

INDEX

Page numbers in boldface refer to figures.

- A to Z Management and Maintenance Unit, Model 003 (Zittel), 221, **222**
- abjection, 109, 217
- Absolute Bourgeois, The (Clark), 256n9
- Abstract Painting (Seuphor), 263n28, 2663n18–20
- Abstraction and Empathy (Worringer), 173–174
- abstraction, 47, 60, 72; dialogic, 124; mid-century, 114, 117; modern, 122, 169. *See also* painting
- Acconci, Vito, 201
- ACT UP, 23
- activism 38, 78, 133, 181
- Adams, Sara, 16, 19, 257n2, 257n7
- Adorno, Theodor, 18, 24, 64, 256n6; *Aesthetic Theory*, 264n33, 266n4, 267n7
- Aeschylus, 105
- Aesthetic Theory* (Adorno), 264n33, 266n4, 267n7
- Aesthetics and Politics* (Jameson), 257n5
- Aesthetics* (Beardsley), 262n2
- aesthetics, xiv, 5; anti-aesthetics, 189, 192; artifice as expression of, 3, 9; correctness of, 143; critical, 32, 85, 112; modern history of, 56–65; negative xiv–xv, 29, 34, 64, 68, 109, 186; photography and, 177; radical, 9, 49, 50, 62, 65; uselessness and, 100, 170
- affectivity, 164, 168, 172–174
- affirmation, 27, 29, 36, 139, 164, 166
- After Diana: Irreverent Elegies* (Merck), 259n27
- After the End of Art* (Danto), 76, 262n13, 265n45, 266n55
- AIDS, 23, 139

- Alaimo, Stacy, "Multiculturalism," 269n42
 Albers, Josef, 60
 "Allegorical Impulse, The" (Owens), 134, 269n32
 alternative site of art, 24, 25, 34
 Althusser, Louis, 40, 271n58; *Lenin and Philosophy*, 258n9
 Alÿs, Francis, 119–122; 114; *When Faith Moves Mountains*, 114, 119–121, 120
 Amelunxen, Humbertus, 270–271n54; *Photography after Photography*, 271n56
 America's Funniest Home Videos, 227
 American modernism, 72
Andere Körpe (Schade), 273n71
 Andre, Carl, 62
 "Andreas Gursky" (Galassi), 268n17
 Angel (Wiener), 158
 Anthropometrics (Klein), 16
 Anti-Aesthetic (Foster), 268n29, 273n66
 anti-aesthetic, 189, 192. *See also* post-modernism
 "Anti-Historicist Approach: Brancusi" (Maccoci), 267n8
 Antoni, Janine, 160, 201
 Aperture, 217
 Apfelbaum, Polly, 160
 Apollinaire, Guillaume, 59
 Appelbroog, Ida, 269n41
 appropriation, 161
 Archimedes, 208
 "Area of Denial" (Drucker), 268n18
 Aristotle, 58, 270n52
 Arman (Armand, Fernandez), 113
 Armory Show, 226
 Arnold, Matthew, 57, 71
 Arp, Hans, 158, 179
Ars Poetica (Horace), 57
 Art (Bell), 263n23
 Art after Modernism (Wallis), 256n2, 258n, 261n42, 268n29, 269n30
 "Art after Philosophy" (Kosuth), 77, 81, 263n27
 Art and Its Significance (Ross), 262n2, 262n7
 "Art and Objecthood" (Fried), 157, 270n44
 "Art as Technique" (Shklovsky), 258n12
 art criticism, v, 8
 Art in America, 266n1
 Art in Theory (Harrison and Wood), 260n33
 Art Is (O'Grady), 82–84, 83, 88
 Art Journal, 261–262n43
 Art Museum (Stack), 261n38
 arte povera, 12, 116, 160
 Artforum, 30, 93, 259n25, 259n28, 265n43, 266n3
 Ashcan school, 47
 Asphalt Rundown (Smithson), 121
 Atlas (Richter), 4
 Augustine, Lurhing, 107
 Augustine, Saint, 56
 authenticity, 201–202
 autonomy 6, 10, 44, 50, 53–66 *passim*, 73, 80, 85, 161; aestheticism and, 40, 60–61; concept of, 50, 53, 61–62, 133, 194, 267n7; criticism of, 63, 162, 168; modern, 14, 37, 57–59, 72, 156, 244; rhetoric of, 85. *See also* negative aesthetics
 avant-garde, 62, 67, 247; critical orthodoxy, 9; historical, 7, 104, 193; legacy of, xi, 49, 68, 182, 248, 253; oppositional stance of, 20–21, 30, 194, 272n61; photography, 182; politics of, 24, 49; rhetoric, 78. *See also* modernism, autonomous stance of "Avant-Garde and Kitsch" (Greenberg), 61
 Avedon, Richard, 195
 Avgikos, Jan, "Yasumasa Morimura," 275n95
 Aycock, Alice, 67
 Bag, Alex, 226–227; Van, 226–227
 Bakewell, Liza, *Looking High and Low*, 260n29
 Bakhtin, Mikhail, 37, 60, 123, 271n58
 Baldessari, John, 87, 125; *Pure Beauty*, 125
 Ball (Wiener), 158, plate 12
 Balla, Giacomo, 132
 Balthus (Count Balthasar Klossowski de Rola), 103, 249
 Bar at the Folies Bergère (Manet), 228, 231–236 *passim*
 Barnes, Albert, 47
 Barney, Tina, 175
 Barr, Alfred, 47
 Barry, Robert, 271n57
 Baselitz, Georg, 133
 Baudelaire, Charles, 240–241, 242–243, 244, 248, 276n101
 Baudrillard, Jean, 85; *For a Critique*, 266n58; *Simulations*, 258n11
 Baumgarten, Alexander, 56, 262n3
 "Baumgarten," *Encyclopedia of Aesthetics* (Guyer), 262n3

