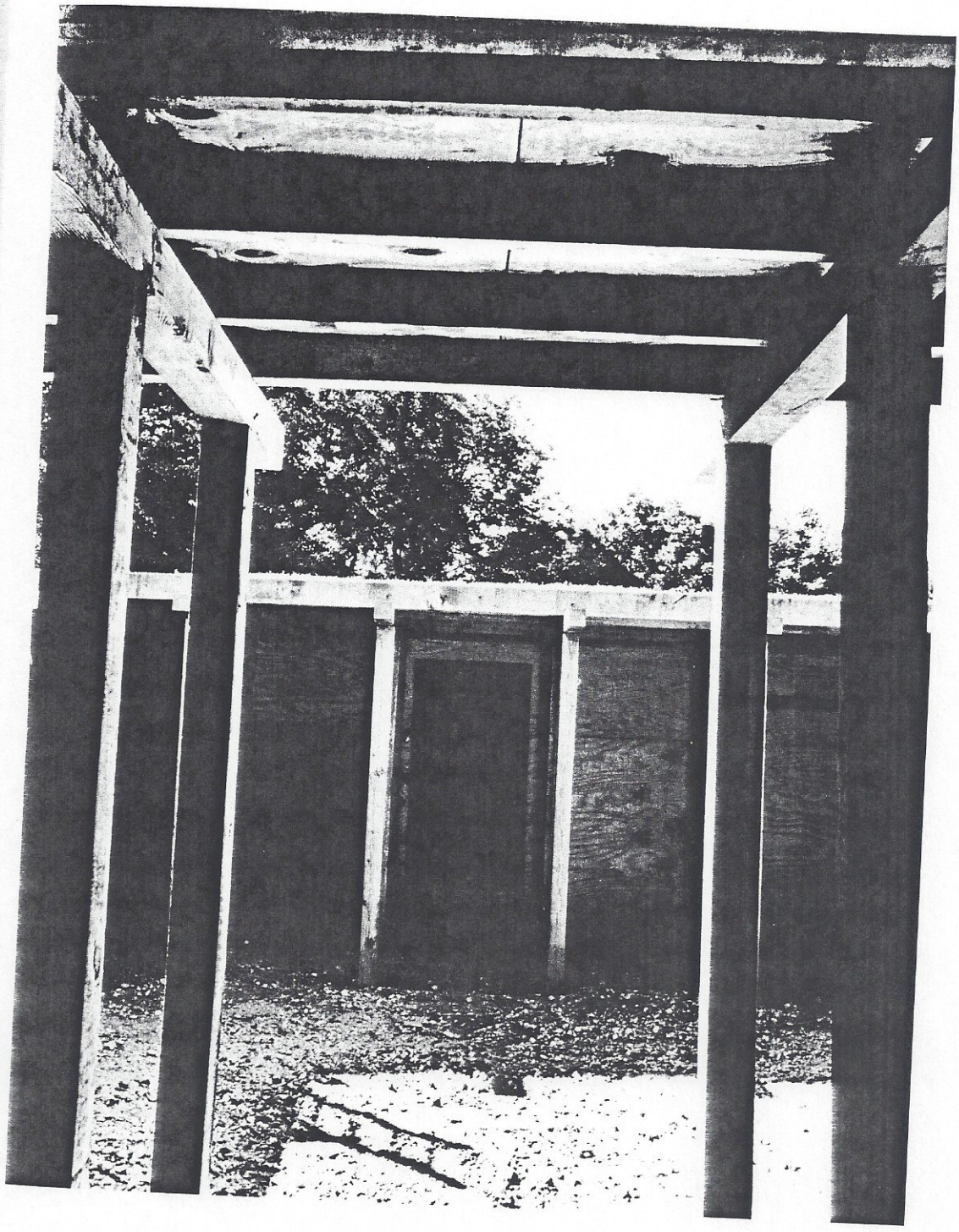




38
As **37** interior

aesthetic experience of the 1960s, than criticism began to construct a paternity for this work, a set of constructivist fathers who could legitimize and thereby authenticate the strangeness of these objects. Plastic? inert geometries? factory production?—none of this was *really* strange, as the ghosts of Gabo and Tatlin and Lissitzky could be called in to testify. Never mind that the content of the one had nothing to do with, was in fact the exact opposite of, the content of the other. Never mind that Gabo's celluloid was the sign of lucidity and intellection, while Judd's plastic-tinged-with-dayglo spoke the hip patois of California. It did not matter that constructivist forms were intended as visual proof of the immutable logic and coherence of universal geometries, while their seeming counterparts in minimalism were demonstrably contingent—denoting a universe held together not by Mind but by guy wires, or glue, or the accidents of gravity. The rage to historicize simply swept these differences aside.

