

Index

- abstract expressionism, 17, 18,
59–60, 61, 62–63, 217n. 3;
and primitivism, 192, 196
- Acconci, Vito, 25, 138, 155
- Adorno, Theodor, 1–2, 5, 24,
56, 60, 73, 82, 134, 169,
206–07, 230–31n. 2; on the
Enlightenment, 160–61,
197; on individualism, 19; on
modernism, 123
- African art: as plastic art, 187–
88
- Althusser, Louis, 145, 224nn.
12, 16
- Anderson, Laurie, 131–32
- appropriation, 168–80, 227n.
30
- Aragon, Louis, 200
- art brut, 49
- art for art's sake, 163
- art historical references in post-
modernist art, 16–17, 20,
24, 28–30, 40–46, 86, 214n.
13 *See also* postmodernism,
neoconservative
- art institution: critique of by
contemporary artists, 100–
06, 221nn. 4, 6
- artist, myths of, 35–37, 135
- artist as manipulator of signs,
99–115
- Artists Space, New York City,
105
- art market, 4, 14–15, 24, 54,
100, 104–06, 122
- art schools, 14–15
- Asher, Michael, 53, 100–03,
105
- Attali, Jacques, 171
- avant garde, 23; aestheticist,
163, 164; anarchic, 163–64;
arrière, 16, 23–26; trans-
gressive, 147–52, 225n. 24
- Baldessari, John, 100
- Barr, Alfred, 188
- Barrie, Ray, 8, 9, 156
- Barthes, Roland, 6, 20, 26, 51,
76, 94, 99, 141, 145, 166,
207, 218n. 15, 221–22n. 14;
on language, 108, 109, 142;
on myth, 5, 142, 168, 182,

- 201; *Mythologies*, 5; "Myth Today," 166
- Baselitz, Georg, 44
- Basquiat, Jean-Michel, 49, 50
- Bataille, Georges, 200, 203, 205
- Baudelaire, Charles, 25, 34
- Baudrillard, Jean, 51, 79, 203, 217–18n. 10, 224n. 17, 232n. 54; on signification and the commodity, 4, 6, 145–46, 159, 171, 172–73, 175, 224n. 8, 227n. 34
- Bauhaus, 129–30, 141
- Baumgarten, Lothar, 209
- Beckmann, Max, 37
- Bell, Daniel, 124, 125
- Bender, Gretchen, 73; "The Pleasure Is Back," 73; 74
- Benjamin, Walter, 24, 54, 123, 163, 178; "Author as Producer," 141, 144; on the position of art in a productivist society, 91, 93, 104, 141, 220n. 22; "The Work of Art in the Age of Mechanical Reproduction," 159
- Beuys, Joseph, 22, 191
- Bidlo, Mike, 36, 38
- Birnbaum, Dara, 99–100
- Bloch, Ernst, 44, 45, 96, 123
- Bloom, Harold, 123
- Boas, Franz, 201
- Bogossian, Eric, "Fun House," 72
- Borofsky, Jonathan, 27
- bourgeois: defined by Barthes, 166
- bourgeois ideology and the avant garde, 160–66
- Braque, Georges, 61, 122
- Brauntuch, Troy, 79
- Brecht, Bertolt, 113, 141, 142, 148, 169
- Brenkman, John, 226n. 11
- bricolage*: as a primitive mode, 200–02
- Broodthaers, Marcel, 100–03, 102
- Bryson, Norman, 114, 221–22n. 14, 237n. 31
- Buchloh, Benjamin, 37, 215n. 8, 216n. 12
- Burden, Chris, 25
- Buren, Daniel, 53, 100–03, 104–105, 234
- Burgin, Victor, 8, 9; *Zoo* 78 9, 1
- Carrà, Carlo, 122
- Casebere, James, 69–71, 69, 70, 218nn. 15, 17
- Cézanne, Paul, 101, 163, 193; Mont Ste. Victoire, 164–66
- Chagall, Marc, 41
- Chia, Sandro, 39–41, 43, 53, 73, 76
- Chirico, Giorgio de, 41
- Clark, T. J., 147–48, 166
- Clastres, Pierre 199
- Clemente, Francesco, 23, 39–41, 42
- collector. *See* art market
- color field painting, 16
- conceptual art, 14, 37, 44, 45, 100, 103, 106
- Courbet, Gustave, 34, 37, 163
- Crary, Johnathan, 220n. 20