- Bayer, Herbert, 60
 Beach, The (Rockman), 149, plate 11
 Beardsley, Aubrey, 60
 Beardsley, Monroe, *Aesthetics*, 262n2
 beauty, 188–190
 Becher, Bernd and Hilla, 52, 53
 Bechtle, Robert, 149
 Becker, Carol, *Zones of Contention*, 258n14
 Bee, Susan, 138, 141–144; *Miss Dynamite*, 141, 142–144, plate 10
 Beecroft, Vanessa, 14–17, 19–21, 106–107, 111, 257n1, 257n2, 257n7; *Show series*, 14, 16; VB39, 15
 Beitchman, Philip, 258n11
 Bell, Clive, 60, 61, 255n1, 260n33; *Art*, 263n23
 Bellini, Giovanni, 103
 Benglis, Lynda, 86
 Benjamin, Walter, 18, 264n32
 Bennett, Tony, *Formalism and Marxism*, 256n11, 260n34
 Benton, Pollock, and the Politics of Modernism (Doss), 266n56, 276n2
 Benton, Thomas Hart, 47, 117, 151, 249, 276n2
 Berlind, Bob, 87
 “Better Mousetrap, A” (Duncan), 266n1
 Beuys, Joseph, 115, 257n13
 Big Bil-Bored (Rubins), 113
 Big Little Laura (Yuskavage), plate 5, 104
 Billingham, Richard, 270n53
Biographia Literaria (Coleridge), 262–263n14
Birth of a Star (Mori), 237
 Bishop, Isabel, 72
 “Black Art” (Mercer), 259n22
Black Male (Golden), 275n94
Black Square (Malevich), 80
 Blake, William, 58, 59, 253; *Jerusalem*, 263n15
 Bleckner, Ross, 133, 134, 274n76
 Blieden, Molly, 218–221, 222, 226; *Companion Desk*, 219; *Desk of Visual Splendor*, 221; *Servo-Stall*, 219; *The Streamliner*, 219, 220, 274n91; *The Transparent Image Design Studio*, 219
 Bloom, Barbara, 38, *The Reign of Narcissism*, 261n38
Blow Up (Neidich), 273n68
Blunt Object (Smith), xvii, 172, 173, 270n49, 270n51
 body: “next,” 202, 203, 204, 205; real, 202, 204, 208, 278n78, 278n80; technology and, 196–208. *See also* authenticity
 Boesky, Marianne, 103
 Bois, Yve-Alain, 47; *Painting as Model*, 263n21, “Painting the Task of Mourning,” 264n39
 Bolter, J. David, *Remediation*, 276n103
 Bolton, Richard, *Culture Wars*, 258n14, 258n15
 Bonami, Francesco, *Echoes*, 266n62
 Boom (Simmons), 114–116, 115, 118, 119
 Bougereau, William-Adolphe, 151
 Bourgeois, Louise, 110; *Twosome*, 110
Boy Trouble (Brown), 135
 Brancusi, Constantin, 98, 100, 101
 Braque, Georges, 263n28
Breathing Space: Outerwear (Dooling), 197, 198, 203, 207
 Brecht, Bertolt, 264n32
 Brecht, George, 87
 Bright, Brenda Jo, *Looking High and Low*, 260n29
 Brillo boxes, 76
 Broude, Norma, 265n50
 Brown, Cecily, 135–136; *Boy Trouble*, 135; *These Foolish Things*, plate 7, 136
 Brunette, Peter, *Deconstruction and the Visual Arts*, 255n2
 Bryson, Norman, *Calligram*, 255n2; “Yasumasa Morimura,” 275n95
 Buchloh, Benjamin, 47, 127, 255n1; “Figures of Authority,” 261n42, 269n30; “Interview with Richter,” 268n19, 269n34; *Modernism and Modernity*, 258n14, 266n4, October, 265n43
 Bürger, Peter, 62–63, 64, *The Theory of the Avant-Garde*, 257n16, 262n12, 263n30–31
 Burgin, Victor, *The End of Art Theory*, 255n2, 263n21
 Burke, Edmund, 117
Burning Desire (Mori), 237
 Burson, Nancy, 184
But Is It Art? (Felshin), 258n14, 261n37
 Buttress (Davidson), 162, 163
 Byron, Lord, George Gordon, 59
 Calle, Sophie, 261n38, 270n53
 Calligram (Bryson), 255n2
 Camfield, William, “Marcel Duchamp’s *Fontain*,” 263n26

- Camnitzer, Luis, 269n41
 Camp O.J. (Hunt, Marguiles, Stainback), 273n67
 Camp O.J. series (Neidich), 190, 273n63, 273n67
 Campbell, Jim, xviii, 239–241, 243–245, 246, 248; 5th Avenue Cutaway, 240, 241, 248
 Caravaggio, Michelangelo, 189
 Carnal Art (Orlan), 214
 Carrier, David, 269n33
 Cassel, Alexis, *Photography after Photography*, 271n56
 Centerfolds (Sherman) 217
 “Charles Baudelaire” (Savy), 276n101
 Cherry Makita—Honest Engine Work (Rhoades), 93–97, 94, 100, 102, 267n6
 Chicago, Judy, 80, 256n8, 265n53
 Chicken Leg (Patton), 185, 185
 Chipp, Herschel B., 263n17
 Chorus (Wiener), 158
 Church, Frederick, 117, 121, 150
 Cicciolina, 66
 “Cindy Sherman’s Gravity” (Krauss), 274n88
 “Cindy Sherman’s Tales” (Frascella), 274nn89–90
 civil rights, 79
 Cixous, Hélène, 126
 Clark, Larry, Kids, 175
 Clark, Timothy J., 6–7, 47, 256n11; *Farewell to an Idea*, 6; *The Image of the People: Gustave Courbet*, 256n9; *The Absolute Bourgeois*, 256n9; *The Painting of Modern Life*, 256n10
 Classical art, 58
 Clemente, Francesco, 133
 Clockwork Orange, 267n10
 “Codex Spero” (Schlegel), 265n49
 Coleridge, Samuel Taylor, 58; *Biographia Literaria*, 262–263n14
 Colescott, Robert, xviii, 25; *Tastess Lik Chickens*, plate 2, 5–30, 31, 34, 36, 39
 collage, 137, 142
 Collins, Don, “Digital Somatics,” 274n84
 Colo, Papa, 269n41
 Companion Desk (Blieden), 219
 complicity; concept of, 67, 69, 85, 111; contemporary art, and 11, 14, 21, 38, 48, 55, 112, 218, 244; critical stance, 30, 65, 107, 236, 239, 247, 250; formalism and, xv–xvi; pleasure and, 188
 “Collaboration without Object(s)” (Drucker), 270n47
 conceptual art 12, 13, 34, 41, 47, 76, 75–77, 78, 81, 82, 84–85, 87, 116, 157
 Concerning the Spiritual in Art (Kandinsky), 262n10
 Connor, Bruce, 160
 Connor, Maureen, 160
 contingency, 10, 44, 55, 67, 244, 256n3
 Conway, Stephen, 268n23
 Cooke, Lynne, *Gerhard Richter’s Atlas*, 256n3; *Tropos*, 261n38
 “Corps d’a Côté, Le.” xviii
 Cot, Pierre-August, 151
 Courbet, Gustave, 63
 Crewdson, Gregory, 1–5, 10–11, 270n53; *Twilight series*, 1
 Crimp, Douglas, 47, 132, 134, 135, 216, 264n38; “The End of Painting,” 134, 269n32; “Pictures,” 4, 256n2, 274n87; *On the Museum’s Ruins*, 261n38
 Critical Inquiry, 260n31
 Critique of Judgment, *The* (Kant), 56
 Crow, Thomas, “Modernism and Mass Culture,” 257n6, 257n17, 261n43, 264n39, 265n42, 273n74; “Ross Bleckner,” 269n35
 Crumb, R., 162
 Cucci, Enzo, 133
 culture industry, art as, 106, 227, 267n7; relation to art, 9, 34, 49, 81–82, 131, 175, 187, 214–216, 218
 Culture Wars (Bolton), 258n14, 258n15
 currency, 21–22, 25, 28. See also values
 Currin, John, 73, 87, 162
 dada, 12, 20, 97, 134, 158
 Dante Gabriel Rossetti (McGann), 263n22
 Danto, Arthur, 76–77, 81, 110, 265–266n54; *After the End of Art*, 76, 262n13, 265n45, 266n55; “Dislocationary Art,” 267n10
 Daughter of Art History (Theater B) (Morimura), plate 16, 228, 231, 232–235, 275n95, 275n98
 Daumier, Honoré, 241
 Davenport, Bill, 170–172; *Pair of Lint Sculptures*, 170–171, plate 14, 174; *Sea Foam Pen Holder*, 171–172
 Davidson, Nancy, 162–164; *Buttress*, 162, 163

