

# Index

*Page numbers in bold indicate the locations of plates*

- abstract art, 6, 24, 35, 68, 74, 115, 120, 132, 158, 173, 186, 203, 211 n25; *see also* Abstract Expressionism  
Abstract Expressionism, 19, 37, 40, 50, 52, 67, 69; *see also* Newman, Pollock, Rothko, Still  
Academy, Académie, 7, 64  
Adorno, Theodor, 40  
advertising *see* publicity  
aesthetic, aesthetics, 117–118, 155, 163, 181, 202; and Conceptual Art, 25, 42; criteria, 39; effect, 13; experience, 96–97, 160; failure/success, 15; intuition, 159; judgment, 158, 225 n20; Modernist, 40–41, 221 n6; production, 163; protocols, 11, 117; value, 39, 45, 47, 98, 162; *see also* self-criticism  
Allais, Alphonse: *Première communion* . . . , 145  
allegory, 52, 57, 79–81, 140, 164, 207, 218 n5  
amateur, amateurishness, 89, 93, 101–102, 113; *see also* competence  
Andre, Carl, 126, 147, 228 n9  
Antoni Tàpies Foundation *see* Tàpies Foundation  
Art & Language: exhibitions: “Art & Language in Practice,” 68, 70–75, 72, 192–194, 196, 197; “Artist out of Work,” 192–194, 197, 198; plan for Barcelona wall, 194–195; Painting by mouth/PBM, 10–11, 52, 56, 58, 179; texts by: “Art & Language Paints a Picture,” 50–52, 60, 67, 71–75; “Art & Language Paints a Picture (VI),” 125–126, 130, 136–137, 138, 140–141; *Victorine*, 58–60, 134–135, 216 n 11; “We Aim to be Amateurs,” 51; works by: *Artists’ Studios*, 57–60, 134–135, 136–137, 164, 179, 228 n1, *Index: the Studio at 3 Wesley Place* . . . , 50, 52, 53, 129, 196–198; *Attacked by an Unknown Man in a City Park* . . . , 9–11, 10, 60; “Dialectical Materialism,” 102, 228 n1; *Documenta Index* (see *Index 01*); *Documenta Vitrine*, 30–33; *Down to the Stone*, 208; *Exit: Now They Are*, 128; *Hostage and a People’s Flag*, 83–84, 91–92, 198; *Hostages*, 81, 84, 86–122, 130, 135, 164, 198, 220 n19; *Hostage (Views of Immensity)*, 4–5; *Hostage XIX*, 89–92, 90, 100–101; *Hostage XXIV*, 86–88, 87; *Hostage XXV*, 100; *Hostage XXIX*, 83; *Hostage XL*, 105, *Hostage LIV*, 114; *Hostage LXVI*, 120, 122; *Hostage LXXIII*, 121, 122; *Hostage LXXIV*, 107, *Hostage LXXV*, 116; *Incidents: Now They Are*, 126, 142, 164–167, 165; *Indexes*, 95; *Index 01*, 26, 27, 30, 58, 129, 196–197, 200, 203, 228 n1; *Index 11: Background, Incident, Foreground*, 188, 189; *Index: Incident in a Museum (Madison Avenue) XIV*, 80; *Index: Incident . . . XXV*, 80, 82; *Index: Incident . . . XXVI*, 80, 82; *Indexes: Now They Are*, 125–167, 144, 198, 222 n5, 226 n1; *Index: Now They Are*, 141; *Index V: Now They Are*, 139; *Index XIV: Now They Are*, 158, 159; *Index XX: Now They Are*, 149, 150; *Index: Wrongs Healed in Official Hope*, 74, 75, 198–203, 201, 202; *Man Battering His Daughter to Death as she Sleeps . . .*, 134; *Map for Portrait of V. I. Lenin* . . . , 67; *Material Slang II*, 206; *Model for Lucy Grays*, 193; *Portraits of V. I. Lenin* . . . , 136, 228 n1; *Portrait of V. I. Lenin in Disguise* . . . , 65; *Portrait of V. I. Lenin . . . V*, 66; *Raped and Strangled by the Man who Forced her into Prostitution* . . . , 134; *Sights Trapped by Liars*, 30–34, 195, 206–207, 278 n1; *Sights Trapped . . .