

INDEX

Page numbers in boldface indicate illustrations.

- Abstract expressionism, 66, 76, 80, 110, 118, 120–121
- Abstraction, 7, 80, 110, 120, 155, 205
abstract forms and spatial experience, 23, 27, 137–139, 254
as a function of copying or transcription, 61, 97–98, 101, 184, 256–258
play between abstraction and representation, 12, 61, 117, 120, 149, 249
- Acconci, Vito, 213, 215–221, 224–225, 233
Following Piece, 215–217, **216**, 219–221, 224
Proximity Piece, 215, 218
Seedbed, 213, 215, 218–220
- Ace Gallery, 1–3, 35–37, 41, 45, 51, 233
- Actions. *See* Performance
- Ad Hoc Women Artists' Group, 167
- AIDS, 63, 145, 155, 198
- American Family Association, 88
- Andre, Carl, 2–3, 23, 27–31, 45, 49
Equivalents I–VIII, **29**, 30–31
Fall, 2–3, 45, **47**
Twelfth Copper Corner, 27–30, **28**
- “Anti-Illusion: Procedures, Materials” (Whitney Museum), 132–134, 136, 246
- Antin, Eleanor, 115, 225–226
Carving: A Traditional Sculpture, 225–226, **227**
- Antoni, Janine, 7–11, 137–143, 158, 224, 251–254, 256–258
Eureka, 142, **144**
Gnaw, 7–11, **9**, **13**, 137–140, **138**, **139**, 142
Lick and Lather, 140–142, **141**, 158
Mortar and Pestle, 251–252, **253**
Slumber, 256–258, **257**, **259**
- Appropriation, 65, 67, 76, 83–84, 87, 90–95, 102, 183, 186, 200
- Armstrong, Carol, 123, 125
- Arning, Bill, 84
- Artifacts and relics, 43, 142, 187–193, 236–237, 249
- Artists' Authorship Rights Act, New York, 90
- Art Workers Coalition (AWC), 51, 167
- Asher, Michael, 53, 134, 171–175, 203–207
installation at “73rd American Exhibition,” Art Institute of Chicago, 171–173, **172**

- Asher, Michael (cont.)
Painting and Sculpture from the Museum of Modern Art: Catalog of Deaccessions 1929 through 1998 by Michael Asher, 174–175, **176–177**
 “Skulptur” installation, 203–207, **204, 206, 207**
- Audience, 16, 195, 203, 213, 217–221, 235, 251
 audience or viewer participation, 139, 142, 149, 152, 215, 218–219, 246
- Auster, Paul, 223
- Authenticity, 174, 182, 200. *See also* Authorship
 as a function of the original, 71–72, 182
 internal versus external evidence of, 5, 26, 34, 53, 56, 154, 168
- Authorship. *See also* Authenticity; Copyright; Moral or integrity rights
 as an act of designation or arrangement, 1–3, 10, 15, 63, 105, 154, 171, 183, 200, 203, 208, 243
 based on stylistic unity, 8–11, 129, 186
 as a classification system, 5–6, 8, 10, 15, 24, 66, 102, 105, 114, 127, 171, 182, 186, 233, 235
 internal versus external evidence of, 3–5, 8, 15–16, 23–24, 26–27, 34, 77
 and issues of authority, 1–3, 6, 24–25, 27, 31, 35–36, 38–42, 45, 49–53, 56, 70, 73
 layering of, 78, 82–84, 86, 89, 102, 105, 171, 183
 and mass production, 78, 80, 91
 and property rights, 81, 84–85, 87–88, 91, 93
 as a vehicle for heterogeneity, 8–11, 65, 90–91, 129, 166, 243
 withdrawal or failure of, 1–2, 25, 27, 30, 36, 39
- Avalanche*, 217, 218, 233
- Avant-garde, 62, 65, 67–68, 70, 73, 105, 111
- Aycock, Alice, 220
- Baldessari, John, 168
- Ballantine, Peter, 41
- Barry, Robert, 229
- Barthes, Roland, 23
- Battcock, Gregory, 34
- Béar, Liza, 215
- Beebe, Morton, 88
- Benjamin, Walter, 65–66, 72
- Berlin, Brigid, 74, 76, 78
- Bernstein, Cheryl (Carol Duncan), 34, 83
- Beuys, Joseph, 139–140, 152, 219
- Bianchini Gallery, 78, 82
- Blake, Nayland, 149–151
Feeder 2, 149–151, **150**