Of course, with the passing of time these sweeping operations got a little harder to perform. As the 1960s began to lengthen into the 1970s and 'sculpture' began to be piles of thread waste on the floor, or sawed redwood timbers rolled into the gallery, or tons of earth excavated from the desert, or stockades of logs surrounded by firepits, the word *sculpture* became harder to pronounce—but not really that much harder. The historian/critic simply performed a more extended sleight-of-hand and began to construct his genealogies out of the data of millennia rather than decades. Stonehenge, the Nazca lines, the Toltec ballcourts, Indian burial mounds—anything at all could be



39 Auguste Rodin
Balzac, bronze, 1897

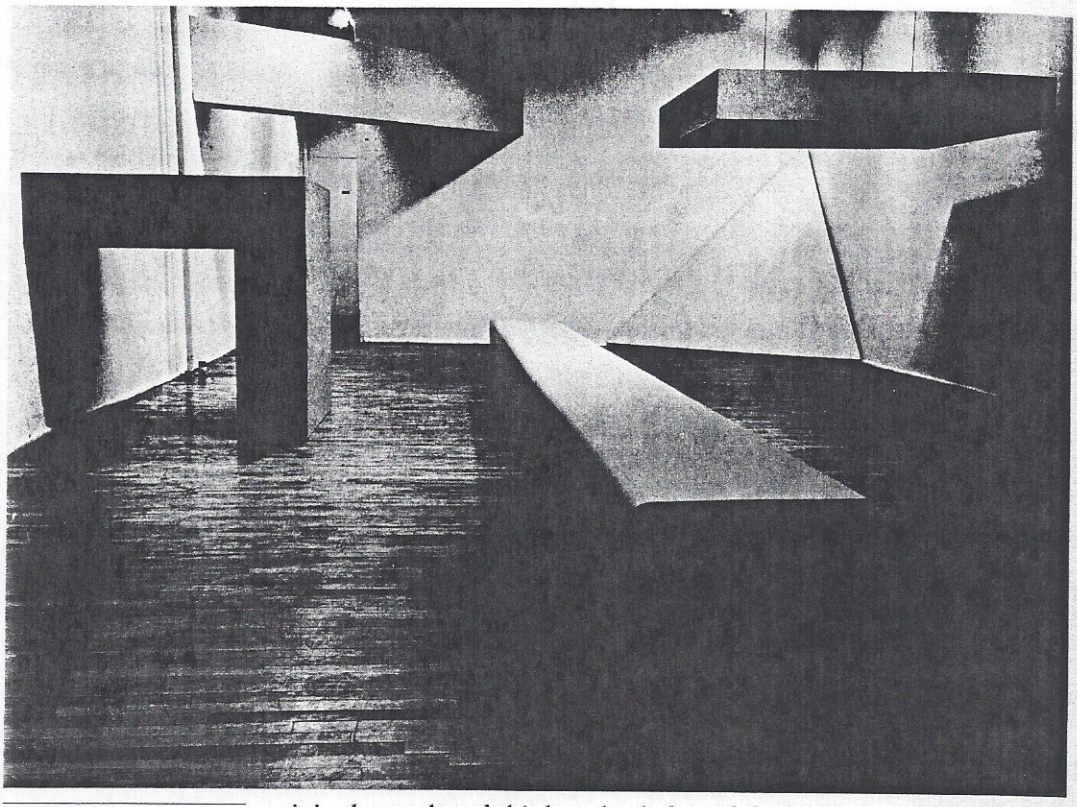
40 Constantin Brancusi
Beginning of the World, 1924

39 Auguste Rodin
Balzac, bronze, 1897

hauled into court to bear witness to this work's connection to history and thereby to legitimize its status as sculpture. Of course Stonehenge and the Toltec ballcourts were just exactly *not* sculpture, and so their role as historicist precedent becomes somewhat suspect in this particular demonstration. But never mind. The trick can still be done by calling upon a variety of primitivizing work from the earlier part of the century—Brancusi's *Endless Column* will do—to mediate between extreme past and present.

But in doing all of this, the very term we had thought we were saving—*sculpture*—has begun to be somewhat obscured. We had thought to use a universal category to authenticate a group of particulars, but the category has now been forced to cover such a heterogeneity that it is, itself, in danger of collapsing. And so we stare at the

40 Constantin Brancusi
Beginning of the World, 1924



41 Robert Morris
Green Gallery Installation, 1964

pit in the earth and think we both do and don't know what sculpture is.