- Davis, Stuart, 72, 117
 Decameron, 105
 Deconstruction and the Visual Arts (Brunette and Willis), 255n2
 Degas, Edgar, 241
 DeKooning, Willem, 135
 Delacroix, Eugène, 59, 243
 Delaunay, Robert, 59
 Deleuze, Gilles, 198; *L'Anti-Oedipe*, 273n73
 Demand, Thomas, 270n53, 272n62
 Denis, Maurice, 59, 263n17
 Derek, Bo, 214
Desk of Visual Splendor (Blieden), 221
 Dialectic of Enlightenment (Horkheimer and Adorno), 256n6
Dialectical Imagination, The (Jay), 257n12
 Diao, David, 38
 Diaz, Cameron, 31–32, 36–38 *passim*, 259n25
Different War, A (Lippard), 265n48
 digital art, 43, 44; electronic technology, 235, 239, 240, 244; images, 177, 179–180, 184–185, 186–187; media, 145, 154–155; photography art, 43, 44. *See also* electronic media
 “Digital Somatics” (Collins), 274n84
 Disaster Relief (Hoey), 175–176, 176
 Disasters 2 (Sherman), 217
 “Dislocatory Art” (Danto), 267n10
 Disney, 208
 Documents, 260n31
 Donahue, Phil, 227
 Dooling, Daniella, 197, 202–204, 205–208; *Breathing Space: Outerwear*, 197, 198, 203, 207
 Doss, Erika, Benton, Pollock, and the Politics of *Modernism*, 266n56, 276n2; *Twentieth-Century American Art*, 266n56, 276n1
 Double Negative (Heizer), 121
 Downey, Juan, 269n4
 Dr. Seuss, 158
 Dream Temple (Mori), 237
 Drucker, Johanna, “Area of Denial,” 268n18; “Collaboration without Object(s),” 270n47; “Simulation/Spectacle,” 275n95
 Duchamp, Marcel, 13, 20, 38, 52, 61, 75, 76, 273n75, 99, 168, 200; *readymade*, 99
 Duffy, Stephen, 268n19
 Duncan, Michael, 92; “A Better Mousetrap,” 266n1
 Durham, Jimmie, 160, 269n41
 Duve, Thierry de, *Pictorial Nominalism*, 266n57, 273–274n75
 Eagleton, Terry, *Ideology of the Aesthetic*, 262n11
Echoes (Bonami), 266n62
 economic value, 17, 21
 Ehrlich, Victor, *Russian Formalism*, 260n34
 Eisenman, Stephen, *19th Century Art: A Critical History*, 257n14
 electronic media, 223–225, 239–240
 Embryo (Rockman), 149
 Emerald City, 3
End of Art Theory, The (Burgin), 255n2, 263n21
 “End of Painting” (Crimp), 134, 269n32
Endgame (Bois), 264n39
 English aestheticism, 56, 60–61
 Enlightenment Capsule (Mori), 237
 entropy, 164, 170, 171–174
 eroticism, 110, 138, 135–136, 200
 Estes, Richard, 149
 Esthetics (Hegel), 262n12
Exhibiting Contradiction (Wallach), 258n15
 Exit Art, 145, 152
 facture, 36, 126, 130
Family Romance (Ray), 153, 153
 Fantasia, 3
 Farewell to an Idea (Clark), 6
 Fariello, Anna, xviii
Fashion #137 (Sherman), 217
 fashion, 101–106, 111
 Fautrier, Jean, 171
 Fay, Ming, 269n41
 Felshin, Nina, *But Is It Art?* 258n14, 261n37
 feminism: *critical attitudes*, 35, 107, 126–129, 133, 162, 268n21; *movements*, 79; *orthodoxy*, 128; *postmodernism and*, 80; *practice*, 162
 Fer, Briony, *On Abstract Art*, 263n21
 Fiedler, Konrad, 59; *Über der ursprung*, 263n16
 figuration, 43
 “Figure/Ground” (Schor), Wet, 268n19–23, 268n25
 “Figures of Authority” (Buchloh), 261n42, 269n30
 fine art, definition of, 70–71, 74–76, 82–84, 88, 93, 95, 105, 148, 159, 161, 164, 195, 225–226, 239

- Fischer, Ernst, *The Necessity of Art*, 257n12
 Fischl, Eric, 73, 133, 134, 274n76
 Fisher, Jean, *Global Visions*, 259n21
 5,500 lbs of Sonny's Airplane Parts (Rubins),
 112
 550 lbs of Tie Wire (Rubins), 112–113
 5th Avenue Cutaway (Campbell), 240, 241, 248
 Flack, Audrey, 80
 Fluxus, 87, 97, 116, 162
 For a Critique (Baudrillard), 266n58
 Forest of Signs (Gudis), 262n44, 273n66
 Formalism and Marxism (Bennett), 256n11,
 260n34
 formalism: complicit xv, 189–190; modern,
 36, 162; ludic, 42, 171
 Foss, Paul, 258n11
 Foster, Hal, 85, 87, 132, 188, 189, 194, 255n1;
 Anti-Aesthetic, 268n29, 273n66; Recordings,
 266n60; "Artist as Ethnographer, "Return
 of the Real, 266n61, 273n64
 Fountain (Duchamp), 263n26
 "Fractal Flesh" (Stelarc), 211
 Frankenstein, 207
 Frankenthaler, Helen, 201
 Frankfurt School, 34
 Frascella, Larry, 217, "Cindy Sherman's
 Tales," 274nn89–90
 Frascina, Francis, ed., *Modern Art and Mod-
 ernism*, 258n14, 263n24, 265n49; Pollock
 and After, 266n4
 Fraser, Andrea, 85–86
 Freud, Sigmund, 154
 Freytag, Loringhoven, baroness, 158
 Fried, Michael, 157, 161, 255n1; "Art and Ob-
 jecthood," 157, 270n44
 Friedrich, Caspar David, 117
 Friends, 227
 Fry, Roger, 60, 255n1; *Vision and Design*,
 260n33
 Fusco, Coco, 147, 150, *Two Undiscovered
 Amerindians in Spain*, 147, 269–270n42
 futurists, 20; German, 73; Italian, 73; Rus-
 sian, 73

 Galan, Julio, 136–138, 141–142, 144; *Tardi-
 Sola*, 137–138, plate 8
 Galassi, Peter, 123; "Andreas Gursky," 268n17
 Garrard, Mary, *The Power of Feminist Art*,
 265n50
 "Gary Simmons" (Kerr), 267n14

 Gaskell, Anna, 174–175, 176, 177, 181, 182,
 186, 187; override, 174, plate 15
 Gates, Bill, 272n61
 Gaugin, Paul, 26
 "Generation Game" (Rian), 266n62
 Gerhard Richter (Nasgaard), 268n19
 Gerhard Richter (Neff), 268n19
 Gerhard Richter's Atlas (Cooke), 256n3
 Gesture as Value (Hanrahan), 17–18, 18
 "Glamour Girls" (Gumpert), 275n95
 Global Visions (Fisher), 259n21
 globalism, 45
 Glow Worm (Whipple), 164, 165, 167, 172, 174
 Gober, Robert, 159
 Goings, Ralph, 149
 Goldberg, Rube, 99
 Golden, Deven, 270n46
 Golden, Thelma, *Black Male*, 275n94
 Goldstein, Ann, *Forest of Signs*, 262n44, 273n66
 Goldstein, Jack, 4
 Gomez-Pena, Guillermo, 147, 150, 269n41,
 269n42; *Two Undiscovered Amerindians in
 Spain*, 147
 Gorky, Arshile, 169
 Gottlieb, Adolph, 118
 Goya, Francisco, 2
 Gray, Camilla, *The Russian Experiment in Art*,
 258n14
 Greenberg, Clement, 47, 61–62, 132, 161,
 255n1, 266n4; "Avant-Garde and Kitsch,"
 61, 257n15, 260n29, 262n9, 263n25;
 "Modernist Painting," 263n24. See also
 modernism
 Griffiths, Frances, 180
 Grusin, Richard, *Remediation*, 276n103
 Guattari, Felix, 198; *L'Anti-Oedipe*, 273n73
 Gudis, Catherine, 273n66
 Guerico, Gabriele, 263n27
 Guggenheim Museum, SoHo, 223
 Guilbaut, Serge, *How New York Stole*, 263n21;
Modernism and Modernity, 258n14, 264n39,
 266n4
 Gumby, 167, 245
 Gumpert, Lynn, "Glamour Girls," 275n95
 Gursky, Andreas, 114, 122–124; *May Day IV*,
 123, 123; *Paris, Montparnasse*, 122
 Guston, Philip, 87
 Guyer, Paul, "Baumgarten," *Encyclopedia of
 Aesthetics*, 262n3
 Guys, Constantin, 241–243, 244, 248