- critical art, 5, 31, 53, 158–59.
See also art institutions: critique of by contemporary artists
- criticism, art: function of, 2–5, 211n. 3; and pluralism, 13–16, 32; recent interdevelopments with art, 5–8, 212n. 15; tasks for, 32, 179
- cubists: and primitivism, 188, 192, 200, 231n. 36. *See also* Picasso, and primitivism
- dada, 129–30, 147–48, 190
- Daumier, Honoré, 37
- David, Jacques Louis, 123
- Debord, Guy, 79, 81, 83, 89, 91
- Debray, Régis, 48
- Deleuze, Gilles, 188, 207, 225n. 21; the minor, 176–78
- Delphy, Christine, 145
- Derrida, Jacques, 20, 53, 201, 203, 206, 207, 230n. 19, 232n. 52
- Descombes, Vincent, 232n. 65
- D’Harnoncourt, René; “Arts of the South Seas,” 187
- Dietrich, Marlene, 113
- Dix, Otto, 44
- Dubuffet, Jean, 49
- Duchamp, Marcel, 26, 61, 101, 159, 221n. 4; readymade, 99, 106, 163, 164–65; urinal, 17, 124, 163
- dystopia, 139
- Eagleton, Terry, 212n. 11
- East Village, New York City, 35, 36, 52
- Eisenman, Peter, 131–32, 133
- Eisenstein, Sergei, *October*, 84, 85
- Eliot, T. S., 87, 123
- Enlightenment, program of, 3–4, 131, 160–63; and primitivism, 196–98
- ephemeral works, 14, 25–26.
See also conceptual art, site-specific art
- Evans, Walker, 166
- expressionism: historical formation of, 44–48; as language, 7, 59–78; relation to neoexpressionism, 20, 44–48, 59–60. *See also* abstract expressionism; neoexpressionism
- Fanon, Frantz, *Black Skin White Masks*, 198
- fascism: and contemporary culture, 79–81
- fascist art: elements borrowed by contemporary Italian artists, 41–42
- Fassbinder, Rainer, 79, 82, 219n. 13
- fauves, 192, 200
- feminist art, 6, 100, 103, 106–07, 111–15; and Lacanian psychoanalysis, 8–10, 113–14
- fetish, Freudian: defined, 79, 135
- formalist goal of art, 158
- Foucault, Michel, 71, 144, 146, 150, 166, 168, 179, 203, 205, 206, 207, 217n. 9, 225n. 24; and Lacanian and Freudian

- theory, 213n. 26
- Frankfurt School, 134, 146
- Freud, Sigmund, 9, 75, 216n. 10, 218n. 17; on the fetish, 79, 135; on regression, 39, 40
- Fried, Michael, 16, 53
- Gardner, John, 125
- Gauguin, Paul, 192, 196, 197
- Géricault, Théodore, 37
- German expressionism. *See* neoexpressionism
- German neoexpressionism. *See* neoexpressionism
- Gilbert and George, 79
- Gilbert-Rolfe, Jeremy, 123
- Godard, Jean-Luc, 96, 220n. 24
- Goldstein, Jack, 78, 79
- Goldwater, Robert, *Primitivism in Modern Art*, 192
- Goetz, André, 140
- graffiti, 7, 33, 35, 48–52
- Graham, Dan, 53, 100
- Gramsci, Antonio, 54, 141
- Graves, Michael, 131–32, 133
- Gravity's Rainbow*, 89
- Greenberg, Clement, 14, 34, 35, 53, 148; essence of modernism, 130; on kitsch, 162
- Greenblat, Rodney Alan, 36
- Grosz, George, 44
- Guattari, Félix, 226n. 9; the minor, 176–78, 228n. 45
- Haacke, Hans, 100–03, 102, 153, 212n. 13
- Habermas, Jürgen, 3–4, 163–64, 207
- happenings, 14
- Haring, Keith, 49
- Hebdige, Dick, 167
- Hegel, Georg Wilhelm Friedrich, 205
- Hitchcock, Alfred, *Vertigo*, 9, 113
- Hitler, Adolph, 219n. 2
- Holzer, Jenny, 71, 99–100, 107–11; *Inflammatory Essays*, 109, 116; *Living*, 66, 109–10, 116; “Sign on a Truck,” 111; *Survival*, 110–11; *Truisms*, 108–09, 116
- Horkheimer, Max, 160–61, 197, 206–07
- Hunt, Bryan, 40
- Huxley, Aldous, 95
- Immendorff, Jorg, 41, 44
- International Style, 124
- Italian art; contemporary, 33, 39–42, 44. *See also* Chia, Sandro; Clemente, Francesco
- Jameson, Fredric, 90, 126, 129, 151–52, 223n. 7, 228n. 43, 232n. 55; on cultural revolution, 184–85
- Jencks, Charles, 28
- Johns, Jasper, 18, 62–63; *Target with Plaster Casts*, 62–63; 64
- Johnson, Philip: AT&T Building, 122; Glass House, 123, 222n. 1
- Joyce, James, *Ulysses*, 87