* 651, 31; *Sights Trapped . . .* 373–391, 413–508, 32; *Sights Trapped . . .* 510–520, 200; *Study after “L’Origine du monde.”* 138; *Study for Hostage* 40, 104; *Study for Hostage* 74, 106; *Study for Impressionism Returning . . .*, 180; *Study for Incident, Foreground 1*, 183; *Study for Index: Incident in a Museum* 26, 24; *Study for Museum of the Future (I)*, 82; *Study for Museum of the Future (II)*, 82; *Surf* 40, 104; *Surf* 74, 106; *Title Equals Text No. 15*, 94; Unfinished/abandoned paintings, 129, 130, 131; *Unit Cure, Unit Ground*, 82, 218 n5; “What remains of the Theme of Nature . . . ” 92–95; *see also* Art-Language, Baldwin, Ramsden  
art as idea, 97  
Artaud, Antonin, 12  
“art context,” 22, 28, 63, 64  
art criticism, 5–6, 24, 34, 37, 39–40, 46, 204–206  
art history, 6, 112–113, 134–135, 137, 173, 211 n27  
Art in Theory, 6–7  
artist’s studio (genre), 57–59, 62  
*Art-Language*, 18–19, 147–148, 194; cover for *Victorine*, 59  
*Art News*, 6, 52  
Atkinson, Terry, 38, 176, 213 n10, 214 n16; *Title Equals Text No. 15*, 94  
author, 5, 43, 63–64, 195  
automatism, 85, 100, 102, 103–104  
autonomy, 193; and “art context,” 64, 71–72; ethical, 14; formal, 117; history, 136–137; vis-à-vis language, 17; of vision, 98; *see also* “other”  
avant garde, avant-gardism, 6, 13–14, 20, 43–44, 63–64, 69, 71, 97, 175, 194  
Bacon, Francis, 132, 177  
Bainbridge, David, 213 n10

- Baldessari, John, 63, 176  
 Baldwin, Michael, 19, 25, 38, 51–52, 67, 81–82, 86–87, 91–92, 94–95, 98, 100–101, 104–108, 113, 114, 118–119, 126, 134, 135, 146–147, 161, 164, 176, 179–183, 188–189, 193, 213 n10; *Title Equals Text No. 15*, 94; *see also Art & Language*  
 Balzac, Honoré de, 145  
 Bank, 70  
 Barry, Robert, 38, 42–43, 176  
 Barthes, Roland, 8  
 Baudelaire, Charles, 19, 40  
 Beethoven, Ludwig van, 106  
 beholder, 14, 41–43, 47–48, 85–86, 97, 156; *see also* seeing, spectator, vision  
 Bell, Clive, 40  
 Benjamin, Walter, 40  
 Beuys, Joseph, 38, 61, 174  
 Borofsky, Jonathon, 38  
 Bouguereau, William Adolphe, 130  
 Brancusi, Constantin, 132  
 Braque, Georges, 7, 57  
 Breton, André, 40  
 Bridgman, P. W., 146  
 Brodthaers, Marcel, 174  
 Buchloh, Benjamin, 35, 213 n4  
 Buren, Daniel, 45, 63, 176  
 Burn, Ian, 176, 213 n10  
 Cabanel, Alexandre, 138  
 Caro, Anthony, 14  
 César, 45  
 Cézanne, Paul, 5, 111–112, 118, 127–129; *In the Grounds of the Chateau Noir*, 111  
 Chapman, Jake and Dinos, 132, 216 n8  
 Chicago, University of, 84, 103  
 Cieslinski, Peter, 51; *see also* Jackson Pollock Bar  
 Clark, T. J., 89, 135, 219 n9, 219 n13, 226 n28  
 class, 21, 48, 97, 178  
 collage, 23–24  
 Collier, Edward, 23  
 Collingwood, R. G., 155  
 commodity, 11, 115, 118  
 competence/incompetence, 22, 127–128, 172–173; in criticism, 37; judgments of, 56; in production, 44; professional, 21, 64; of public, 43; in reading/seeing, 24–25, 34; of spectator, 8, 96, 156, 177, 183, 186–187, 190–191, 226–227 n1; *see also* amateur, self-criticism, intention  
 Constable, John, 6, 110–111  
 Constructivism, 13, 23–24, 44  