- Haacke, Hans, 38
 Halley, Peter, 55
 Hamilton, Ann, 38, 261n38
 Hammond, Jane, 141, 269n39
 Hammons, David, 23, 160, 269n41
 Hanrahan, Jerelyn, 17–23, 25; *Gesture as Value*, 17–18, 18
 Happenings, 162
 Harrison, Charles, ed., *Art in Theory*, 260n33; *Modern Art and Modernism*, 258n14, 263n24, 265n49
 Harvey, Bessie, 87
 Heartfield, John, 73
 Hegel, G. W. F., 58, 76; *Esthetics*, 262n12
 Heizer, Michael, 121; *Double Negative*, 121
 Heller, Adele, 1915: *The Cultural Moment*, 264n40
 Hickey, Dave, 188–190, 260n36; *Invisible Dragon*, 189, 273n65
 Higgins, Dick, 87
 High and Low (Varnedoe), 265n41
 high modernism, 233. *See also* modernism
 History of Art (Janson), 3
 History of Western Philosophy (Russell), 262n2, 270n52
 Hitchens, Christopher, 259n27
 Hitler, Adolf, 61, 272n62
 Hoey, Dana, 174, 175, 177, 181, 186, 187; *Disaster Relief*, 175–176, 176; *Timeless*, 175
Hollow Body/Host Space (Stelarc), 211, 212
 Homer, Winslow, 249
 Horace, 57; *Ars Poetica* 57
 Horkheimer, Max, *Dialectic of Enlightenment*, 256n6
 Hound (Rath), 203, 204, 207, 208
 How New York Stole (Guilbaut) 263n21
 Howe, Catherine, 34–36, 39; *Yellow with Mushroom*, plate 3, 34
 Hughes, Robert, “The Rise of Andy Warhol,” 260n30
 Hullot-Kentor, Robert, 264n33
 Hunt, David, *Camp O.J.*, 273n67
 Huyghe, Pierre, 252, 256n7
 Hybrid State, 145, 152
 hybridity, 41–42, 144–156, 200, 209, 234
 hyperrealism, 149, 151
 ideology and art, 102
 Ideology of the Aesthetic (Eagleton), 262n11
 Iglhaut, Stefan, *Photography after Photography*, 271n56
 Image of the People: Gustave Courbet, The (Clark), 256n9
 imagining otherwise, 6, 8, 9
 Immendorf, Jorg, 133
 impressionism, 234–235, 236
 In Advance of the Institutions (Isaacs), 145, 146, 148
 In Our Own Image (Ritchin), 270–271n54
 informe, 109, 171, 172
 Ingberman, Jeannett, 269n41
 internationalism, 45
 internet, 44
 “Interview with Richter” (Buchloh), 268n19, 269n34
Into the Landscape (Robins), 270n54
 Invisible Dragon (Hickey), 189, 273n65
 Iraq, 24
 Irigary, Luce, 126
 Isaacs, John, 145, 147–149, 154; *Say It Isn't So*, In Advance of the Institutions, 145, 146, 148
 Ish (Schor), 125
 Jackson, Jesse, 23
 Jackson, Michael, 214, 215, 238
 Jacob, Mary Jane, 261n39, 273n66
 Jacqueline, Julia, 128
 Jakobson, Roman, 37
 James Luna: *Indian Legends* (Sakamoto), 261n38
 Jameson, Frederic, *Aesthetics and Politics*, 257n5; *Marxism and Form*, 257n12, 260n34
 Janson, Horst, W., 3, 227; *History of Art*, 227
 Jardine, Alice, 126
 Jay, Martin, *The Dialectical Imagination*, 257n12
 Jenks, Chris, *Visual Culture*, 259n17, 261–262n43
 Jerusalem (Blake), 263n15
 Johns, Jasper, 33
 Jones, Amelia, *Postmodernism*, 265n53, 273–274n75; *Sexual Politics*, 265n53
 Judd, Donald, 80, 157, 158, 159; “Specific Objects,” 80, 157, 270n44
 Kala Press, 145
 Kandinsky, Wassily, 57, 59, 71, 132, 263n29; *Concerning the Spiritual in Art*, 262n10

I Thought Art Was Special (Foulkes), plate 4, 91–92
 identity politics, 42

- Kant, Immanuel, 56, 57, 60, 117; *The Critique of Judgment*, 56
- Keane, Walter, 73, 104
- Kearns, Jerry, 269n41
- Kelly, Karen, *Tropos*, 261n38
- Kelly, Mary, 128, 132, 201; "Re-Viewing Modernist Criticism," 274n77
- Kelly, Mike, 159
- Kerouac, Jack, 190, 195
- Kerr, Merrily, "Gary Simmons," 267n14
- Khlebnikov, Velimir, 60
- Kids (Clark), 175
- Kiefer, Anselm, 133
- Kienholz, Ed and Nancy Reddin, 160
- Kilimnik, Karen, 31, 259n23; *Princess Di, That Dress*, 31–33, 34–39 passim
- Kino Eye (Michelson), 273n70
- Kino Eye (O'Brien), 273n70
- kitsch, 33, 67, 109, 161, 237. *See also* avant-garde
- Klee, Paul, 60
- Klein, Yves, 13, 16, 201, 252, 258n13; *Anthropometries*, 16
- Knox, T. M., 262n12
- Komar and Melamid, 126
- Koons, Jeff, 55, 66–67, 100, 109, 161; *Ushering in Banality*, 66
- Kosuth, Joseph, 38, 62, 77, 81; "Art after Philosophy," 77, 81, 263n27
- Kozloff, Joyce, 268n27
- Krauss, Rosalind, 47, 216, 255n1, 264n38, 269n31; "Cindy Sherman's Gravity," 274n88; *Optical Unconscious*, 275n96
- Kristeva, Julia, 71
- Kruger, Barbara, 37, 55, 128, 185, 195, 216
- Kuenzli, Rudolf, *Marcel Duchamp*, 263n26
- Kwon, Miwon, 261n39
- L'Anti-Oedipe* (Deleuze and Guittari), 273n73
- Laocöon* (Lessing), 56
- Lachowitz, Rachel, 160
- Ladies of Shalott* (Landow), 256n5
- Landow, George P., ed., *Ladies of Shalott*, 256n5
- "Last Exit: Painting" (Lawson), 134, 269n32
- Lawler, Louise, 38, 261n38
- Lawson, Thomas, 134; "Last Exit: Painting," 134, 269n32
- Le Va, Barry, 62
- LeCorbusier, 60
- Lee, Rensselear, *Ut Pictura Poesis*, 262n8
- Leger, Fernand, 52, 117
- Lemon, Lee T., 258n12
- Lenhart, C., 267n7
- Lenin and Philosophy* (Althusser), 258n9
- Leonardo, 3
- Les Cahiers du Musée Nationale d'Art Moderne*, xviii
- Lessing, Gotthold, 56, 61, 262n4; *Laocöon*, 56
- "Lessing" (Nisbet), 262n4
- Levine, Sherrie, 4, 55, 128, 185, 195, 216, 260n35, 273n75
- Lewitt, Sol, 62, 71
- Lichtenstein, Roy, 33, 75, 115, 125
- Linda's Place* (Rubins), 112
- Lippard, Lucy, *A Different War*, 265n48; *Mixed Blessings*, 265n52, 275n94
- Lissitzky, Lazar El, 60; *prouns*, 60
- Lister, Martin, 270–271n54; *Photographic Image*, 271n56
- Llyn Foulkes, 91–93; *I Thought Art Was Special*, plate 4, 91–92
- Longo, Robert, 216; *Men in the Cities*, 4
- Looking High and Low* (Bakewell and Bright), 260n29
- Louis, Morris, 62, 118
- Lucie-Smith, Edward, *Symbolist Art*, 255n2
- ludic formalism*, 42
- Luna, James, 38, 202
- Lunn, Eugene, *Marxism and Modernism*, 256n11
- Lusts (Paine), 198–200, 203–204, 207
- Luthi, Urs, 270n53
- Lynch, David, 2
- Lyrical Ballads* (Wordsworth), 262–263n14
- Madoff, Steven Henry, *Pop Art*, 260n30
- Madonna, 238
- Magic Kingdom*, 3
- Magritte, Rene, 179
- Male Fantasies* (Theweleit), 268n23
- Male Mannequin* (Ray), 153
- Malevich, Kasimir, 80, 132; *Black Square*, 80
- Manet, Eduoard, 77, 228, 230–236 passim, 241; *Bar at the Folies Bergère*, 228, 231–236 passim
- Manzoni, Piero, 86
- Mapplethorpe, Robert, 23, 189