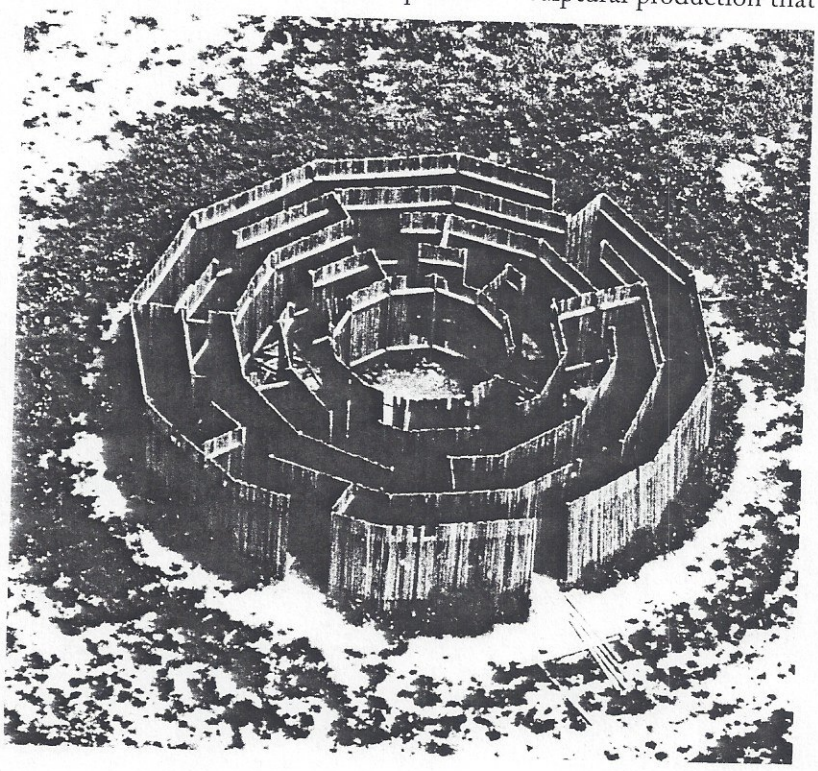
Yet I would submit that we know very well what sculpture is. And one of the things we know is that it is a historically bounded category and not a universal one. As is true of any other convention, sculpture has its own internal logic, its own set of rules, which, though they can be applied to a variety of situations, are not themselves open to very much change. The logic of sculpture, it would seem, is inseparable from the logic of the monument. By virtue of this logic a sculpture is a commemorative representation. It sits in a particular place and speaks in a symbolical tongue about the meaning or use of that place. The equestrian statue of Marcus Aurelius is such a monument, set in the center of the Campidoglio to represent by its symbolical presence the relationship between ancient, Imperial Rome and the seat of government of modern, Renaissance Rome. Bernini's statue of the *Conversion of Constantine*, placed at the foot of the Vatican stairway connecting the Basilica of St. Peter to the heart of the papacy is another such monument, a marker at a particular place for a specific meaning event. Because they thus function in relation to the logic of representation and marking, sculptures are normally figurative and vertical, their pedestals an important part of the structure since they mediate between actual site and representational sign. There is nothing very mysterious about this logic; understood and inhabited, it was the source of

42 Alice Aycock
Maze, 1972

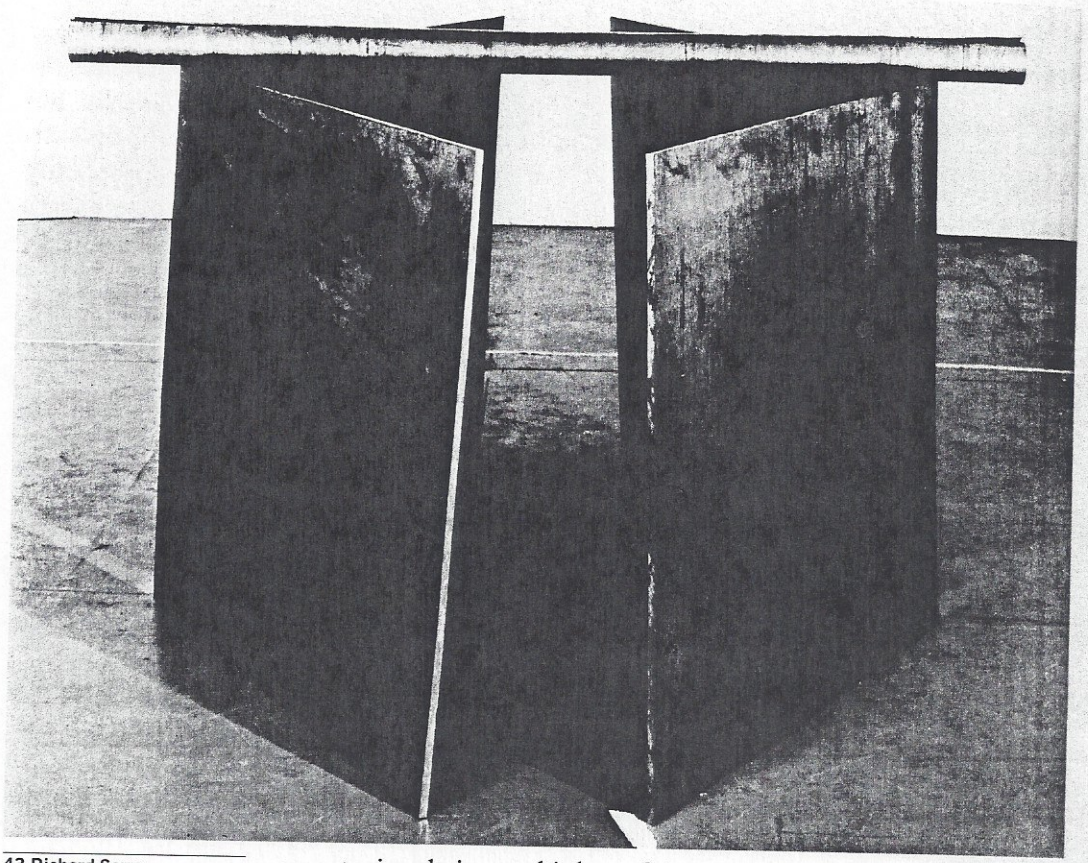
a tremendous production of sculpture during centuries of Western art.