Gorge, 149–150, **151**
- Blum, Anna, 145
- Bochner, Mel, 26
- Body
 in action or performance, 12, 134, 137, 140, 191, 193, 215, 235–236, 244, 251
 fragmented, 62, 116, 147, 191, 246, 254
 mark or trace of, 7–8, 137–143, 193, 224, 236, 243–258
 play between presence and absence, 139–142, 220, 223–226, 236, 243–258
 symbolic equivalent, 142, 155, 243
- Bourdieu, Pierre, 183
- Bourdon, David, 76
- Brancusi, Constantin, 64, 80
- Brand names and trademarks, 64, 67, 77–78, 94, 137, 139
- Breder, Hans, 236
- Broodthaers, Marcel, 127, 173, 178
- Bruggen, Coosje van, 224
- Buchloh, Benjamin, 26, 35, 53, 118–119, 120
- Bunnell, Peter, 114
- Burden, Carter, 33
- Burden, Chris, 219
- Buren, Daniel, 169
- Bürger, Peter, 67–68
- Burton, Scott, 133

- Cage, John, 224
- Calle, Sophie, 221–223
The Shadow (Detective), 221–223, **222**
- Camfield, William, 64
- Campbell, Barbara, 93
- Cardiff, Janet, 203
- Carey, Ted, 76
- Castelli, Leo, 35, 66
 Gallery, 35, 37, 41, 81, 86, 132, 133, 134
- Casts, 7–8, 61, 64, 66, 71–73, 80, 95, 97, 105, 133–134, 140, 142, 158, 173, 178–179, 184, 238, 244, 246. *See also* Copies
- Caulfield, Patricia, 84–87, 94
 photograph of hibiscus flowers, 84–86, **85**
- Certificates and contracts, 3, 4, 14–15, 24, 26, 30, 34–38, 42, 43, 45–46, 48–49, 51, 53, 56, 154–155, 198. *See also* Documentation
- Cézanne, Paul, 65, 109, 110
- Chocolate, 7–10, 137, 139, 140, 142, 149, 158
- Christmas, Douglas, 35
- Clert, Iris, 223
- Close, Chuck, 121–123
Robert/Fingerprint, 122, **124**
- Colacello, Bob, 78
- Coleman, James, 151
- Collecting, 3–4, 6, 8, 12, 16, 25, 34–39, 42–43, 45–46, 48, 152, 235
 by artists, 10, 173, 186–187, 190–191, 238
 by museums, 10, 11, 24–25, 27, 30, 63, 70–72, 129, 163–167, 184, 186
 through reproductions, 65, 68, 72, 186, 190–191, 226
 as subject, 169–171, 175–184, 187, 191, 193
- Commodities and commodification, 15, 64, 67, 80–81, 87, 91–95
- Conceptual art, 6, 11, 26, 34–36, 39, 45, 98, 129, 133, 134, 136, 215, 217, 223, 238, 243–244
 as a basis for subsequent practices, 98, 115, 137, 149, 152–154, 158, 187, 193–195, 203, 238, 243
 and emphasis on idea or dematerialization, 6, 26, 48, 56, 68, 136, 221, 223, 228–229
 and institutional critique, 165, 167, 173
 and *minimal art*, 6, 23, 26–27, 34–36, 38–42, 53, 56, 154
 and performance, 114, 215, 217, 223
 and photography, 114, 151–152, 166, 223, 225–229, 235, 243
 and play with legal conventions, 1–2, 26, 53, 228
 and role of plan or instructions, 6, 15, 26–27, 34, 39–40, 45–46, 167, 175, 215, 228, 244
- Connoisseurship, 5, 7, 72
- Conservation and preservation, 5, 8, 10, 12, 14–15, 24–25, 140, 143–149, 171–173, 186–187
- Context, 12, 15–16, 24–25, 113, 123, 143, 154–155, 163, 165, 179, 182–184, 205, 208
 of interpretation and reception, 5–6, 56, 65–66, 68, 71, 105, 127
 of the museum, 10–11, 165–167, 171–173, 186, 191, 198, 200, 203
- Contracts. *See* Certificates and contracts
- Copies, 3, 7, 31, 34, 64–67, 71–74, 77, 84, 88–95, 113, 200. *See also* Casts; Remaking and reconstructions; Reproduction
 as a basis for quotation and reference, 65, 74, 88, 102, 105, 122, 183
 exhibition copies, 35, 37, 244
 hand-painted copies, 31, 33, 76, 120–121
 inherent in serial forms, 3, 23
 as mediation or transformation, 65, 95, 97–98, 101–102, 113, 117, 122
 and originals, 12, 72–73, 76, 171