- Marcel Duchamp (Kuenzli and Naumann), 263n26
- Marcoci, Roxana, "Anti-Historicist Approach: Brancusi," 267n8
- Marguiles, Stephen, *Camp O.J.*, 273n67
- Marinetti, Filippo, 63
- Marlboro Man (Prince), 74, 75
- Marsh, Reginald, 47
- Martin, Agnes, 62, 71
- Marx, Karl, 57; aesthetics of, 57
- Marx's Lost Aesthetic (Rose), 262n5
- Marxism and Form (Jameson), 257n12, 260n34
- Marxism and Literature (Williams), 264n36
- Marxism and Modernism (Lunn), 256n11
- Marxism in Art (Solomon), 257n11
- mass culture, 35; critique of, 161; dialogue with, 34, 35–36, 39, 69, 70, 76, 91, 111, 131, 155, 156, 161, 164, 172, 174, 183, 186, 187, 209, 210, 214–215, 217, 223, 230–231, 240, 243–244, 247, 253; flirtation with, 26, 30–31, 43, 75, 105, 196, 225, 226, 233; materials and art, 42, 100–101, 112–114, 156, 160, 162, 167; modernism and, 33, 71, 77, 90, 231; pop art and, 74; products of, 77; as source for art, 25, 29, 31, 92–93, 110–111, 119, 123, 133, 142, 144–145, 159, 245; values of, 3, 18, 20, 141. *See also* visual culture
- mass media, 240, 243–244, 247
- mass production, 73
- Matisse, Henri, 26, 200
- Mattresses and Cakes (Rubins), 112–114, 113
- May Day IV (Gursky), 123, 123
- McCarthy, Paul, 105–111, 255n1; *Pinocchio Pipenose Household Dilemma*, 107, 108, 109, 110; *Yaa Hoo*, 107, 109–111
- McGann, Jerome, 60, 268n16; *Dante Gabriel Rossetti*, 263n22
- McGrath, Elizabeth, 164–166, 167, 169–170, 172; *Pose*, 164, 165, 167, 169–170, 172, 174
- McLuhan, Marshall, 81, 100, 206, 208, 209; *Understanding Media*, 200, 206, 273n74, 274nn81–83
- media culture, 33, 195, 208, 209–210, 214, 215, 227, 237, 243. *See also* mass culture; visual culture
- Mediascape, 223
- Megatron (Paik), 224
- Men in the Cities* (Longo), 4
- Mendieta, Ana, 201
- Mercer, Kobena, 28; "Black Art," 259n22; burden of representation, 28
- Merck, Mandy, *After Diana: Irreverent Elegies*, 259n27
- Mesa-Pelly, Deborah, 270n53
- Metamorphoses* (Ovid), 272–273n62
- Michelson, Annette, *Kino Eye*, 273n70
- Millais, John Everett, 3
- Miller, John, 93, 266n3–4
- Mimic (Wall), 182, 183, 184
- minimalism, 47, 74, 76, 78, 81, 87, 157, 159, 162
- Miro, Joan, 169
- Misrach, Richard, 261n38
- Miss Dynamite (Bee), 141, 142–144, plate 10
- Miss, Mary, 67, 80
- Mitchell, William, 179; *Reconfigured Eye*, 270n54
- Mixed Blessings* (Lippard), 265n52, 275n94
- Modern Art (Schade), 264n39
- Modern Art and Modernism (Frascina and Harrison), 258n14, 263n24, 265n49
- "Modernism and Mass Culture" (Crow), 257n6, 257n17, 261n43, 264n39, 265n42, 273n74
- Modernism and Modernity (Guilbaut and Solkin), 258n14, 264n39, 266n4
- modernism: American art and, 72, 249; autonomous stance of, 54–56; body and authority in, 200; critical stance, 13–14, 46, 53, 89, 149, 236, 244; definition of, 46–47, 52, 72, 79, 251; formalism and, 26, 36, 122, 162, 168; Greenberg and, 6, 61, 132; painting and, 132, 149, 233; radical aesthetics of, 6; secularism and, 44; tradition of, 47, 81, 98, 191, 235, 239–240, 248. *See also* avant-garde
- "Modernist Painting" (Greenberg), 263n24
- Mondrian, Piet, 71, 124, 132
- Monet, Claude, 115, 116–117
- monumentality, 112–124. *See also* sublime
- Moran, Thomas, 117, 150
- Moreau, Gustave, 248
- Mori, Moriko, 228–230, 237–239; *The Birth of a Star*, 237; *Burning Desire*, 237; *Dream Temple*, 237; *Enlightenment Capsule*, 237; *Nirvana*, 229, 237