But the convention is not immutable and there came a time when the logic began to fail. Late in the nineteenth century we witnessed the fading of the logic of monument. It happened rather gradually. But two cases come to mind, both bearing the marks of their own transitional status. Rodin's *Gates of Hell* and his statue of *Balzac* were both conceived as monuments [**39**]. The first were commissioned in 1880 as the doors to a projected museum of decorative arts; the second was commissioned in 1891 as a memorial to literary genius to be set up at a specific site in Paris. The failure of these two works as monuments is signaled not only by the fact that multiple versions can be found in a variety of museums in various countries, while no version exists on the original sites—both commissions having eventually collapsed. Their failure is also encoded onto the very surfaces of these works: the doors having been gouged away and anti-structurally encrusted to the point where they bear their inoperative condition on their face; the *Balzac* executed with such a degree of subjectivity that not even Rodin believed (as letters by him attest) that the work would ever be accepted.

With these two sculptural projects, I would say, one crosses the threshold of the logic of the monument, entering the space of what could be called its negative condition—a kind of sitelessness, or homelessness, an absolute loss of place. Which is to say one enters modernism, since it is the modernist period of sculptural production that



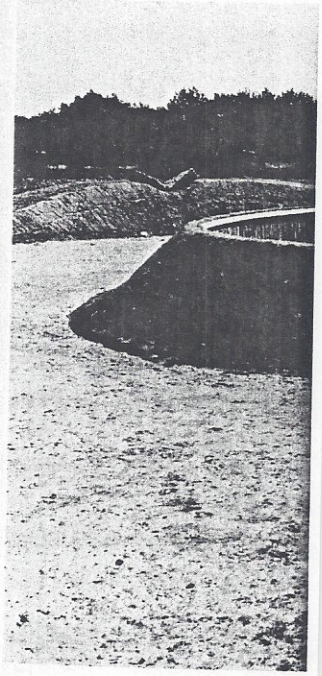
42 Alice Aycock
Maze, 1972



43 Richard Serra
5:30, 1969

operates in relation to this loss of site, producing the monument as abstraction, the monument as pure marker or base, functionally placeless and largely self-referential.

It is these two characteristics of modernist sculpture that declare its status, and therefore its meaning and function, as essentially nomadic. Through its fetishization of the base, the sculpture reaches downward to absorb the pedestal into itself and away from actual place; and through the representation of its own materials or the process of its construction, the sculpture depicts its own autonomy. Brancusi's art is an extraordinary instance of the way this happens [**40**]. The base becomes, in a work like the *Cock*, the morphological generator of the figurative part of the object; in the *Caryatids* and *Endless Column*, the sculpture is all base; while in *Adam and Eve*, the sculpture is in a reciprocal relation to its base. The base is thus defined as essentially transportable, the marker of the work's homelessness integrated into the very fiber of the sculpture. And Brancusi's interest in expressing parts of the body as fragments that tend toward radical abstractness also testifies to a loss of site, in this case the site of the rest of the body, the skeletal support that would give to one of the bronze or marble heads a home.

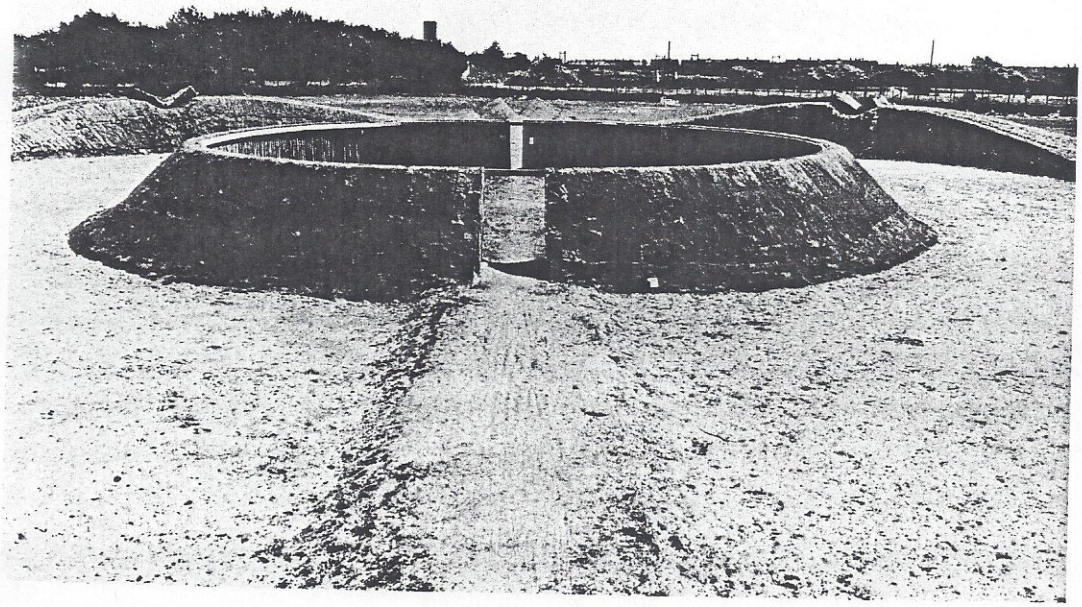


44 Robert Morris
Observatory, 1971

In being the negative condition of the monument, modernist sculpture had a kind of idealist space to explore, a domain cut off from the project of temporal and spatial representation, a vein that was rich and new and could for a while be profitably mined. But it was a limited vein and, having been opened in the early part of the century, it began by about 1950 to be exhausted. It began, that is, to be experienced more and more as pure negativity. At this point modernist sculpture appeared as a kind of black hole in the space of consciousness, something whose positive content was increasingly difficult to define, something that was possible to locate only in terms of what it was not. 'Sculpture is what you bump into when you back up to see a painting,' Barnett Newman said in the fifties. But it would probably be more accurate to say of the work that one found in the early sixties that sculpture had entered a categorical no-man's-land: it was what was on or in front of a building that was not the building, or what was in the landscape that was not the landscape.