- Coplands, John, 226
- Copyright, 12, 53, 64, 84–94
 fair use, 90–93
- Crimp, Douglas, 23, 74, 95
- Crone, Rainer, 77, 81, 86–87
- Crow, Thomas, 83, 87, 110, 117–118, 120
- Cunningham, Merce, 224

- Dauman, Henri, 88, 94
- De Antonio, Emile, 74, 76
- Dearing, James, 40–41
- Decay or deterioration, 8, 15, 25, 134, 140, 143, 145, 149, 152
- Degas, Edgar, 178–179, 182
- Deitcher, David, 154
- De Kooning, Willem, 66
- Del Balso, Dudley, 38
- Del Rio, Petra Barreras, 235
- Diagrams, 27, 33–34, 36, 42, 45–46. *See also* Documentation; Plans and instructions
- Digital imaging, 97, 101, 120–121, 125
- Dion, Mark, 186–187
New England Digs, 187, **188–189**
- Documenta, 117, 129, 173
- Documentation. *See also* Certificates and contracts; Diagrams; Plans and instructions of ephemeral or site-specific works, 12, 14, 15, 115, 145, 152, 171, 193, 198, 215–217, 219–225, 228–229, 233–239, 243, 251–252, 258
external to or in place of the object, 16, 24, 26, 34–35, 37, 42, 45, 53, 56, 70, 74
as a form of delay, 217, 223, 236
as indication of artistic intent, 16, 24, 43, 45, 56
intrinsic to the work, 114, 163, 166–169, 186, 220–226, 237, 243, 249–251
- Duchamp, Marcel, 1–2, 63–72, 78, 80, 101–102, 105, 111, 171, 173, 187, 243, 249. *See also* Readymades
Box in a Valise, 68–71, **69, 78**, 102, 173
Fountain, 63–64, 70, 78, 105
Green Box, 1–2, 171
L.H.O.O.Q., 78, 102, **104**
- Duncan, Carol (pseudonym Cheryl Bernstein), 34, 83
- Duve, Thierry de, 26, 111, 129
- Dwan Gallery, 233
- Earthworks, 11, 220, 233–236, 243
- Editions, 31, 38, 70–71, 77, 235
limited editions, 3, 12, 31, 65, 70–71, 73, 93
- Fabrication, 1, 3, 6, 24, 26, 36–38, 40, 45, 48, 64, 70, 91, 105, 133, 149, 228. *See also* Minimal art; Post-studio art
and delays between conception and realization, 6, 14–15, 35–36, 42
and role of plans or instructions, 2, 6, 36–42
or use of prefabricated components, 3, 23–24, 36, 64
- Factor, Donald and Lynn, 31, 33
- Fake or forgery, 34, 73–74, 83, 179
- Ferus Gallery, 76
- Film, 115, 219, 233–237, 243, 246
- Fischer, Konrad, 45
Gallery, 228
- Flavin, Dan, 23, 36, 42–43, 53–56
certificate for *Untitled 6B*, **55**
Greens Crossing Greens (to Piet Mondrian who lacked green), 43, **44**
Untitled 6B, **54**
- Formal analysis, 72, 136–139, 143, 149, 154, 171, 243, 252
- Foster, Hal, 23
- Foucault, Michel, 24
- Fraser, Andrea, 183–184
May I Help You?, 183–184, **185**
- Fried, Michael, 23, 26
- Friedrich, Heiner, 53
Gallery, 43, 53
- Fusco, Coco, 193, 195
Two Undiscovered Amerindians, 193, 195, **196**
- Geldzahler, Henry, 76, 86
- Gender, 8, 65, 87, 143, 191

- General Services Administration (GSA), 48–49, 51
- Genre categories, 109–111, 114, 117, 122–129, 136. *See also* History painting; Landscape; Portraiture; Still life
- Glaser, Bruce, 33, 40
- Gluck, Nathan, 74, 78
- Gober, Robert, 62–63, 65, 143, 145, 147–149
Bag of Donuts, 143, 145, 147–149, **148**
Three Urinals, 62–63, **63**
- Gómez-Peña, Guillermo, 193, 195
Two Undiscovered Amerindians, 193, 195, **196**
- Gonzalez-Torres, Felix, 154–155, 158, 198
Untitled (The End), 155, **157**
Untitled (Strange Bird), 198, **199**
Untitled (USA Today), 155, **156**
- Greenberg, Clement, 66, 110
- Guerrilla Art Action Group (GAAG), 167
- Guggenheim Museum (New York), 34, 45, 166–167, 169, 195