- Morimura, Yasumasa, 228, 230–237, 238–239; *Daughter of Art History (Theater B)*, plate 16, 228, 231, 232–235, 275n95, 275n98
- Morris, Robert, 62, 201
- Motherwell, Robert, 201
- Mouth of Europa and the Figure of Venus, *The (Orlan)*, 214
- MTV, 227
- “Multiculturalism” (Alaimo), 269n42
- Mulvey, Laura, 127; “Visual Pleasure and Narrative Cinema,” *Screen*, 127, 268n24
- Munch, Edward, 140
- Muniz, Vik, 272–273n62, *The Sugar Children*, 272–273n62; *Portraits in Chocolate*, 272–273n62
- Murdoch, Rupert, 208
- Museum: *Mixed Metaphors, The (Sims)*, 261n38
- Museum of Modern Art, 78, 123, 222
- mutation, 41, 153, 156. *See also* hybridity
- My Brother Brancusi (Rhoades)*, 97–102, 98, 275n98
- N.E. Thing Co., 87
- narrative, 43
- Nasgaard, Raold, Gerhard Richter, 268n19
- Naumann, Francis M., ed., *Marcel Duchamp*, 263n26
- Necessity of Art, The (Fischer)*, 257n12
- Neel, Alice, 80
- Neff, Terry, Gerhard Richter, 268n19
- negative aesthetics, 29, 34, 52, 64, 68, 109, 135, 166, 171. *See also* autonomy; opposition
- Neidich, Warren, xiii, 187–188, 189–196, 271n59; *Blow Up*, 273n68; *Camp O.J.*, 190, 273n63, 273n67
- Nelson, Elizabeth, “Pictorial Interpretations of the Lady of Shalott,” 256n5
- neo-avant-garde, 85, 87. *See also* postmodernism
- Nerdrum, Odd, 126
- networking, 44. *See also* digital art; electronic media
- Neumaier, Diane, 261n38
- Nevelson, Louise, 80, 256n8
- Never Never Land, 3
- new figuration, 26, 133, 134. *See also* painting new technology: and the arts, 144, 147, 154–155. *See also* digital art; electronic media
- New Woman (Todd)*, 264n40
- New York Times*
- Newman, Barnett, 63, 115, 117, 118, 124, 256n8; *Selected Writings*, 267n13; “The Sublime Is Now,” 117, 267n11; *Vir Heroicus Sublimis*, 118
- Nikki de St. Phalle, 162
- 1915: *The Cultural Moment (Heller)*, 264n40
- 1915: *The Cultural Moment (Rudnick)*, 264n40
- 19th Century Art: *A Critical History (Eisenman)*, 257n14
- Nirvana (Mori), 229, 237
- Nisbet, H. B., “Lessing,” *Encyclopedia of Aesthetics*, 262n4
- Not Fade Away (Simmons)*, 119
- Nussbaum, Emily, 259nn27–28
- O’Brien, Kevin, *Kino Eye*, 273n70
- O’Grady, Lorraine, 82–84, 88; *Art is*, 82–84, 83, 88
- O’Neill, John
- objecthood, 156–157, 158, 159, 160
- Objects and Meaning (Fariello)*, xvii
- October*, 257n17, 261n42, 269n31
- Oldenburg, Claes, 170
- Olitski, Jules, 62, 256n8
- On Abstract Art (Fer)*, 263n21
- On the Museum’s Ruins (Crimp)*, 261n38
- Oops (Schor)*, 124–126, plate 6
- Ophelia, 2, 3
- opposition, 6, 10, 37, 68; as critical stance, 19, 29, 39, 64–65, 106, 116, 135, 251; modern, 14, 41, 80. *See also* autonomy; negative aesthetics; political art
- Optical Unconscious (Krauss)*, 275n96
- opticality, 127, 133, 233, 275n96
- Orlan, xiii, 209–210, 212–215, 218, 274n86; *Carnal Art*, 214; *The Mouth of Europa and the Figure of Venus*, 214
- “Orlan” (Rose), *Art in America*, 274n86
- Orphic cubism, 59
- Other Criteria (Steinberg)*, 269n36
- override (Gaskell), 174, plate 15
- Ovid, *Metamorphoses*, 272–273n62
- Owen, Paula, xviii
- Owens, Craig, 47, 85, 132, 134, 135, 264n38; “The Allegorical Impulse,” *October*, 134, 269n32
- Paik, Nam June, 218, 223–226; *Megatron*, 224
- Paine, Roxy, 197–200, 202–204; *Lusts*, 198–200, 203–204, 207

- painter of modern life, 240
 painting, 25, 124–144; after postmodernism, 45; critical reception of, 6, 124; *exoticism* and, 136; feminist practice, 125, 268n21, 268n27; figurative, 129; gender and, 127–128; hyperreal, 151–152; impurity and, 136, 144; modern, 124, 138, 143; new *figuration*, 133, 134; *photorealist*, 148, 151; political claims for, 127; postmodern, 124, 132–134; self-definition of, 144; traditional 130, 131; visual pleasure and, 125–127, 128, 152
 “Painting after Painting” (Suvakovic), 141, 269n38, 269n40
 Painting as Model (Bois), 263n21
 Painting of Modern Life, The (Clark), 256n10
 Pair of Lint Sculptures (Davenport), 170–171, plate 14, 174
 Paladino, Mimmo, 133
 Paley, Morton, 263n15
 Pane, Gina, 202
 Paris, Montparnasse (Gursky), 122
 Parrish, Maxfield, 151
 Pastor, Jennifer, xiii
 Patton, Paul, 258n11
 Patton, Tom, 185–186; *Chicken Leg*, 185, 185
 Pearlstein, Philip, 128–131, 134, 136, 268n27–28; *Sepik River Triptych*, 128, 129, 130–131
 Penck, Arthur, 133
 Pettibon, Raymond, 239, 245–246, 276n102
 Pfaff, Judy, 158
 Phelan, Ellen, 274n76
 “Philosophy of Composition” (Poe), 256n5
 Photographic Image (Lister), 271n56
 Photography after Photography (Amelunxen et al.), 271n56
 “Photography after Art Photography” (Godeau), 258n8, 259n26
 Photography at the Dock (Godeau), 256n3, 264n38
 photography, 174–187; contemporary, 43; documentary, 174, 177–178, 179, 180, 181–187; monumentality, 122; the “real” and, 177–182, 183, 186–187; realism and, 177, 178–178, 180–181; truth and, 178
 photorealism, 149, 151. *See also* painting
 Picabia, Francis, 52, 99, 204
 Picasso, Pablo, 132, 154, 200, 227, 263n28
 “Pictorial Interpretations of the Lady of Shalott” (Nelson), 256n5
 Pictorial Nominalism (deDuve), 266n57, 273–274n75
 “Pictures” (Crimp), 4, 256n2, 274n87
 Pinocchio Pipe-nose Household Dilemma (McCarthy), 107, 108, 109, 110
 Pittman, Lari, 138–141, 144; *Untitled #32: (A Decorated Chronology of Insistence and Recognition)*, 139–141, plate 9
 Plato, 57, 111; *Republic*, 262n7
 pluralism, 79, 84
 Pluralist Era, The (Robins), 265n51
 Poe, Edgar Allen, 5, “The Philosophy of Composition,” 256n5
 Poggioli, Renato, 61, 63, *Theory of the Avant-Garde*, 263n30
 Pokemon, 105
 political art, 5, 29, 39, 63, 78–79; aesthetics and, 7, 23–24, 265n43, 266n59; claims for, 86–87, 193, 231, 258–259n16, 271n57; correctness, 143; radical stance in, 38. *See also* autonomy; negative aesthetics; opposition
Politics of Modernism, The (Williams), 259n19
 Pollock and After (Frascina), 266n4
 Pollock, Jackson, 115, 142, 143, 201, 226, 256n8, 276n2
 Pop Art (Madoff), 260n30
 pop art, 12, 33, 34, 47, 74–76 *passim*, 78, 81, 87, 92, 115, 116, 125, 139, 157, 237
 Portraits in Chocolate (Muniz), 272–273n62
 Pose (McGrath), 164, 165, 167, 169–170, 172, 174
 postcolonialism, 27, 79, 80, 228, 232
 Postmodernism (Jones), 265n53, 273–274n75
 postmodernism: antivisual stance of, 32, 34, 74, 121, 133, 188, 189, 275n97; criticism 12, 13, 27, 47, 54–55, 80, 87, 132–133, 135, 273n75; legacy of, 4; sensibility of 31, 43, 46, 47, 68, 75, 89, 156, 161, 201, 233, 268n29; visual culture and, 4, 48, 139–140
 poststructuralism, 97, 161
 Pound, Ezra, 60
 Power of Feminist Art, The (Broude), 265n50
 Pre-Raphaelites, 249
 Prince, Richard, 30–31, 34, 36, 37, 38, 39, 74, 75, 77, 185, 195, 259n25, 259n26
 Princess Di, That Dress (Kilimnik), 31–33, 34–39 *passim*
 production values, 166