 Courbet, Gustave, 57, 59, 85–86, 92, 103, 134, 149–150, 164, 226 n26; *Atelier du peintre*, 57, 59, 134; *Le Chateau de Blonay*, 136; *Cupid and Psyche*, 134; *L'Origine du monde*, 126, 127, 128, 134–138, 140–142, 152, 160–161, 164, 167, 222 n5; *Le Ruisseau couvert*, 84; *The Source of the Loue*, 149–150; *Woman with Parrot*, 134  
 “crisis of modernism” *see* Modernism  
 Crow, Thomas, 20, 126, 214 n16, 215 n19  
 Cubism, 6–7, 18, 23–24, 38, 130, 163, 181  
 Dada, Dadaists, 6, 13, 23, 44, 215 n17  
 Dalí, Salvador, 12  
 Darboven, Hanne, 38, 45  
 David, Catherine, 23, 49  
 David, Jacques-Louis, 10  
 decoration, 8, 11, 17, 21, 29–31, 68, 74–75, 115, 198–199, 202, 228 n5  
 de Duve, Thierry, 11, 62–63, 146–147, 175, 181, 217 n16, 223–224 n6, 224 n7, 224 n10  
 Degas, Edgar, 103, 118–119, 162, 220 n23, 225 n21; *Dancer in her Loge*, 119; *Woman Reclining on her Bed*, 85, 105  
 de Kooning, Willem, 132  
 Delacroix, Eugène, 6  
 Delaroche, Paul, 174  
 de Man, Paul, 80, 106  
 “dematerialization,” 42–43; *see also* Modernism (and reductivism)  
 Derrida, Jacques, 103  
 Dezeuze, Daniel; *Chassis plastique tenue*, 175  
 Diderot, Denis, 14  
 “Documenta”: “5,” 26, 129, 196, 228 n1; “7,” 59, 129, 197, 228 n1; “X,” 30, 49, 51, 195, 228 n1  
 du Camp, Maxine, 150, 225 n11  
 Duchamp, Marcel, 11–12, 16, 19, 22, 36, 40, 63, 97, 115, 174  
 Edwards, Steve, 152  
 Einstein, Albert, 61  
 empathy, 159  
 Escher, Martin, 183  
 essay, essayistic art, 7–12, 18–19, 27  
 exhibition, 18, 35–36, 38, 60, 84–85, 192–200; *see also* “L’Art Conceptuel . . .,” “Documenta,” gallery, “Global Conceptualism,” “January exhibition,” “Jeu de Paume,” museum, “Out of Action,” PS1, “Reconsidering the Object . . .,” Tapies Foundation  
 expression, expressiveness, 161; Expressionism, 134; expressive aspect, 102; capacity, 20; perception, 226–227 n1; and language, 15; and masculinity, 10–11; resources of, 160  
 feminism, 130–132, 152  
 figure-ground relations, 110–112, 152–156, 161–162, 166, 172  
 Fischl, Eric, 163  
 “557, 087,” 38, 213 n6  
 Fluxus, 22, 44  
 Fundació Antoni Tapies *see* Tapies Foundation  
 Frenhofer, 145–146, 148  
 Freud, Lucien, 132, 163, 177  
 Freud, Sigmund, 51, 73  
 Fried, Michael, 13–15, 24, 40, 85–86, 114, 164, 178, 205, 209 n9, 211 n27, 224 n10, 227 n2; “Art and Objecthood,” 13–14, 61–62, 64, 224–225 n10; *Courbet’s Realism*, 14, 85, 103; “Shape as Form,” 221 n6  
 Friedrich, Caspar David, 6, 110, 149; *Seashore in Fog*, 110, 149  
 Fry, Roger, 40  
 Futurism, 13, 23  
 Gabo, Naum, 52  
 Gaiger, Jason, 6  
 Galerie de Paris, 84  
 gallery, 22, 28, 63  
 Gauguin, Paul, 12  
 generic art, 13, 21, 62–64, 70, 147, 190, 210 n10  
 genre, 13–15, 56–58, 64–65, 67, 69–71, 73–75, 126, 128, 135, 155, 164, 203–207; *see also* artist’s studio, history painting, landscape, nude, portraiture, self-portraiture, still life  
 Gesamtkunstwerk, 12, 15, 56  
 Gilbert and George, 132  
 “Global Conceptualism,” 36, 38, 212–213 n2  
 Goodman, Nelson, 20, 212 n37

- Greenberg, Clement, 13, 20, 23, 37, 40, 67, 69, 97–98, 147, 157–158, 205, 209 n9, 211 n27, 223–224 n6, 224–225 n20, 227 n2; “Modernist Painting,” 18, 115, 227 n2