- Gursky, Andreas, 120
Rhein, 120, **121**
- Haacke, Hans, 53, 127, 129, 166–171, 175, 178–182, 195, 233
Manet-PROJEKT '74, 168–171, **170**
Oelgemaelde, Hommage à Marcel Broodthaers, 127, **130–131**
ViewingMatters, 175, 178–182, **180–181**
- Hackett, Pat, 78
- Hamilton, Ann, 249, 251
Face to Face, 249, 251, **251**
- Hammons, David, 61–62, 65
Public Toilets, 61–62, **62**
- Hand or touch of the artist, 1, 3, 7, 12, 16, 26, 31, 34, 49, 62, 73–76, 83, 120–122, 129, 147, 184, 243, 256. *See also* Signature and mark or trace of the body, 7–8, 137–143, 158, 224, 236, 243–258
 withdrawal of under minimalism, 3, 23–26
- Hannema, Dirk, 179, 182
- Harvey, James, 80–81
- Hatoum, Mona, 252–256
Corps étranger, 254–256, **255**
- Heizer, Michael, 233
- Hendricks, Jon, 167
- Herron, Hank, 34
- Hesse, Eva, 25, 31, 134, 145, 247
Expanded Expansion, 134, **136**
Sans II, 31, **32**
- Heterogeneity
 in contemporary art, 8, 16, 114
 as a function of authorship, 8–11, 65, 90, 129, 166, 243
 as a function of the reproduction, 74, 117, 243
- History painting, 110, 115–120, 158. *See also* Genre categories
- Hodges, Jim, 152
Not Here, 152, **153**
- Hoepker, Thomas, 94
- Holbein, Hans, the Younger, 125, 127
- Holmes, Oliver Wendell, 94
- Hobbs, Robert, 234
- Hopps, Walter, 80
- Houdon, Jean-Antoine, 171, 173
- Huebler, Douglas, 229
- Identity, 63, 115, 150, 155
- Impermanence or ephemerality, 8, 12, 14–16, 113, 149, 152, 154, 165, 205, 215, 219, 223–225, 234–235, 238–239, 241, 243
 and contingency of object or experience, 15–16, 21–24, 88, 134, 234
- Index, 101, 120, 125

- “Information” (Museum of Modern Art), 167, 173, 229, **232**, 233
- Installation, 2, 8, 14, 35–37, 41–43, 48, 53, 84, 129, 137, 152–154, 163–165, 171–173, 175, 178–182, 193–195, 198, 215, 220, 225, 228, 238–239, 243, 251–252, 254–258
- Instructions. *See* Plans and instructions
- Integrity rights. *See* Moral or integrity rights
- Jackson, Elizabeth, 221
- Jameson, Fredric, 90
- Janis, Sidney, 70
- Johns, Jasper, 66–68, 76, 83, 105
Painted Bronze, 66–68, **67**
- Johnson, Poppy, 167
- Johnson, Ray, 83
- Jones, Amelia, 223
- Jones, Caroline, 33, 233–235
- Judd, Donald, 1–3, 5–6, 23, 25, 33, 36–43, 51, 152
Art in America advertisement, 1–2, **1**, 36
Untitled, 39, **40**
Untitled (galvanized iron wall), 2–3, **5**, 37, 41, 51
Untitled (straight single tube), 38, **39**, 40
- Kaprow, Allan, 132, 219–220
- Karp, Ivan, 86–87
- Keller, Horst, 169
- Kimmelman, Michael, 178
- Kitsch, 79, 91, 118, 127
- Klein, Yves, 101
- Kolbowski, Silvia, 200–203
An example of recent work, 200–203, **201–202**
- Koons, Jeff, 91–94, 182
“Banality Show,” 91–93, 182
String of Puppies, 91–93, **92**
- Kosuth, Joseph, 229
- Krauss, Rosalind, 23, 73, 151–152
- Kruger, Barbara, 94
- Kwon, Miwon, 236
- Laib, Wolfgang, 109, 111
Milkstone, **108**, 109
- Lajer-Burcharth, Ewa, 140
- Landscape, 95, 97, 110, 117, 229, 234, 238. *See also* Earthworks; Genre categories
- Lard, 7–10, 137, 139, 140, 142
- Latow, Muriel, 76
- Lawler, Louise, 175, 178–179, 182, 205
Untitled (Koons), 182, **183**
- Lebel, Robert, 68
- Leonard, Zoe, 143, 145, 147, 191
Preserved Head of a Bearded Woman, 191, **192**
Strange Fruit (for David), 143, 145, **146**, **147**
- Leonardo da Vinci, 102
Mona Lisa, 78, 102
- Levine, Sherrie, 61, 63–68, 71, 84, 95, 101–102, 105, 182–183