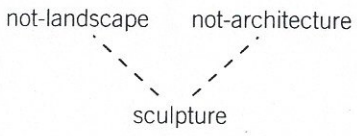
The purest examples that come to mind from the early 1960s are both by Robert Morris. One is the work exhibited in 1964 in the Green Gallery [**41**]—quasi-architectural integers whose status as sculpture reduces almost completely to the simple determination that it is what is in the room that is not really the room; the other is the outdoor exhibition of the mirrored boxes—forms which are distinct from the setting only because, though visually continuous with grass and trees, they are not in fact part of the landscape.

In this sense sculpture had entered the full condition of its inverse



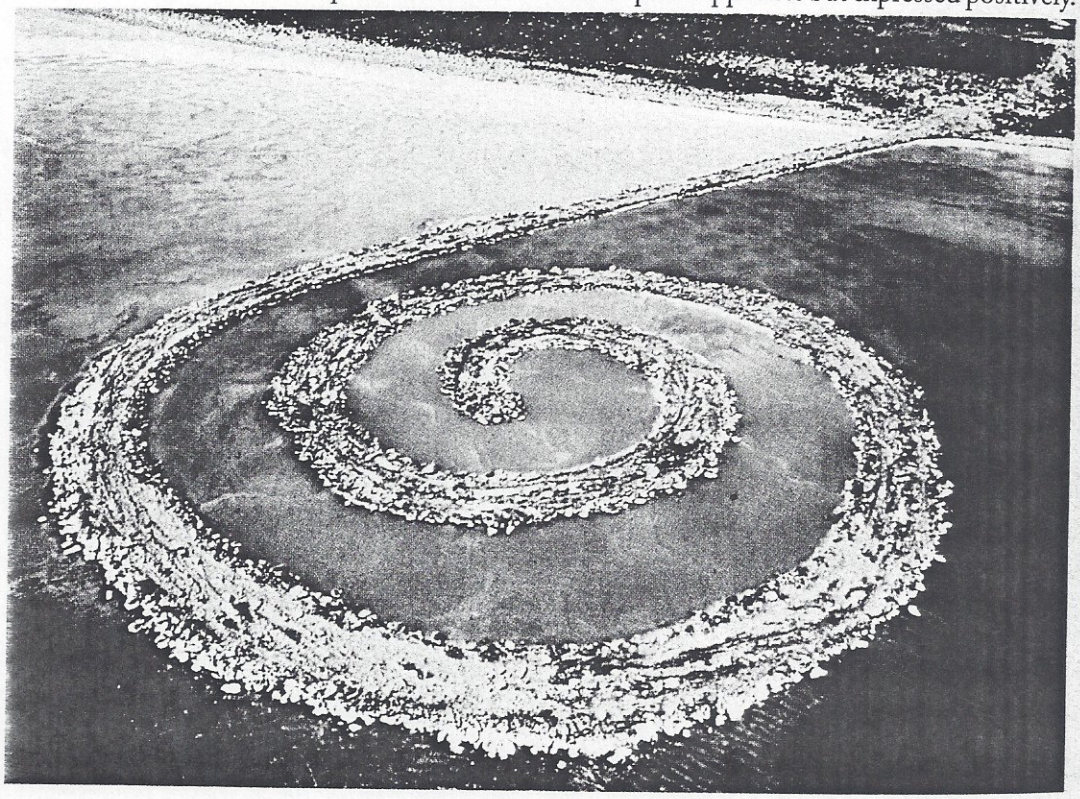
44 Robert Morris
Observatory, 1971

logic and had become pure negativity: the combination of exclusions. Sculpture, it could be said, had ceased being a positivity, and was now the category that resulted from the addition of the *not-landscape* to the *not-architecture*. Diagrammatically expressed, the limit of modernist sculpture, the addition of the neither/nor, looks like this:



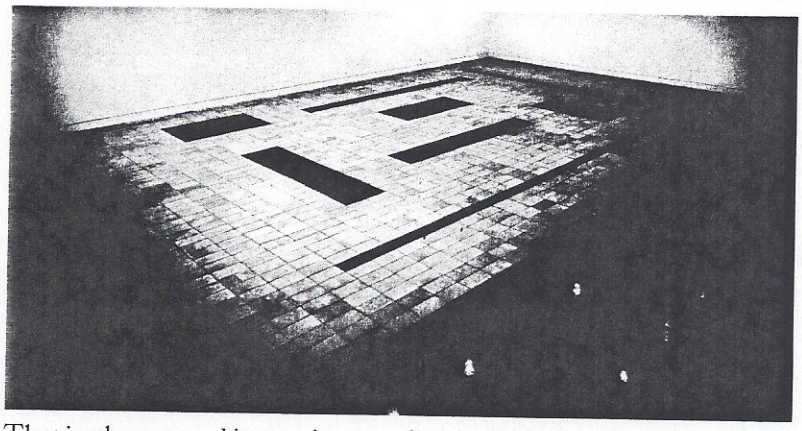
Now, if sculpture itself had become a kind of ontological absence, the combination of exclusions, the sum of the neither/nor, that does not mean that the terms themselves from which it was built—the *not-landscape* and the *not-architecture*—did not have a certain interest. This is because these terms express a strict opposition between the built and the not-built, the cultural and the natural, between which the production of sculptural art appeared to be suspended. and what began to happen in the career of one sculptor after another, beginning at the end of the 1960s, is that attention began to focus on the outer limits of those terms of exclusion. For, if those terms are the expression of a logical opposition stated as a pair of negatives, they can be transformed by a simple inversion into the same polar opposites but expressed positively.