- Grita Insam Gallery, 53, 126
- Guerra, Carles, 216 n11
- Haacke, Hans, 45–46
- Hancock, Tony, 63
- Harnett, William, 23
- Hegel, G. W. F., 69
- Hertz, Neil, 149–150
- history painting, 56–58, 203–204
- Hofmann, Hans, 52
- Hofmann, Werner, 164, 226 n26
- Hogarth, William, 6
- Holzer, Jenny, 46
- Horn, Martin, 51; *see also* Jackson Pollock Bar
- Huebler, Douglas, 43
- Hugo, Victor, 12
- Hurrell, Harold, 213 n10
- illusion, 88, 112–115, 162, 165–166, 171–179, 181–184, 185–187, 191
- imagination, 103, 151, 156, 159: of death, 184–186, 190–191; limits on, 139; imaginative perception 171–172; imagined spectator, 96, 133, 151 (*see also* “spectator in the picture”); imaginative world, 111
- Impressionism, 6–7, 109–111, 148
- installation, 61, 174, 200
- Institute of Contemporary Arts (London), 84
- Institut für Kunst und Medientechnologie, 49
- Institut für Soziale Gegenwartsfragen, 49
- Isy Brachot Gallery, 126
- Jackson Pollock Bar, 49–61, 64–65, 73, 195, 215–216 n2: *Art & Language Paints a Picture installed . . .*, 49, 51, 54–55, 61; *The Concept of the New*, 50; “A Picture Painted by Actors,” 61, 60–64, 73–74, 195, 199, 216 n2; *We Aim to be Amateurs installed . . .*, 51
- “January exhibition,” 43
- Jeu de Paume, Musée du, 59, 126, 129, 228 n1
- Johns, Jasper, 36, 40
- Judd, Donald, 6, 15, 40, 45, 221 n6, 224 n7, 228 n9
- Kafka, Franz, 202
- Kandinsky, Wassily, 6, 203
- Kantian disinterest, 39, 45, 158, 187
- Kaprow, Allan, 65
- Kawara, On, 38, 45
- Khalil-Bey, 135
- Kinetic Art, 40
- kitsch, 114–115, 137
- Klein, Yves, 36, 63, 143–146: *White monochrome*, 145
- Kosuth, Joseph, 24, 38, 43, 62, 63, 213 n4, 213–214 n10, 218 n16, 224 n6
- Kraus, Karl, 112
- Krauss, Rosalind, 113, 213 n16, 221 n4
- Kristeva, Julia, 51
- Kruger, Barbara, 46
- Lacan, Jacques, 132, 135
- landscape, 79, 83–84, 89–93, 96, 98–102, 109–113, 117–121, 164–166, 198, 203
- language, 43, 93: art’s implication in, 21–24; distinct from art, 19; wiring for, 15
- “L’Art Conceptuel, une perspective,” 36
- learning, 41, 99, 154–155, 173, 183, 214 n16; *see also* self-criticism
- Leider, Philip, 67
- Lewis, Percy Wyndham, 12
- LeWitt, Sol, 228 n9
- Lippard, Lucy, 38
- Lisson Gallery, 83–84
- literalism, 42, 147, 174–175
- literature, 12–15, 17, 27–28, 56–57, 174
- Loos, Adolf, 228 n5
- Luhmann, Niklas, 49
- MacIntyre, Alasdair, 217 n14
- Magritte, René, 63
- Malaprop, malapropism, 30, 99, 122, 200–201, 212 n41
- Malevich, Kasimir, 6, 143, 145, 203
- Manet, Edouard, 19, 59, 162: *Olympia*, 59–60, 134–135, 139, 156
- Manzoni, Piero, 36, 45, 63, 143, 146
- Mapplethorpe, Robert, 132
- Marion Goodman Gallery, 84
- market, market value, 36–38, 48, 64, 94
- Masson, André, 135, 223 n17
- Matisse, Henri, 6, 57, 202, 228–229 n8
- Matthiessen, Christian, 50, 215–216 n2; *see also* Jackson Pollock Bar
- Max Hetzler Gallery, 83
- Melville, Stephen, 219 n15
- Merleau-Ponty, Maurice, 40
- Meurend, Victorine, 59
- Michelangelo Buonarrotti, *Creation of Eve*, 17
- Minimal Art, Minimalism, 22, 42, 71, 114, 203, 228 n9
- Mitchell, J. W. T., 13