Fountain (After Marcel Duchamp), **60**, 61, 63–67, 105
Meltdown, 101–102, **103**
Untitled (After Edward Weston), 95, **96**
- LeWitt, Sol, 39–40, 45–46, 48, 52, 198, 215, 217
certificate and diagrams for *Wall Drawing no. 146*, **51**
Wall Drawing no. 146, **50**
- Licht, Ira, 223
- Lichtenstein, Roy, 123
- Limited editions. *See* Editions
- Lippard, Lucy, 221, 225
- Lisson Gallery, 37, 41, 53
- Longsdail, Nicholas, 53
- Luna, James, 191, 194, 195, 205
Artifact Piece, 191, 193, **194**

- Malraux, André, 71–72, 74
- Manet, Édouard, 110, 118, 168–169, 175
- Mass production, 14, 64, 66–68, 70–71, 76, 91, 94, 105
- Materiality, 8, 10, 12, 14–15, 21, 23–24, 25–26, 38–43, 61, 64, 66–67, 72, 105, 113, 129, 132–151, 158, 186–187, 238. *See also* Medium
- Medium
- material evidence of authenticity, 5, 34
- organic materials, 7–8, 109, 111, 140, 143, 147, 166 (*see also* Chocolate; Lard; Soap)
- and photographic information, 72, 97, 117, 127, 223–224
- and process, 7, 12, 23, 132–143, 229, 246–247, 249
- and scrap metal, 27, 30, 49, 51
- separation of idea and material expression, 23, 26–27, 30, 35, 48, 56, 65
- and shifts between materials, 38–39, 42, 61, 79, 95, 97, 101, 117, 125
- truth to materials, 7–8, 142–143, 147, 151
- unstable materials, 14–15, 134, 139, 142–149, 241 (*see also* Decay or deterioration)
- Mayer, Bernadette, 217
- Mayer, Rosemary, 220
- McCollum, Allan, 98, 183–184
- Perpetual Photos*, 98, 100, 184
- Plaster Surrogates*, 183–184
- McShine, Kynaston, 173, 229
- Medium, 12, 14, 77, 86, 88, 95, 101, 110–114, 116–117, 120–123, 125, 127, 129, 132, 133, 136, 143, 151–152, 158, 163, 224–225, 235, 243. *See also* Materiality
- as a series of separable conventions, 12, 14, 95, 112–113, 121, 123, 151, 158
- Mendieta, Ana, 140, 235–238
- Anima*, 236–237, 237
- Messer, Thomas, 166
- Minimal art, 3, 6, 11, 15, 23–45, 56, 79, 97, 111, 133, 134, 139, 218, 243–244, 246–247
- and activation of space, 3–4, 15, 23–27, 30, 36
- as a basis for subsequent practices, 7, 12, 31, 137, 139, 149, 154–155, 254
- and conceptual art, 6, 23, 26–27, 34–36, 38–42, 53, 56, 154
- and industrial fabrication, 3, 23–24, 36
- and temporal gap between plan and realization, 6, 14, 33, 35–36
- and withdrawal of artist's hand, 3, 23–26
- Modernism, 11–12, 14, 65–66, 109–111, 120, 168–169
- Mona Lisa. *See* Leonardo da Vinci
- Monk, Meredith, 246
- Montano, Linda, 236
- Monte, James, 133
- Moore, Charles, 87, 94
- Moral or integrity rights, 15, 48–49, 90
- Morris, Robert, 1, 5–6, 23, 24, 38, 53, 132, 134, 220
- Litanies*, 1–2, 4
- “Nine at Leo Castelli” (warehouse show), 132, 133
- Statement of Esthetic Withdrawal*, x, 1–2, 53
- Multiples, 31, 35, 65, 73–74, 77, 80, 83, 86, 155, 179. *See also* Editions; Reproduction
- “The Museum as Muse” (Museum of Modern Art), 173–175
- Museum of Modern Art (MoMA), 10–11, 51, 102, 109–111, 114, 167, 173–174, 229, 233. *See also* “Information”; “The Museum as Muse”; “Objects of Desire”
- Museums
- artists invited to create works specifically for, 133, 166, 168, 171, 173–175, 178, 195
- art museum classification systems, 8, 10–11, 72, 74, 105, 127, 171, 186
- and collection types, 8–10, 163, 166–167, 184, 186–187, 191, 193, 195
- and recontextualization, 10, 63, 66, 68, 80, 165, 175, 178, 186, 191

- Museums (cont.)