- "Prosthetics" (Stelarc), 274n85
 prouns, 60
Pure Beauty (Baldessari), 125
 purity, 168
- Rabanne, Paco, 215
 radical aesthetics, 49, 50, 62–65
 Rae, Fiona, 141–142, 269n39
 Ramos, Mel, 104
Ramshackle Tumble (Simmons), 114, 115, 118
 Rath, Alan, 203–204, 207, 208; *Hound*, 203, 204, 207, 208
 Rauschenberg, Robert, 33, 137; *flatbed painting*, 137
 Ray, Charles, 153–154, 160; *Family Romance*, 153, 153; *Male Mannequin*, 153
 realism, 43, 65, 149–151
Recordings (Foster), 266n60
 recombinant aesthetics, 41. See also hybridity
Reconfigured Eye (Mitchell), 270n54
 Regen Projects, 30
Reign of Narcissism, The (Bloom), 261n38
 Reis, Marian, J., 258n12
 Remediation (Bolter and Grusin), 276n103
Representations, 260n31
 Republic (Plato), 262n7
Return of the Real (Foster), 266n61, 273n64
 "Re-Viewing Modernist Criticism" (Kelly), 274n77
 Rhoades, Jason, xiii, 92–103, 182, 267n8;
Cherry Makita—Honest Engine Work, 93–97, 94, 100, 102, 267n6; *My Brother Brancusi*, 97–102, 98, 275n98
 Rian, Jeffrey, "Generation Game," 266n62
 Richter, Gerhard, 127, 134, 268n19; *Atlas project*, 4
 Rimanelli, David, 265n43, 275n92
 Rinehart, Ad, 77
 Ringgold, Faith, 80, 256n8
 "Rise of Andy Warhol, The" (Hughes), 260n30
 Ritchin, Fred, 179, *In Our Own Image*, 270–271n54
 Roberts, John, 179, 182–183, 270–271n54, 271n57, 271n58; "The Social Pathology of Everyday Life," 179, 271n55, 271–272n60, 272n61
 Robins, Corinne, *The Pluralist Era*, 265n51
 Robins, Kevin, *Into the Landscape*, 270n54
 Rockman, Alexis, 149–152, 154, 156; *The Beach*, 149, plate 11; *Embryo*, 149
 Rockwell, Norman, 151
 Rodchenko, Aleksandr, 34, 264n32
 romanticism, 58, 117, 216
 Rose, Barbara, 214; "Orlan," 274n86
 Rose, Margaret A., *Marx's Lost Aesthetic*, 262n5
 Rosenberg, Harold, 47, 226
 Rosenquist, James, 75
 Rosler, Martha, 132, 181
 "Ross Bleckner" (Crow), 269n35
 Ross, Richard, 261n38
 Ross, Stephen David, *Art and Its Significance*, 262n2, 262n7
 Rossetti, Dante Gabriel, 60
 Rothenberg, Susan, 268n27
 Rothko, Mark, 63, 118
 Rotzer, Florian, 270–271n54, 271n56
 Rubins, Nancy, 112–114; *Big Bil-Bored*, 113; 550 lbs of Tie Wire, 112–113; 5,500 lbs of Sonny's Airplane Parts, 112; *Linda's Place*, 112; *Mattresses and Cakes*, 112–114, 113
 Rudnick, Lois, 1915: *The Cultural Moment*, 264n40
 Ruscha, Ed, 87, 125
 Ruskin, John, 60
 Russell, Bertrand, *A History of Western Philosophy*, 262n2, 270n52
 Russian Experiment in Art, *The* (Gray), 258n14
 Russian Formalism (Ehrlich), 260n34
 Rydingsvard, Ursula von, 269n41
 Ryman, Robert, 71
- Saatchi, Charles, 227
 Saint Simon, Henri de, 56, 57
 Sakamoto, Kerri, *James Luna: Indian Legends*, 261n38
 Salle, David, 133, 134
 Sanchez, Juan, 269n41
 Savy, Nicole, "Charles Baudelaire," 276n101
 Say It Isn't So (Isaacs), 145
 Sayres, Sonya, *Sixties without Apology*, 265n47
 Schade, Sigrid, *Andere Körpe*, 273n71
 Schapiro, Meyer, 47, 266n4; "Abstract Painting," *Modern Art*, 264n39
 Schapiro, Miriam, 256n8, 268n27
 Schiff, Richard, 47
 Schlegel, Amy, "Codex Spero," 265n49

- Schnabel, Julian, 55, 133, 134
 Schneeman, Carolee, 201
 Schneider, Nikolaus, *Photography after Photography*, 271n56
 Schor, Mira, 124–128; *Oops*, 124–126, plate 6; *Ish*, 125; *Semicolon in Flesh*, 127; “Figure/Ground,” *Wet*, 268nn19–23, 268n25
 sculpture, 164–174; mass culture and, 157; material culture and, 157. See also mass culture
 Sculpture, xvii
 Sea Foam Pen Holder (Davenport), 171–172
 Sekula, Allen, 47
 Selected Writings (Newman), 267n13
 Semicolon in Flesh (Schor), 127
 Sensation, 23
 “Sense and Sensibility” (Zelevansky), 270n48
 Sepik River Triptych (Pearlstein), 128, 129, 130–131
 Serra, Richard, 256n8
 Servo-Stall (Blieden), 219
 Seuphor, Michel, 47; *Abstract Painting*, 263n28, 2663n18–20
 Sexual Politics (Jones), 265n53
 Shahn, Ben, 63, 264n32
 Sherman, Cindy, 55, 175, 210, 215–218, 233, 275n97; *Centerfolds* 217; *Fashion #137*, 217; *Disasters* (Sherman), 217
 Shklovsky, Viktor, 37, “Art as Technique,” 258n12
 Show series (Beecroft), 14, 15, 16
 significant form, 61
 Simmons, Gary, 114–119, 121, 122, 267n14, 268n15; *Boom*, 114–116, 115, 118, 119; *Not Fade Away*, 119; *Ramshackle Tumble*, 114, 115, 118; *When You Wish*, 118
 Simpson, O.J., 190
 Sims, Patterson, *The Museum: Mixed Metaphors*, 261n38
 “Simulation/Spectacle” (Drucker), 275n95
 Simulations (Baudrillard), 258n11
 situationists, 23
 Sixties without Apology (Sayres), 265n47
 Sloan, John, 63
 Smith, Courtenay, xvii, 172; *Blunt Object*, 172, 173, 270n49, 270n51
 Smith, Roberta, 258n1
 Smithson, Robert, 121; *Asphalt Rundown*, 121
 Snowden, Mary, 149
 “Social Pathology of Everyday Life” (Roberts), *Art of Interruption*, 179, 271n55, 271–272n60, 272n61
 Solkin, David, *Modernism and Modernity*, 258n14, 264n39, 266n4
 Solomon, Maynard, *Marxism in Art*, 257n11
 Solomon-Godeau, Abigail, “Photography after Art Photography,” 258n8, 259n26; *Photography at the Dock*, 256n3, 264n38
 Souter, Lucy, “The Visual Idea,” 273n68
 Soviet agit prop, 23
 Spero, Nancy, 80
 Springsteen, Bruce, 102
 Stachelhaus, Heiner, 257n13
 Stack, Trudy Wilner, *Art Museum*, 261n38
 Stainback, Charles, *Camp O.J.*, 273n67
 Stalin, Joseph, 61
 Star Wars, 105
 Stein, Gertrude, 60
 Steinbach, Haim, 66, 67, 100, 171
 Steinberg, Leo, 137; *Other Criteria*, 269n36
 Stelarc, 209, 210, 211–212, 214, 218; “Fractal Flesh,” 211; *Hollow Body/Host Space*, 211, 212; “Prosthetics,” 274n85; *Third Hand*, 211, 212, 213
 Stella, Frank, 62, 256n8
 Stiles, Kristine, 259n23
 Still, Clyfford, 115
 Stockholder, Jessica, 167, 168–169, plate 13
 Stout, Renée, 160
 Stravinsky, Igor, 60
 Streamliner, The (Blieden), 219, 220, 274n91
 Struth, Thomas, 261n38
 sublime, 112, 116–121, 124
 “Sublime Is Now, The” (Newman), 117, 267n11
 Sugar Children, The (Muniz), 272–273n62
 Summers, David, 260n36
 Surrealism, 264n32
 Suvakovic, Misko, 141; “Painting after Painting,” 141, 269n38, 269n40
 Symbolist Art (Lucie-Smith), 255n2
 Tardi-Sola (Galan), 137–138, plate 8
 Tastess Lik Chickens (Colescott), plate 2, 5–30, 31, 34, 36, 39
 “Techno-bodies and Art Culture,” xviii
 techno-body, 155