- Judd, Donald, 21
- Kafka, Franz, 86, 177
- Kandinsky, Wassily, 60, 61
- Kant, Immanuel, 157, 158, 160, 226n. 5
- Kelley, Mary, 8, 9; *Interim*, 9; *Post-Partum Document*, 9
- Kiefer, Anselm, 41, 44, 47, 76, 79
- kitsch: defined by Clement Greenberg, 162
- Kojève, Alexandre, 205
- Kolbowski, Silvia, 8, 176
- Kostabi, Mark, 36
- Kosuth, Joseph, 100
- Kramer, Hilton, 125, 228–29n. 2
- Krauss, Rosalind, 16, 203
- Krier, Leon, 125, 126, 127
- Kruger, Barbara, 99–100, 106–08, 111–15, 115, 117, 155
- Lacan, Jacques, 203, 206; the Imaginary and the Symbolic, 113–14, 182; on the unconscious, 62
- Lacanian psychoanalysis, 146; and feminist art, 8–10
- Lang, Fritz, 86
- Lawler, Louise, 98, 99–100, 103–04, 180, 221n. 8; “Arrangements of Pictures,” 104; *For Presentation and Display: Ideal Settings*, 105
- Lawson, Thomas, 52–57; *Don’t Hit Her Again*, 54–55, 55
- Lefebvre, Henri, 145, 166
- Levine, Sherrie, 28, 36, 58, 72–73, 99–100, 167, 174
- Lévi-Strauss, Claude, 189, 199, 203, 205, 207, 230n. 19, 231n. 44, 232n. 52; on anthropology, 183, 198; on *bricolage*, 201; *Tristes Tropiques*, 198, 206
- Lichtenstein, Roy, 63, 73
- Lomax, Yve, 8
- Longo, Robert, 79, 80–96, 219n. 13, 220nn. 22, 24; *Corporate Wars: Walls of Influence*, 86–87; *Empire* (“Empire,” “Iron Voices,” “Sound Distance of a Good Man,” “Surrender”), 81–83, 85, 95, 219n. 8; *Love Police: Engines in Us (The Doors)*, 86–88; “Marble Fog,” 219n. 8; *Noweverybody (for R. W. Fassbinder)*, 86–87, 88, 89, 95; *Rock for Light*, 93, 94; *We Want God*, 93, 94, 96
- Lukács, Georg, 44–45, 46, 220n. 24
- Lüpertz, Markus, 41, 44
- Lyotard, Jean-François, 1, 149, 177, 206, 225n. 21
- Malevich, Kasimir, 18, 122
- Mallarmé, Stéphane, 163
- Malraux, André, 185
- Man, Paul de, 2, 59, 61
- Mandel, Ernst, 151
- Manet, Edouard, 9, 37, 123, 159, 163, 193
- Marc, Franz, 61, 72
- Marcuse, Herbert, 13, 17
- Marin, Louis, 60, 61