 reproductions as an alternate form of, 68,
 71–72, 127, 173
 subject to analysis by artists, 51, 163, 165–
 184, 186–187, 190–195
- National Endowment for the Arts (NEA), 88
- Nauman, Bruce, 34–36, 43, 45, 134, 224, 243–
 246
Neon Templates of the Left Half of My Body
Taken at Ten-Inch Intervals, 244, **245**
Performance Corridor, 134, 246, **248**
Walk with Contrapposto, 246, **247**
Yellow Room (Triangular), 43, 45, **46**
- Nauman, Judy, 246
- Naumann, Francis, 70
- Nemser, Cindy, 221
- “Objects of Desire” (Museum of Modern Art),
 109–111, 114, 115
- O’Dell, Kathy, 223–224
- Oldenburg, Claes, 83–84, 173
- “Op losse schroeven” (Stedelijk Museum,
 Amsterdam), 133, 228
- Oppenheim, Dennis, 233
- Ordovery, Jerald, 53, 228
- Originals, 3, 12, 31, 35, 37, 64–68, 70–73, 80,
 83, 88, 94–95, 98, 101, 102, 105, 171, 173,
 179, 182, 200
 and copies, 12, 31, 64–66, 70–73, 77, 86–95,
 102, 105, 171, 200
 as a function of external limits or evidence,
 4–5, 30, 35, 37, 73
 and industrial fabrication, 3, 14, 30–31, 45,
 64, 68
- Orozco, Gabriel, 239–243
Island within an Island, 241, **242**
Yielding Stone, 239–241, **240**, 243
- Owens, Craig, 26, 233
- Painting, 25, 31, 33, 42, 65, 72, 77, 109–132,
 136, 149–150, 158, 168–169, 184, 228
 and photography, 14, 74, 77, 80–88, 101–
 102, 111–112, 114–115, 117–127, 136, 158,
 179
- Panza, Giuseppe, 1–3, 34–48, 51, 53, 56, 228
 Varese installations, 2, 5, 36, 40–41, 48, **50**,
54
- Parker, Cornelia, 187, 190–191, 238–239
Drowned Monuments, 238–239, **239**
Shared Fate, 190–191, **190**
- Performance, 8, 11–12, 14–15, 114–115, 134,
 137, 139–140, 149, 183–184, 193–195, 205,
 213–225, 236, 238, 243, 246, 249, 251–
 252, 254, 256
 and documentation, 12, 14–15, 114–115, 193,
 215–217, 219, 221–225, 236, 243, 249,
 251–252
 or repeated actions as process, 7–8, 12, 133,
 137, 139, 142–143
 site-specific and ephemeral actions, 15, 113,
 133, 167, 205, 213–225, 228, 236–239,
 244, 246–249, 258
- Permanence, 12, 30, 41, 49, 109, 137, 149, 152,
 238, 241, 243, 251. *See also* Imperma-
 nence or ephemerality
- Perreault, John, 235
- Photography, 70–72, 95, 97, 112, 114–118,
 120–123, 125–129, 136, 145, 151–152, 223,
 246, 247, 249–254
 as documentation, 8, 35, 42–43, 70, 72–74,
 114–115, 134, 193, 218–225, 233–239, 252
 and heterogeneity, 8, 74, 151–152, 243
 and mediation, 65–66, 74, 95, 98, 101,
 200
 and painting, 14, 74, 77, 80–88, 101–102,
 111–112, 114–115, 117–127, 136, 158, 179
 and play between document and work, 74,
 175, 179, 182, 186, 190–191, 198, 225–
 228, 233–252
- Piper, Adrian, 115, 213–215, 217–221, 225

- Catalysis series*, 212, 213–215, 214, 217–221, 225
- Plans and instructions, 3, 6, 15–16, 24, 26–27, 33–37, 40, 42, 45–46, 48, 56, 134, 152, 154–155, 167, 175, 198, 205, 215, 217, 220–221, 226, 228, 238, 244. *See also* Diagrams; Documentation; Fabrication