45 Robert Smithson
Spiral Jetty, 1969–70

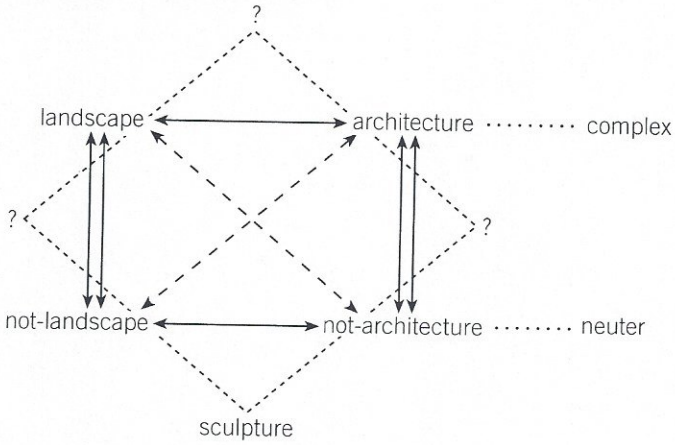


46 Carl Andre
8 Cuts, 1967

46 Carl Andre
8 Cuts, 1967



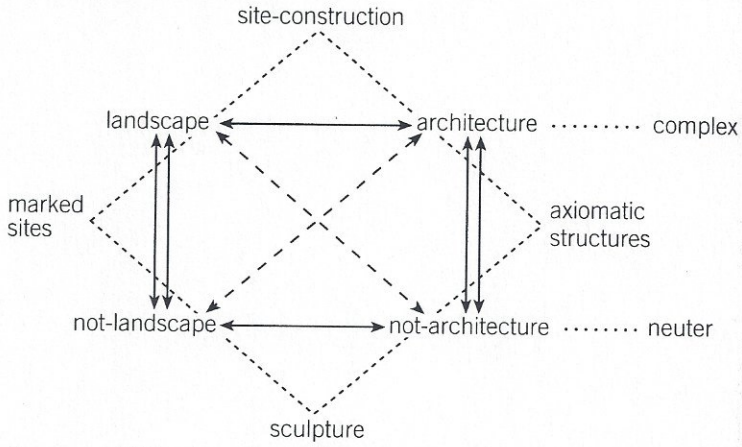
That is, the *not-architecture* is, according to the logic of a certain kind of expansion, just another way of expressing the term *landscape*, and the *not-landscape* is, simply, *architecture*. The expansion to which I am referring is called a Klein group when employed mathematically and has various other designations, among them the Piaget group, when used by structuralists involved in mapping operations within the human sciences.[1] By means of this logical expansion a set of binaries is transformed into a quaternary field which both mirrors the original opposition and at the same time opens it. It becomes a logically expanded field which looks like this:



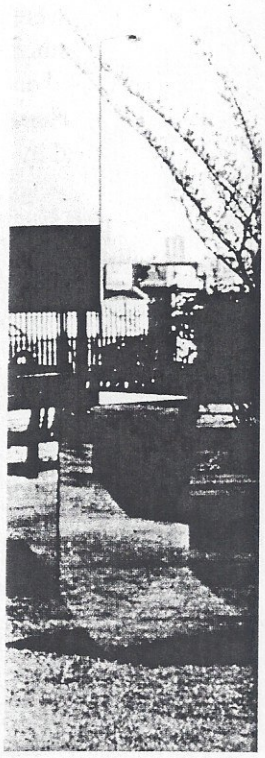
The dimensions of this structure may be analyzed as follows: (1) there are two relationships of pure contradiction which are termed *axes* (and further differentiated into the *complex axis* and the *neuter axis*) and are designated by the solid arrows; (2) there are two relationships of contradiction, expressed as involution, which are called *schemas* and are designated by the double arrows: and (3) there are two relationships of implication which are called *deixes* and are designated by the broken arrows.