- Marx, Karl, 34, 75, 83, 155, 205; *A Contribution to the Critique of Political Economy*, 141; on religion, 95; *The Eighteenth Brumaire of Louis Bonaparte*, 161
- Marxism, 95, 139–141, 143, 144–45, 157, 181–82, 224n. 9
- mass culture: and contemporary art, 19, 28, 33–57
- Mauss, Marcel, 203
- McClard, Michael, *Circus Pro Circum*, 36
- McCollum, Allan, 99–100, 103–04; *For Presentation and Display: Ideal Settings*, 105
- media art, 35
- Merleau-Ponty, Maurice, 205
- minimalism, 13, 18, 37, 44, 45, 99, 100, 213n. 4
- (the) minor, 184–87
- modern art museum, 25–26, 183, 191. *See also* art institution: critique of by contemporary artists; art market
- modernism: demise of, 24, 28, 31, 33; early, 17–18, 25; late, 14; and postmodernism, 124–26, 128–31; relation to capital, 147–48
- MOMA, *see* Museum of Modern Art
- Moore, Charles, 122
- Moretti, Franco, 158
- Morris, Robert, 12, 18, 97
- Mullican, Matt, 71, 74
- Mulvey, Laura: “Visual Pleasure and Narrative Cinema,” 113
- Musée de l’Homme, 228n. 1
- Musée des Colonies: *Exposition coloniale*, 200
- Musée d’Ethnographie du Trocadéro, 181, 192, 228n. 1
- Museum of Modern Art, 181, 192, 210; “African Negro Art” (1935), 187; “Arts of the South Seas” (1946), 187; “International Survey of Recent Painting and Sculpture,” 190; “‘Primitivism’ in 20th Century Art: Affinity of the Tribal and the Modern,” 182–94, 196, 199, 200, 229n. 5, 230n. 29, 233n. 73
- myth, 168–180. *See also* Barthes, on myth
- Nadin, Peter, 71; *Living*, 66, 109–10
- national art movements, contemporary, 30–31
- Nazi imagery borrowed by German neoexpressionists, 41–42
- neoexpressionism, 35, 41–48, 73, 75–77. *See also* Kiefer, Anselm; Penck, A. R.
- neosurrealists, 35
- Neue Sachlichkeit*, 44
- Nietzsche, Friedrich, 61–62, 179, 205
- Noland, Kenneth: *Tondo*, 186
- Nolde, Emil, 61
- Oceanic art: as pictorial art,

- 187–88
- Oldenburg, Claes, 124
- Orwell, George, 95, 139; *1984*, 87
- Owens, Craig, 35, 114, 214n. 11
- PAD/D (Political Art Documentation/Distribution), 38
- painting, contemporary; and conviction, 52–53
- pastiche: defined, 20; use of in postmodern art, 123, 127–28, 131
- patronage system. *See* art market
- Penck, A. R., 44, 47, 53, 73
- performance art, 14
- Picabia, Francis, 122
- Picasso, Pablo, 37, 61, 122; *Les Femmes d'Alger (O. J. R. 1900)*, 181–82, 228n. 1, 231n. 49; *Guitar*, 185; *Head*, 185; and primitivism, 63, 181–82, 184–85, 186, 192, 193, 197
- pluralism in art, 7, 13–32
- political art, contemporary, 7–8, 91, 139–87; presentational, 154–55; resistant, 151–54; transgressive, 150–54
- Polke, Sigmar, 44
- postmodern: contrasted with postmodernist, 214n. 13
- postmodern architecture, 28–30, 121–28, 131–32. *See also* postmodernism
- postmodernism, 6, 7, 121–35; neoconservative, 7, 121–27, 128–29, 131; poststructuralist, 7, 121, 128–29, 131
- poststructuralism, 6–7, 131, 203, 205
- Poussin, Nicolas, 60
- primitivism, 150, 196–202; and *bricolage*, 200–02; cultural function of, 198–99; and modern art, 44, 181–99, 190–94, 237n. 17; and the other, 202–08, 231n. 49; philosophical reading of, 196–98. *See also* Picasso, and primitivism
- Prince, Richard, 66, 68–69, 68
- productivist art, 130, 141, 164, 190
- productivist concept of art, 141–42
- Pynchon, Thomas, *Gravity's Rainbow*, 88
- Rauschenberg, Robert, 18
- Ravel, Maurice, “La valse,” 83
- readymade, 92, 100. *See also* Duchamp, readymade
- recuperation, 26, 167–68
- representational art; critique of, 147; and politics, 143–44; and postmodernism, 128–29
- Ricard, Rene, 49
- Richter, Gerhard, 44, 63; “Abstract Paintings,” 63, 65
- Ricoeur, Paul, 207
- Riefenstahl, Leni, 80
- Robinson, Walter, 27
- Rodchenko, Alexander, 122
- Rodin, Auguste, *Gates of Hell*, 87