- Pollock, Jackson, 132, 179, 182
- Pop art, 11–12, 26, 67, 73, 76, 110–111
- Portraiture, 102, 110, 115–118, 122–123, 125, 127–129, 137, 140, 155, 158, 165, 175, 223, 244, 249. *See also* Genre categories
- Postmodernism, 11–12, 66, 88, 90, 95, 110, 114, 117, 123, 233, 235
- Post-studio art, 14–15, 133, 155. *See also* Fabrication
- Preservation and conservation, 5, 8, 10, 12, 14–15, 24–25, 140, 143–149, 171–173, 186–187
- Process. *See* Materiality
- Projansky, Robert, 53
- Provenance, 4, 34, 168–169
- Quotation and reference, 14, 65, 78, 88, 90, 105, 110–114, 120, 123, 129, 136, 139, 142–143, 182–184
- Rauschenberg, Robert, 33, 74, 83, 88, 132, 223
Short Circuit, 83, 84
Tracer, 75
- Ray, Charles, 111, 203
- Readymades, 2, 3, 6, 10, 12, 15, 26, 64–72, 78, 80, 94–95, 102, 105, 110–112, 117, 129, 147, 158, 171, 200, 203, 205, 226, 243. *See also* Duchamp; Remaking and reconstructions
- Recontextualization, 10, 68, 79, 88, 90–91, 105 and authorship, 15, 63, 80, 83–84, 86, 182–183 and the museum, 10, 72, 171, 191 and the readymade, 10, 15, 95, 200
- Reference and quotation, 14, 65, 78, 88, 90, 105, 110–114, 120, 123, 129, 136, 139, 142–143, 182–184
- Relics and artifacts, 43, 142, 187–193, 236–237, 249
- Remaking and reconstructions, 10, 14, 30–31, 35–38, 42–45, 53, 83–84, 102, 113, 142, 149, 151–152, 154, 205, 234, 244. *See also* Casts; Copies remade readymades, 61, 63–64, 67–71, 77–79, 105
- Representation, 12, 23, 70, 77, 127, 132, 134, 140, 143, 145, 147, 149, 151, 173, 184, 219, 223, 236, 243, 247, 256. *See also* Documentation achieved through copies, 70, 77, 91, 101, 117–118, 120–123, 125, 140, 200 play between representation and abstraction, 12, 61, 117, 120, 149, 249
- Reproduction, 3, 4, 12, 14, 16, 42, 65–66, 68, 71–74, 79, 88, 91, 94, 101–102, 122, 183 external limits on inherent reproducibility, 3, 4, 12, 31, 64–65, 73 mechanical reproduction, 12, 14, 31, 66, 74, 77, 79, 88, 95, 101, 105, 120, 122
- Richter, Gerhard, 111, 114, 117–120, 158
October 18, 1977, 118–120, 119, 158
Two Candles, 111, 112
- Rodenbeck, Judith, 220
- Rodin, Auguste, 73, 179
- Rogers, Art, 91–94
- Rollins, Tim, 154
- Rosenberg, Harold, 132
- Rosler, Martha, 220
- Roth, Dieter, 140
- Rowell, Margit, 109
- Ruscha, Ed, 226, 228
Every Building on the Sunset Strip, 226, 230–231

- Sandler, Irving, 81
- Scheidemann, Christian, 145
- Schneemann, Carolee, 219, 224
- Schütz, Sabine, 117
- Schwarz, Arturo, 70–71, 78
- Sculpture, 8, 23–24, 27, 33, 49, 61, 97, 112, 132–134, 139–140, 158, 173, 179, 203, 241, 244–249, 252
and photography, 235–236, 238–239, 241, 246, 249, 252, 254
- Serial forms, 3, 23, 25–26, 74, 77, 79, 97, 155, 247. *See also* Minimal art
- Serra, Richard, 21–24, 48–49, 51, 133–134
 Casting, 133, 134