Another way of saying this is that even though *sculpture* may be reduced to what is in the Klein group the neuter term of the *not-landscape*

pended. And once this has happened, once one is able to think one's way into this expansion, there are—logically—three other categories that one can envision, all of them a condition of the field itself, and none of them assimilable to *sculpture*. Because as we can see, *sculpture* is no longer the privileged middle term between two things that it isn't. *Sculpture* is rather only one term on the periphery of a field in which there are other, differently structured possibilities. And one has thereby gained the 'permission' to think these other forms. So our diagram is filled in as follows:

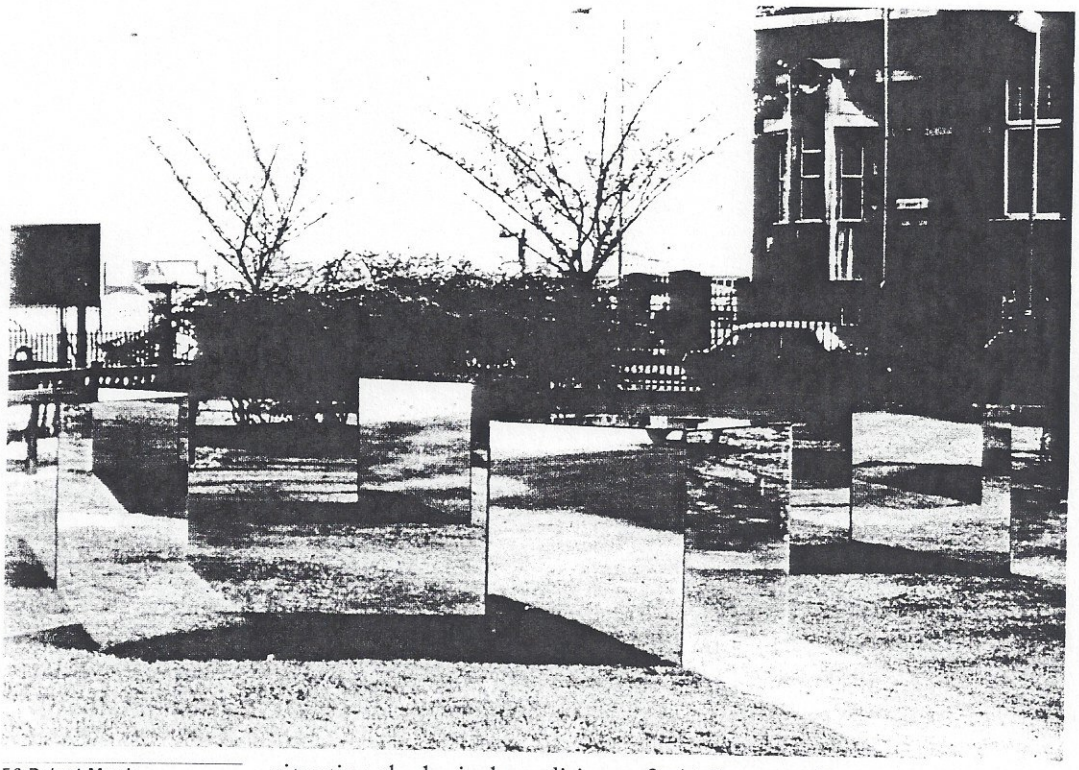


It seems fairly clear that this permission (or pressure) to think the expanded field was felt by a number of artists at about the same time, roughly between the years 1968 and 1970. For, one after another Robert Morris, Robert Smithson, Michael Heizer, Richard Serra [**43**], Walter De Maria, Robert Irwin, Sol LeWitt, Bruce Nauman . . . had entered a



50 Robert Morris
Untitled (mirrored boxes), 1965

49 Richard Long
Untitled, 1969



50 Robert Morris
Untitled (mirrored boxes), 1965

situation the logical conditions of which can no longer be described as modernist. In order to name this historical rupture and the structural transformation of the cultural field that characterizes it, one must have recourse to another term. The one already in use in other areas of criticism is postmodernism. There seems no reason not to use it.

But whatever term one uses, the evidence is already in. By 1970, with the *Partially Buried Woodshed* at Kent State University, in Ohio, Robert Smithson had begun to occupy the complex axis, which for ease of reference I am calling *site construction*. In 1971 with the observatory he built in wood and sod in Holland, Robert Morris had joined him [**44**]. Since that time, many other artists—Robert Irwin, Alice Aycock, John Mason, Michael Heizer, Mary Miss, Charles Simonds—have operated within this new set of possibilities.

Similarly, the possible combination of *landscape* and *not-landscape* began to be explored in the late 1960s. The term *marked sites* is used to identify work like Smithson's *Spiral Jetty* (1970) [**45**] and Heizer's *Double Negative* (1969), as it also describes some of the work in the seventies by Serra, Morris, Carl Andre [**46**], Dennis Oppenheim, Nancy Holt, George Trakis, and many others. But in addition to actual physical manipulations of sites, this term also refers to other forms of marking. These might operate through the application of impermanent marks—Heizer's *Depressions*, Oppenheim's *Time Lines*, or De Maria's *Mile Long Drawing*, for example—or through the use of

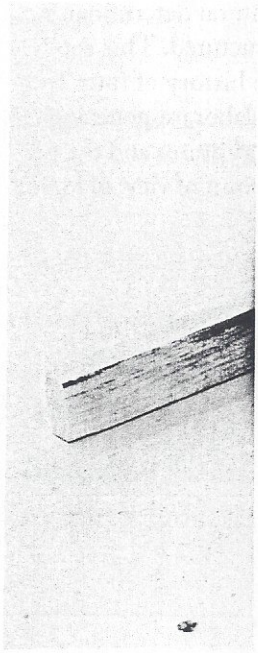
photography. Smithson's *Mirror Displacements in the Yucatan* were probably the first widely known instances of this [**47**, **48**], but since then the work of Richard Long [**49**] and Hamish Fulton has focused on the photographic experience of marking. Christo's *Running Fence* might be said to be an impermanent, photographic, and political instance of marking a site.