- Modernism/modernism, 13–16, 20–25, 35, 47–48, 57, 67, 71, 92, 97–98, 115, 117, 130–131, 152, 175–178, 194, 198, 202–203, 204–205, 209 n9, 211 n27: abstractionist, 42; modernist canon, 14, 44; connoisseur, 46; “crisis of,” 21, 27, 40–43, 147, 194; criticism, 40, 198, 204–205; as culture, 40, 115, 178, 204; as ideology, 40–41, 44–45; judgment, 45, 177–178; reductivism, 23, 41–43, 146–147 (*see also* “dematerialization”); skepticism, 173, 175–176; as theory, 13–14, 39–41, 111, 115, 227 n2; vision, 108; *see also* aesthetic, Greenberg, Fried, Minimal Art, Pop Art, postmodern
- Moholy-Nagy, László, 63
- Mondrian, Piet, 6, 38, 40
- Monet, Claude Oscar, 7, 101, 109–112, 114: *Poplars on the Epte*, 101; *Nymphéas*, 110
- Moreelse, Paul, 23
- Morris, Robert, 6, 22, 36, 40, 63, 174, 228 n9
- museum, 22, 28, 63, 79–83, 86–92, 95–96, 99, 113, 165, 166, 181, 204
- Namuth, Hans, 65–66, 140
- Nash, Paul, 5
- Nauman, Bruce, 174
- Neo-Conceptual Art, Neo-Conceptualism, 94, 98, 198
- Neo-Dada, 22
- “Neue Wilden,” 10, 134
- Newman, Barnett, 120, 132, 173, 204, 229 n10
- “New Spirit in Painting,” 134
- Nicholson, Ben, 204

- Noland, Kenneth, 98, 202  
 Nouveaux Réalistes, 44
- observer *see* spectator  
 Olitski, Jules, 15, 34, 138, 162  
 opera, 53, 58–59; *see also* Art & Language (*Victorine*)  
 opticality, 20–21, 97, 101, 193, 211 n27  
 Orton, Fred, 53  
 “other”: excluded, 89, 219 n15, 228 n5; imaginary, 101; object of attention as, 47, 161; reification of, 118; writing as, 34; *see also* autonomy  
 “Out of Action,” 15, 61, 65, 210 n18
- “Painting by Mouth”/PBM *see* Art & Language  
 performance, performance art, 13, 53, 60–61, 62, 65, 174; *see also* Jackson Pollock Bar  
 Peto, John, 23  
 philosophy, 19, 70, 174, 187  
 photography, 19, 88, 113–114, 132, 161, 174–175, 176  
 Photo-realism, 176  
 Picabia, Francis, 63  
 Picasso, Pablo, 7, 12, 57, 65, 132  
 Pilkington, Philip, 213 n10  
 Pissarro, Camille, 5  
 Polke, Sigmar, 176  
 Pollock, Jackson, 14, 37, 45, 52, 63–69, 71, 74, 132, 140, 173, 217 n24; *The Deep*, 140, 143, 157, 179, 223 n20  
 Pop Art, 40, 71  
 pornography, 132, 161, 200–203; *see also* sadomasochism  
 portraiture, 56, 130, 156, 203; *see also* self-portraiture  
 post-Conceptual art, 27–34, 204  
 postmodern, postmodernism, 14, 25, 98, 108, 115, 219 n15  
 Post-Painterly Abstraction, 202  
 Poussin, Nicolas, 6, 10, 23, 145–146  
 PS1, 194  
 public, 43, 48, 67, 171, 214 n16  
 publicity, 46, 118, 132, 204  
 purism, 21, 198
- Ramsden, Mel, 24, 27, 51–52, 67, 79–82, 86–87, 91–92, 94–95, 100–101, 113, 118–119, 126, 134, 135, 146–147, 161, 164, 176, 179–183, 188–189, 193, 213 n10; *Guaranteed Paintings*, 24, 25, 34; *Two Black Squares . . .*, 147
- Rauschenberg, Robert, 36, 63, 143  
 reader, reading, 18, 24, 26, 28–29, 31–34, 47, 74, 96–97, 138, 172, 202, 207, 214 n16  
 ready-made, 11–13, 28, 63, 97, 144  
 Realism, 85, 103  
 realism, 22, 28, 64, 67, 85, 103, 153, 154, 161–162, 190, 214 n16  
 “Reconsidering the Object of Art,” 36  
 Red Crayola, 58; *see also* Thompson  
 Reinhardt, Ad, 143, 146, 147, 149, 187  
 Rembrandt van Rijn, 7–9, 11, 138, 156; *Self-Portrait*, 8, 9  
 Reynolds, Joshua, 6  
 Ribera, José, 23  