 Splashing, 133, **135**
 Tilted Arc, 48–49, 51, **52**
 Torqued Ellipses, 21–24, **22**
“Verb List,” 133
- Sharp, Willoughby, 229, 244
- Sherman, Cindy, 111, 114–117
Untitled Film Stills, 114–115
Untitled #172, 111, **113**, 115–116
Untitled #228, 115, **116**
- Siegelau, Seth, 53, 229, 233
- Signature, 53, 73–74, 78. *See also* Hand or touch of the artist
- Silvianna, 167
- Site specificity, 14, 36, 41, 43, 48–49, 51, 53, 132–133, 171, 173–175, 178, 187, 198, 243
and documentation, 14–15, 198, 224–225, 229, 233–238, 243
- “Skulptur” (Münster), 203, 205, 241
- Smith, Patrick, 81
- Smithson, Robert, 233–235, 237
Spiral Jetty, 233–234
- Soap, 137, 140, 142, 158
- “Software” (Jewish Museum), 215, 218
- Sonnabend, Ileana, gallery, 77, 81–82, 182, 215, 218
- Stable Gallery, 76, 80
- Stella, Frank, 31–34, 83, 122
Marquis de Portago, 31–34, **33**
- Stieglitz, Alfred, 64
- Still life, 109–111, 114–115, 117, 143, 149–150, 169, 178, 182. *See also* Genre categories
vanitas, 111, 149
- Storr, Robert, 122
- “Street Works” (Architectural League of New York), 217
- Sturtevant, 82–84, 86–87
Warhol Flowers, 82, **82**, 84
- Sugimoto, Hiroshi, 123, 125–127
The Music Lesson, 125, **126**
Portraits, 125, 127, **128**
- Swenson, G. R., 82
- Theatricality, 23, 26, 139, 244, 246. *See also* Minimal art
- Toche, Jean, 167
- Toselli Gallery, 53
- Trace. *See* Body
- Trademarks and brand names, 64, 67, 77–78, 94, 137, 139
- Tucker, Marcia, 133
- Varnedoe, Kirk, 174
- Vassilakis, Takis, 51
- Vermeer, Jan, 125
- Video, 8, 133–134, 149–150, 215, 220, 223–225, 235, 241, 243, 246, 251, 254
- Visual Artists Rights Act, 49
- Wall, Jeff, 120
- Wallach, Alan, 72
- Ward, Eleanor, 76
- Ward, Fred, 87
- Warhol, Andy, 74, 76–89, 91, 94, 102, 105, 118, 120, 123, 178–179

- Brillo boxes, 78–81, **79**
Flowers series, 77, 81–82, **81**, 84–87, 94
Jackie series, 87–88
Race Riot series, 87, **89**, 120
 “Raid the Icebox 1” (Rhode Island School of Design), 178
- Weil, Susan, 83
- Weiner, Lawrence, 53, 149, 228–229
- Welling, James, 95, 97
Untitled 2-29I-80, 95, 97, **98**
- Weston, Edward, 65, 95
- “When Attitudes Become Form: Works—
 Concepts—Processes—Situations—
 Information: Live in Your Head”
 (Kunsthalle, Bern), 133, 136, 244
- Whiteread, Rachel, 95, 97
Untitled (One Hundred Spaces), 97, **99**
- Whitney Museum of American Art, 27, 30,
 49, 94, 132–134, 168. *See also* “Anti-
 Illusion: Procedures, Materials”
- Wildmon, Donald, 88, 90
- Wilke, Hannah, 140, 247, 249
S. O. S. Stratification Object Series, 249, **250**
- Wilson, Fred, 163–165, 178, 195
Mining the Museum, **162**, 163–165, **164**
- Winsor, Jackie, 53
- Wodiczko, Krzysztof, 195, 198
 Hirshhorn Museum projection, 195, **197**,
 198
- Wojnarowicz, David, 88, 90, 145
- Women Artists in Revolution (WAR), 167
- o–9 (magazine), 217