- Thelewait, Klaus, *Male Fantasies*, 268n23
Theories of Modern Art (Chipp), 263n17
Theory of the Avant-Garde (Bürger), 257n16,
 262n12, 263n30–31
Theory of the Avant-Garde (Poggioli), 263n30
These Foolish Things (Brown), plate 7, 136
 Thiebaud, Wayne, 128
 thingness, 156–157, 158, 160, 164
 Third Hand (Stelarc), 211, 212, 213
 Third Text, 145, 259n22, 274n80, 275n94
 Tiger's Eye, 267n11
 Timeless (Hoey), 175
 Tinguely, Jean, 99, 158
 Todd, Ellen Wiley, *The New Woman*, 264n40
 Toys-R-Us, 148, 159, 167
Transaction in Berne (Beecroft), 22
 Transparent Image Design Studio, 219.
 See Bleiden, Molly
 Tree (Wiener), 158, 270n45
 Tropos (Cooke), 261n38
 Turner network, 208
 Tuttle, Richard, 170
Twentieth-Century American Art (Doss), 266n56,
 276n1
 Twilight series (Crewdson), 1
 Two Undiscovered Amerindians in Spain (Fusco
 and Gomez-Pena), 147
 Twosome (Bourgeois), 110
 Tzara, Tristan, 20, 63

Über der ursprung (Fiedler), 263n16
Understanding Media (McLuhan), 200, 206,
 273n74, 274nn81–83
 unnaturalism, 148, 150. See also hybridity
 Untitled # 32: (*A Decorated Chronology*)
 (Pittman), 139–141, plate 9
 untitled film stills (Sherman), 216, 217
Ushering in Banality (Koons), 66
Ut Pictura Poesis (Lee), 262n8

 values: aesthetic, 17–22, 25, 28, 170; auratic,
 18; conceptual, 12; economic, 17, 22, 28,
 252; political, 68; production, 12, 73, 96,
 169, 237; symbolic, 37, 88, 95–96
 Van Gogh, Vincent, 26, 200
 Van (Bag), 226–227
 Varnedoe, Kirk, *High and Low*, 265n41
 Varo, Remedios, 142
 VB39 (Beecroft), 15

 Veal, Alfredo, Jr., 269n42
 Velázquez, Diego, 227
 Verne, Jules, 196
 Vertov, Dziga, 60, 273n70
 Vicuna, Cecilia, 269n41
 Viennese Action Theater, 201
Vir Heroicus Sublimis (Newman), 118
 Virilio, Paul, 244
Vision and Design (Fry), 260n33
Visual Culture (Jenks), 259n17, 261–262n43
 visual culture, 40, 90, 195–196, 239–240,
 243. See also mass culture
 “Visual Idea, The” (Souter), 273n68
 visual pleasure, 127
 “Visual Pleasure and Narrative Cinema”
 (Mulvey), 127, 268n24
 visuality, 127, 133

 Wall, Jeff, 174, 176, 177, 179, 181, 182–184,
 186–187, 271n58, 271–272n60, 272n61;
 Mimic, 182, 183, 184
 Wallach, Alan, *Exhibiting Contradiction*, 258n15
 Wallis, Brian, 47, 85, 132; *Art after Modernism*,
 256n2, 258n1, 261n42, 268n29, 269n30
 Warhol, Andy 20, 33, 75, 76, 93, 260n30
Water Tower (Whiteread), 50–53, 51, 66,
 67–69
 Web-based art, 44. See also digital art; elec-
 tronic media
 Weber, Max, 264n32
 Wet (Schor), 268nn19–23, 268n25
When Faith Moves Mountains (Alÿs), 114, 119–
 121, 120
When You Wish (Simmons), 118
 Whipple, Sarah, 164, 166, 167, 172; *Glow*
 Worm, 164, 165, 167, 172, 174
 Whiteread, Rachel, 50–54, 66, 69; *Water*
 Tower, 50–53, 51, 66, 67–69
 Whitney Biennial, 97, 274n79, 276n99
 Wiener, Daniel, 157–161; *Angel*, 158; *Ball*, 158,
 plate 12; *Chorus*, 158; *Tree*, 158, 270n45
 Wilde, Oscar, xiv, 60
 Williams, Raymond, 65–66; *Marxism and Lit-*
 erature, 264n36; *The Politics of Modernism*,
 259n19
 Willis, David, *Deconstruction and the Visual Arts*,
 255n2
 Wilson, Fred, 38, 261n38
 Winfrey, Oprah, 227

- Wodiczko, Krzysztof, 223, 269n41
 Wols (Alfred Otto Wolfgang Schulze), 171
 women's movement, 79. *See also* feminism
 Wong, Martin, 269n41
 Wood, Grant, 72
 Wood, Paul, ed., *Art in Theory*, 260n33
 Wordsworth, William, *Lyrical Ballads*, 262–
 263n14
 Worringer, Wilhelm, 173–174; *Abstraction and
 Empathy*, 173–174
 Wright, Elise, 180
 WTO (World Trade Organization) meetings,
 24

 “Yasumasa Morimura” (Bryson), 275n95
 Yaa Hoo (McCarthy), 107, 109–111

Yellow with Mushroom (Howe), plate 3, 34
 Yuskavage, Lisa, 87, 103–106, 111, 162; *Big
 Little Laura*, plate 5, 104

 zaumniks, 60
 Zelevansky, Lynn, “Sense and Sensibility,”
 270n48
 Zittel, Andrea, 218, 221–223, 226; *A to Z Man-
 agement and Maintenance Unit*, Model 003,
 221, 222
 Zones of Contention (Becker), 258n14
 “Zones of Immaterial Pictorial Sensibility”
 (Klein), 252
 Zugazagoitia, Julian, 257n3
 Zuidervaart, Lambert, 264n33–35, 267n7