 Richter, Gerhard, 132, 144  
 Rilke, Rainer Maria, 128, 222 n6  
 Rodchenko, Alexander, 143  
 Romanticism, 10, 224 n8  
 Rorty, Richard, 217 n14  
 Rosenquist, James, 138  
 Rosler, Martha, 14–15, 45
- Rothko, Mark, 6, 68–69, 71, 120, 132, 152, 173, 186, 203, 217 n25, 225 n17  
 Ruscha, Edward: *Oof*, 175  
 Rushton, David, 213 n10  
 Ryman, Robert, 143–144
- sadomasochism, 30, 74, 200  
 Schapiro, Meyer, 40  
 Schier, Flint, 125–126, 133  
 Schwitters, Kurt, 12  
 seeing, 118, 220 n23: as apprehension, 183, 196; competence, 96–97; and detail, 34; and knowing, 150; and not seeing, 86, 103–108, 136–137, 153; 157–161; seeing as, 139–140, 152–153, 160, 172; seeing-in, 209 n5; *see also* beholder, spectator, vision  
 self-criticism: feedback, 161; and genre, 201; Modernist, 41, 115; of spectator, 8, 11, 112, 117–118, 156, 159, 167, 171, 173, 189–190; in the studio, 142, 155, 205; *see also* learning  
 self-portraiture, 8–9, 112, 120–121, 138, 156  
 Shankly, Bill, 187, 227 n13  
 Sherman, Cindy, 132  
 Siegelaub, Seth, 38, 43  
 Situationism, 44, 215 n18  
 “snowing,” 95, 140, 147–148, 180, 181  
 spectator: active, 173–174, 177, 184, 190–191; character of 42, 115–117; critical reflection, 8, 110–112, 159–160, 186, 189; death of, 174–191; of illusion, 171–173, 182; imagined, 99, 115–118, 133, 138–139, 149–151, 173–174, 178, 183, 189; as male, 160–161; Modernist, 24, 115; “in the picture,” 96; as reader, 33, 74, 95–97, 196; requirements made of, 48, 120, 156, 182, 187; social conditions of, 175–176; *see also* beholder, seeing, self-criticism, vision, voyeur  
 Steen, Jan, 7: *The Life of Man*, 184–185  
 Stella, Frank, 40, 147, 175, 211 n25  
 Still, Clyfford, 69  
 still life, 56, 163, 165, 184, 203  
 Strauss, Richard, 56  
 studio, 52, 57–58, 81, 100, 106, 126, 128, 137, 167, 184, 205  
 Surrealism, 13, 23, 44  
 Symbolism, 7
- Tapestry of the Creation*, 16–17, 19, 24, 27  
 Tapiès Foundation, 50, 52, 60, 62, 73–74, 192–193; *see also* Art & Language (“Art & Language in Practice”)  
 Tate Modern, 21, 221 n9  
 theater, theatricality, theatricalization, 12–15, 27–28, 61–62, 85–86, 115, 146, 175, 178  
 “theory installation” *see* Jackson Pollock Bar  
 Thompson, Mayo, 53, 58–59  
 “three-dimensional work,” 13, 63, 114, 147, 165, 174, 229 n9  
 tradition, 16, 27–28, 44, 46–48, 63, 112, 137, 163, 171, 175  
 “trans-avantgarde,” 10, 134
- van der Spelt, Adrian, 186  
 van Gogh, Vincent, 6  
 van Valckenborch, Lucas, 179  
 Velásquez, Diego, 118  
 Venet, Bernar, 212 n38  
 video, 65, 195  
 viewer, *see* spectator  
 vision, 97, 103–108, 134, 165, 172, 220 n23: critique of, 219–220 n15; *see also* beholder, imagination, spectator, voyeur  
 voyeur, voyeurism, 118, 132, 138, 140–141, 161, 166, 222 n5

- Wagner, Richard, 12, 56  
Wall, Jeff, 36  
Warhol, Andy, 176, 187  
Weibel, Peter, 49  
Weiner, Lawrence, 24–25, 43, 176  
Whitney Museum of American Art, 79, 166  
Wittgenstein, Ludwig, 151, 157, 160  
Wollen, Peter, 135  
Wollheim, Richard, 9, 96–97, 115, 125, 133, 222 n1, 226–227 n1  
Wood, Paul, 6, 137–138  
  
“Young Italians,” 10, 134  
  
Zola, Emile, 40