The first artists to explore the possibilities of *architecture* plus *not-architecture* were Robert Irwin. Sol LeWitt, Bruce Nauman, Richard Serra, and Christo. In every case of these *axiomatic structures*, there is some kind of intervention into the real space of architecture, sometimes through partial reconstruction, sometimes through drawing, or as in the recent works of Morris, through the use of mirrors [**50**]. As was true of the category of the *marked site*, photography can be used for this purpose: I am thinking here of the video corridors by Nauman. But whatever the medium employed, the possibility explored in this category is a process of mapping the axiomatic features of the architectural experience—the abstract conditions of openness and closure—onto the reality of a given space.

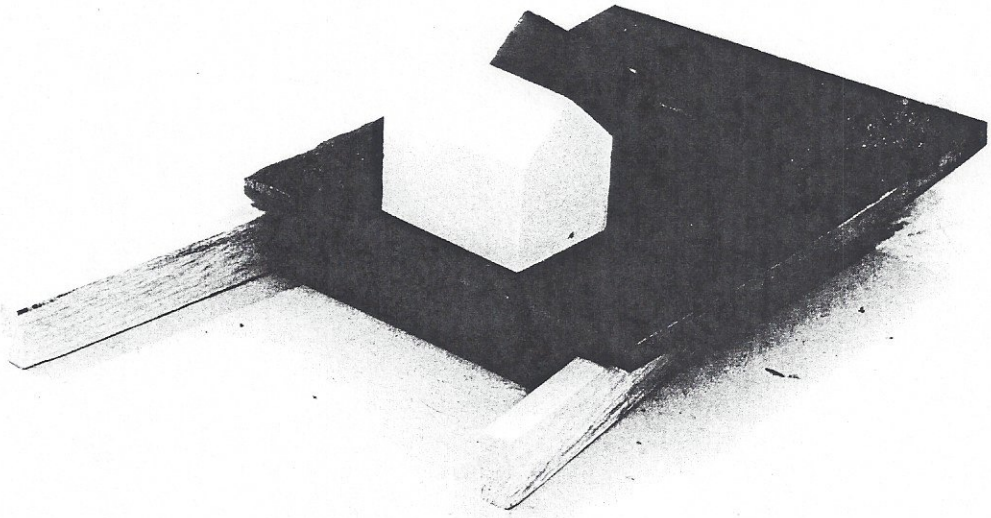
The expanded field which characterizes this domain of postmodernism possesses two features that are already implicit in the above description. One of these concerns the practice of individual artists; the other has to do with the question of medium. At both these points the bounded conditions of modernism have suffered a logically determined rupture.

With regard to individual practice, it is easy to see that many of the artists in question have found themselves occupying, successively, different places within the expanded field. And though the experience of the field suggests that this continual relocation of one's energies is entirely logical, an art criticism still in the thrall of a modernist ethos has been largely suspicious of such movement, calling it eclectic. This suspicion of a career that moves continually and erratically beyond the domain of sculpture obviously derives from the modernist demand for the purity and separateness of the various mediums (and thus the necessary specialization of a practitioner within a given medium). But what appears as eclectic from one point of view can be seen as rigorously logical from another. For, within the situation of postmodernism, practice is not defined in relation to a given medium—sculpture—but rather in relation to the logical operations on a set of cultural terms, for which any medium—photography, books, lines on walls, mirrors, or sculpture itself—might be used.

Thus 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. From the structure laid out above, it is obvious that the logic of the space of postmodernist practice is no longer organized around



51 Joel Shapiro
Untitled (cast iron and plaster houses), 1974–75



51 Joel Shapiro
Untitled (cast iron and plaster houses), 1974–75

the definition of a given medium on the grounds of material, or, for that matter, the perception of material. It is organized instead through the universe of terms that are felt to be in opposition within a cultural situation. (The postmodernist space of painting would obviously involve a similar expansion around a different set of terms from the pair *architecture/landscape*—a set that would probably turn on the opposition *uniqueness/reproducibility.*) It follows, then, that within any one of the positions generated by the given logical space, many different mediums might be employed. It follows as well that any single artist might occupy, successively, any one of the positions. And it also seems the case that within the limited position of sculpture itself the organization and content of much of the strongest work will reflect the condition of the logical space. I am thinking here of the sculpture of Joel Shapiro, which, though it positions itself in the neuter term, is involved in the setting of images of architecture within relatively vast fields (landscapes) of space [**51**]. (These considerations apply, obviously, to other work as well—Charles Simonds, for example, or Ann and Patrick Poirier.)

I have been insisting that the expanded field of postmodernism occurs at a specific moment in the recent history of art. It is a historical event with a determinant structure. It seems to me extremely important to map that structure and that is what I have begun to do here. But clearly, since this is a matter of history, it is also important to explore a deeper set of questions which pertain to something more than mapping and involve instead the problem of explanation. These address the root cause—the conditions of possibility—that brought about the shift

into postmodernism, as they also address the cultural determinants of the opposition through which a given field is structured. This is obviously a different approach to thinking about the history of form from that of historicist criticism's constructions of elaborate genealogical trees. It presupposes the acceptance of definitive ruptures and the possibility of looking at historical process from the point of view of logical structure.