- Rosenberg, Harold, 16; *dejavu-nik*, 24
- Rosler, Martha, 99–100, 118, 153
- Rothenberg, Susan, 29
- Rouche, Jean: *Les Maîtres Fous*, 231n. 49
- Rubin, William, 184, 185, 186–87, 188, 192, 196, 230n. 31
- Sahlins, Marshall, 199, 224n. 16
- Said, Edward, 200
- Salle, David, 28, 52–57, 134; *Brother Animal*, 134, 135; *Seeing Sight*, 56, 57
- Samo, *see* Basquiat, Jean-Michel
- Sartre, Jean-Paul, 206
- Saussure, Ferdinand de, 75
- Scharf, Kenny, 36
- Schiele, Egon: self-portraits re-photographed by Sherrie Levine, 36, 72
- Schiller, J. C. F. von, 157
- Schnabel, Julian, 28, 40, 73, 76, 122, 131–32, 136; *The Exile*, 135, 136
- Serra, Richard, 212n. 13; *Tilted Arc*, 212n. 13
- Severini, Gino, 37, 122
- Shakespeare, William, 9
- Sherman, Cindy, 57, 66–68, 67, 71; “Pink Robc” series, 67–68, 67
- Shklovsky, Victor, 41
signification and the bourgeoisie, 181–87
site-nonsite, 204
site-specific art, 14, 16, 25–26, 111
- Smithson, Robert, 22, 25, 191, 198, 203–04
- Smythe, Ned, 26
- spectacle, 7, 79–96, 220n. 22
- Speer, Albert, 80
- Stalin, Joseph, 130
- Stella, Frank, 21, 123
- Stern, Robert, 28, 122, 125
- Straub/Huillet: *History Lessons*, 88
- style, 17–18; and postmodernism, 127
- subjectivity and art, 17, 18–19, 45–47, 76–77
- surrealism, 17, 129–30, 147–48; and primitivism, 187–88, 200, 203, 205
- Sweeney, James Johnson, 187
- Syberberg, Hans Jürgen, 79, 93, 219n. 2, 220n. 24
- Tafuri, Manfredo, 125–26, 127, 223n. 7
- Tel Quel*, 141, 224n. 17
- “text” compared to “work,” 129
- textuality compared to pastiche, 131–32
- Third Reich, “Empire of 1000 Years,” 80
- “tradition of the new,” 24
- Trilling, Lionel, 13
- Twombly, Cy, 49
- (the) unconscious: and expressionism, 62
- universal culture, 160–61, 204, 207, 226n. 11

“utopia,” 95–96, 125–26
Ulysses, 87

Varnedoe, Kirk, 184–85, 191–
92, 196, 197

Venturi, Robert, 122, 126, 127,
166; *Learning from Las
Vegas*, 120

Von Sternberg, Joseph: Mar-
lene Dietrich films, 113

Wagner, Richard, 41, 82, 83

Warhol, Andy, 19, 165

Weiner, Lawrence, 100

Weinstock, Jane, 213n. 27

Wodicizko, Krzysztof, 99–100,
cover

woman, image of, 8–10, 66–68,
112–13, 181–82, 213n. 27

Worringer, Wilhelm, 61

Yates, Marie, 8, 137